

Racial Inequality Ten Bob in Winter (1964)

Lesson 5

Learning Objectives

- To make comparisons across texts using the medium of film as a stimulus

Resources

- Poems from *Poems from Different Cultures Anthology* (AQA) (see resources for lessons 3 and 4)
- Extract from the dialogue of *Ten Bob in Winter* (included below)
- Quotations from the poems and the narrative – cut up. Around two lines per quotation (included below)
- *Ten Bob in Winter* film, available at:
<http://player.bfi.org.uk/film/watch-ten-bob-in-winter-1963/>
- Pens
- Paper
- Highlighters

Starter

Re-watch the beginning of *Ten Bob in Winter* – students write down AT LEAST three adjectives to describe how the narration sounds. For example: casual, relaxed, nervous...

Discuss:

- Why have you chosen these adjectives?
- What is the effect of the music on the narration of the film?
- Why might the filmmaker have used this type of narration?

Main 1

Read the whole of the narration as a class. As students read and listen, students must highlight all 'slang' words in one colour, and underline any examples of perceived inequality within the text.

Feedback to teacher – four examples or so.

Main 2

In pairs, students receive two quotations – one from *Ten Bob in Winter*, one from either of the two poems studied ('Still I Rise' or 'Cross').



Students first must identify which source their quotations are from and provide an explanation for this. They then have to generate AT LEAST two similarities between the two quotations and AT LEAST two differences between the quotations. They may want to use a Venn diagram to note down their ideas.

Plenary

In 1963, when *Ten Bob in Winter* was released, London wasn't a particularly welcoming place for any immigrants. Those looking for accommodation were frequently met with signs reading "No Irish, No Blacks, No Dogs". In this context it's surprising that Jamaican-born actor and writer Lloyd Reckord should choose class and snobbery among black immigrants as opposed to racial injustice.

Students should discuss and feedback to teacher (try using THINK, PAIR, SHARE approach) about why they think a black filmmaker would focus on this type of inequality, rather than the inequality so commonly experienced by all black people.

Resource created by Emily O'Hara, Teach First

Transcript from Ten Bob in Winter

Main Character:

At the end of term when funds are low
cos of girls, gambling or grog,
Some kind of employment comes as enforcement.
At Christmas; the post office.
But if forced to, you're reliant
On cleaning milk bottles and washing out jars,
or charring on railways or de-licing box cars.
But the answer to all these was low.
Then news leaked out that cleaners were needed,
Of stinking furs and pelts: at good price.
Packing and sorting, brushing and combing,
Dying from asphyxiation or gripe.
Last opportunity, must get this job,
Got to rise with the birds, not laze with the cats.
Jostle the herd, go fight with the peasants,
Man, get bread!
So I ask for him to lend me ten bob.
There are ten million people in London,
And this guy I don't know picks on me for a touch.
His story, it was so involved -
Involved in the extreme.
He was borrowing money to get his suit,
Then he'd pawn his suit to get some money to pay me
back,
Then go out to another pawn shop to get his guitar
to play at a dance that night.
I'm coming with ya to the pawn shop fella.
Right mate, I'll stay here.
Well I hope this place hasn't a crafty back gate.
I try to be casual, so I'm not recognised here;
I might seem more curious than broke.
God, not this snob! And me, at a pawn shop?
If he sees me here, he'll swear that I'm broke.
I must get out of here, at all costs.
Play it cool man, away from here,
Just be – well – a tourist!
Heinous! Gotta pretend I haven't seen him.
Oh, he's seen me.

Stop, stop, stop, stop!
“Hi! Andrew!
Andrew Marchete – guten nacht and all that.
Here on business?”
He’s bringing it back!
If he can’t pawn his suit then it’s my last ten bob.
Here comes Uncle, and the best of luck, mate!
Aa, sweet miseries of life, what do we do now?
Man, con him if you can.
He made it! I hope.
I chat up this top guy, and somehow deny,
These people.
We talk of his address and I’m thinking:
How best to get back my ten bob without him seeing.
Get lost.
God – keep the ten bob. Honest bloody poor!
Quiz game: who is the chap? Who is what chap?
Do you know him? I don’t know him. What did he
want?
How should I know! Sort of thing.
Guilty of my snobbishness, I answer with evasions,
And unconsciously begin to ape his movements.
He adjusted his coat, and I did mine,
He buttoned his coat, so I buttoned mine.
Or tried to – damn, no loops! Cover them.
Did he see? Hell.
I’m such an ass!
Why do I let these things happen?

Does my haughtiness offend you? Don't you take it awful hard	God, not this snob! And me, at a pawn shop? If he sees me here, he'll swear that I'm broke.
My old man died in a fine big house. My ma died in a shack.	I chat up this top guy, and somehow deny, These people.
If ever I cursed my white old man I take my curses back.	I'm such an ass! Why do I let these things happen?
Did you want to see me broken? Bowed head and lowered eyes?	God, not this snob! And me, at a pawn shop? If he sees me here, he'll swear that I'm broke.
You may trod me in the very dirt But still, like dust, I'll rise.	Jostle the herd, go fight with the peasants, Man, get bread!
I'm sorry for that evil wish And now I wish her well	I'm such an ass! Why do I let these things happen?
'Cause I laugh like I've got gold mines Diggin' in my own backyard.	Get lost. God - keep the ten bob. Honest bloody poor!
My old man's a white old man And my old mother's black.	Right mate, I'll stay here. Well I hope this place hasn't a crafty back gate.