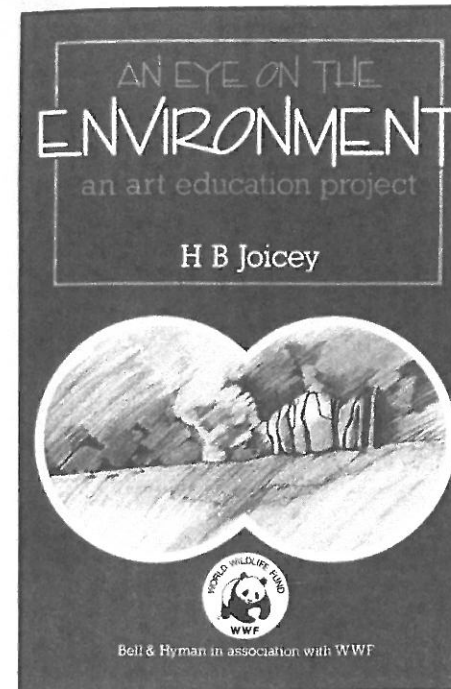


<p>6 State names and dates of the courses run by the Department of Education and Science which you</p> <p>a. have attended previously.</p> <p>b. have applied for but have not been accepted.</p> <p>c. are applying for this year in addition to this course.</p>	<p>Dates</p>
<p>7 CHOICE OF FIELDWORK GROUPS Please specify your first and second choice of fieldwork groups. It may not be possible for you to have your first choice as numbers in each group are limited.</p>	<p>FIRST CHOICE:</p> <p>SECOND CHOICE:</p>
<p>8 Please indicate if you wish to be resident or non resident.</p>	<p style="text-align: right;">Tick</p> <p>I wish to be resident <input type="checkbox"/></p> <p>I wish to be non-resident <input type="checkbox"/></p>
<p>9 If selected for admission I shall be prepared to attend throughout the course and comply with any conditions laid down by the Course Director.</p> <p style="text-align: center;">ADDRESS (for use of the Course Director)</p> <p style="text-align: center;">Telephone Number:</p>	<p>Signature of applicant _____</p> <p>Date: _____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p>10 APPROVAL</p> <p>A. LEA SCHOOLS If you work for a LEA school please pass this form to your Director of Education to sign if the authority agrees that you should attend.</p> <p>B. NON-LEA SCHOOLS/FHE Pass this form to your 'employer' who will sign it if he can agree that you should attend. You should negotiate financial arrangements as a separate issue. This form should be countersigned by the head teacher, principal or other designated officer.</p>	<p>A. Countersigned by officer of LEA and official stamp.</p> <p>_____</p> <p>B. Head or principal of NON LEA School or Institution.</p> <p>or</p> <p>_____</p> <p>Head or principal of Non LEA School or Institution</p> <p>Date: _____</p> <p>After Countersignature this form should be sent to: The Secretary, Department of Education and Science, Short Courses Room 4/25, Elizabeth House, York Road, London SE1 7PH in time to reach the Department before 31 January 1988.</p>

Book reviews



An Eye on the Environment, an Art Education Project
H B Joicey

Bell & Hyman in association with World Wild Life Fund, 1986
ISBN 0 7135 2622 X Price £5.95

You only have to pick up this book to feel inspired and to resolve never again to use drawings as a mere time-filling activity. In its 96 pages are a mass of full colour and black and white illustrations of work done by children and teachers based on the environment. Teachers describe their own discoveries working in the field and also the responses of their classes to projects requiring careful observation.

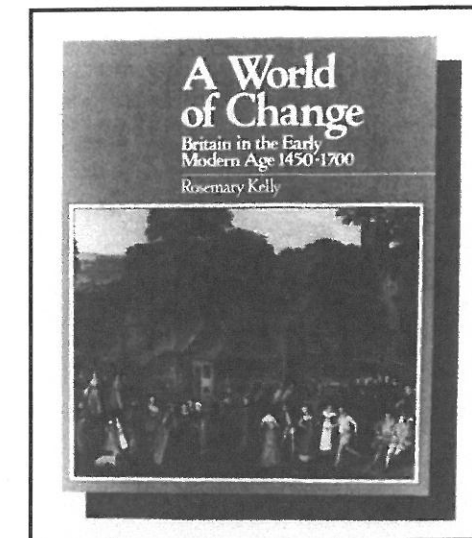
This is just the book for non-specialists wanting to develop their childrens' creative work and uncertain how to begin. It first works through some major areas of interest — roads and tracks, fields and spaces, quarries, the sky, for example — and suggests ways of tackling them and then pinpoints separate elements in the art work — line, point, rhythm, shape, form, pattern, colour, tone and texture — that can provide structure and direction for a study.

This is a very practical book and advice is helpful, simple and direct: 'The quality of the object to be drawn is important. It should be complex both in form and colour ... Children become easily bored with simple shapes, perhaps because any comparison between the drawing and the simple shape too easily reveals inaccuracies, whereas a complex subject is too difficult for anything but cursory similarities to be noted'. Each chapter has a list of suggested activities and further ideas can be gleaned from looking at and reading about other peoples' work. It is nice to see the art of children and teachers intermingled and published on an equal footing and this juxtaposition brings home forcefully the point that it is not only children who learn from active participation.

It would have been useful to know a little more about the circumstances in which all this beautiful work was done. The aim of the project is to develop environmental sensitivity and the detailed studies develop language skills as well as visual ones. It has to be said that the environment built by people plays a tiny role in this book, but never mind — the suggestions are easily transferable.

Rush out and buy a copy of this for yourself or the staff-room. If you ever ask children to draw there is something here for you — and them.

Gail Durbin



A World of Change, Britain in the Early Modern Age 1450-1700
Rosemary Kelly
Stanley Thomas Ltd, 1987. ISBN 0 85950 249 X Price £4.25

A World of Change, according to the publisher's blurb, has been designed for 11-14 year olds with the intention of combining a study of British History with the development of historical skills. It is to be accompanied by a teacher's book (not yet published) which will contain 'thoughts on methodology', suggestions for further activities and copyright free copymasters. There will also be a series of complementary topic books.

This lively book is full of specific examples of people's experience of both national events and everyday occurrences: Brilliana, Lady Harley defends Brampton Bryan Castle against attack during the Civil War, John Harbord is apprenticed to a baker. Ordinary people feature in the narrative and there is a positive attempt to include the lives and work of women.

Strong emphasis is placed on a wide range of carefully chosen written primary sources. The problem of difficult vocabulary and expression has been neatly dealt with by simple paraphrases in the margin. Activities are well considered. Instead of tedious comprehension exercises pupils are required to apply the knowledge they have acquired and to express informed opinions.

Non-written evidence is also tackled. The book is reasonably well illustrated although there is rather an overload of portraits at the expense of other images. The pictures are not just used for decoration. They have lengthy and informative captions and pupils are required to draw evidence from observation. (It's a pity the quality of reproduction of some pictures makes this task rather difficult). Buildings and artefacts could have been used in the same way as a source of evidence for life and attitudes in the past. Teachers and pupils alike lack confidence in this area and some examples and practice would have been helpful.

This is a very ambitious project and Rosemary Kelly has worked hard and imaginatively at it. But the book is a pretty hefty tome that only the most literate in the intended age range will be able to handle. The publishers hope that this will provide a foundation for GCSE work and, indeed, it demonstrates exactly those tensions apparent in some of the recent syllabuses where new emphasis on the teaching of historical skills has been grafted onto a traditional chronological syllabus without any lessening in factual content. Only very skilled classroom teaching will prevent the less able from finding history very heavy going.

A final word to primary teachers. You will find this a worthwhile reference book. There are some good stories and sources for your own preparation and some of the approaches could be usefully adapted for the primary classroom.

Gail Durbin

Armley mills and it's victorian schoolroom: aspects of an industrial heritage



"We need to find roots not nostalgia" wrote Sue Millar in a recent article on Heritage Education (Times Educational Supplement 27/02/1987). If roots can be identified with our personal sense of belonging and the continuity of collective experience, then for many, particularly in urban areas, our industrial sites have perhaps a greater heritage value than the castle or the stately home. For more than a hundred years the schoolroom and the work-place have formed the basis of shared experience for the mass of the population. At the Leeds Industrial Museum in Armley, these two elements meet to complement each other. Although at first glance a Victorian Schoolroom appears out of its cultural context inside a museum concerned primarily with technology, closer investigation shows a relationship which reflects a more total view of our industrial heritage.

The site at Armley Mills, scarcely a mile from the city centre yet enclosed within the tree-lined Kirkstall Valley, has immediate visual impact as a learning resource. Here river, railway and canal converge to form the classic communications pattern, with Dunkirk Hill towering above the barges which still pass along (for pleasure mainly) the Leeds and Liverpool Canal. Above the valley in Gotts Park stands the former mill-owners mansion, in symbolic isolation its classical frontage visible through the winter trees. For Leeds schoolchildren in Victorian role and costume who approach this old woollen mill the site at once offers exciting glimpses of both industrial past and present. Tangible evidence of the

nineteenth century workplace is everywhere; engines and trucks, cart frames and dismantled cranes — remnants of a vigorous working past. The factories may, for the most part, have disappeared (a solitary chimney now discharges waste into the sky) but trains still rattle past, water rushes over the weir and wagons turn into a nearby scrap-merchants yard. For nineteenth century working-class pupils crossing the cobbled bridge, a sense of 'history all around us' is evident as past and present merge. Inside the mill these links with the past industrial life of the area are reinforced before the schoolroom activity begins. Preparation in school has made children aware that in the 1880's Leeds still had its 'half-timers', those mill children for whom, briefly, the mechanistic learning of the schoolroom echoed the activities of the work-place. Even the distribution of the school penny encourages empathy with a youthful workforce which may have had the weekly fee deducted from hard-earned mill wages. The journey through the mill to the schoolroom is a sensory experience of discovery; cold stone flags, the smell of oil, gloomy light and strange machines. The ringing of the bell may signal the transition to the Board School of 1887, but site and atmosphere have 'set the scene' and widened the historical perspective.

Within the schoolroom, formal lessons in the basic skills (arithmetic, hand-writing, spelling) confirm the role of elementary schooling as a training for the working world. Through communal activities, learning by role and obedience to commands in the military style drill, modern children perceive something of the changing nature of society. They learn that the individual response of our more enlightened present had no place in the training of a well-disciplined work-force. As every child has a Victorian identity, specific role play can be a valuable tool in the learning processes. A careless child with bandaged arm, a late or dirty 'half-timer' have not only dramatic impact but contribute to a greater understanding of our working class roots. Adult roles sometimes extend and develop this teaching experience. A local mill owner describes conditions in his weaving shed as he assesses the potential work-force; an inspector's presence is a reminder that annual standards must be passed before mill wages can be earned. Schoolroom references to our busy northern factories, workshops, to canals, railways and steam engines take on a more dynamic reality within this industrial context.

The return journey through the mill has gained a new



Armley Mills Industrial Museum.



Leeds City Museum

Swillington Primary School visits the Victorian Schoolroom at Armley Mills.

In addition to the schoolroom, the site and its artefacts offer a new and stimulating perspective for those who have based their work initially on written sources. A high school group which had relied on historical documents (commissioners reports, newspapers, wages sheets) found the evidence around them an inspiration for re-creating Richard Oastler's local campaign for factory reform. Their 'stage' an area between Carding Machine and Spinning Mule, factory children related details of their working life to government officials, and alongside the 'doffers', and 'piecers' sang 'Poverty Knock' as the watchful overseer kept them to their tasks. For these pupils who went on to study the implications of that campaign, the 10 hours Bill was no distant irrelevant controversy, but a lively and meaningful debate, an integral part of their collective heritage. Younger children can also exploit the potential of this industrial site. Currently a group of primary pupils are researching their local area in anticipation of activity centred visits which will help them to re-construct and interpret the life of their working class community in the late nineteenth century. That there is continuity as well as change has already emerged. School log books and newspaper reports comment on the deprivation the neighbourhood suffered in 1881 when a local mill burnt down, a discovery that has some relevance in the context of a modern economy with shrinking manufacturing opportunities.

Urban sites and their artefacts should not only be viewed objectively for their reflection of past industrial activity, or even nostalgically as mementos of a vanished way of life. Skilful and creative combination of documentary sources with the evidence around them can inspire children to an active interpretation which presents a more total view of our urban communities. An evaluation of their industrial heritage can give pupils both the skills and understanding to make more sense of the present and, hopefully, to speculate more realistically about the future. Industrial sites like Armley Mills, often neglected in favour of the more conventional historic setting, offer a unique teaching environment for those prepared to take an active part in promoting heritage education.

Janet Burns, Teacher in Charge, Armley Mills Industrial Museum.

Armley Mills Industrial Museum is on Canal Road, Armley, Leeds (0532 637861) and is part of the Museum of Leeds.

Advertisement of Bentley & Tempest of Armley Mills.

Leeds City Museum

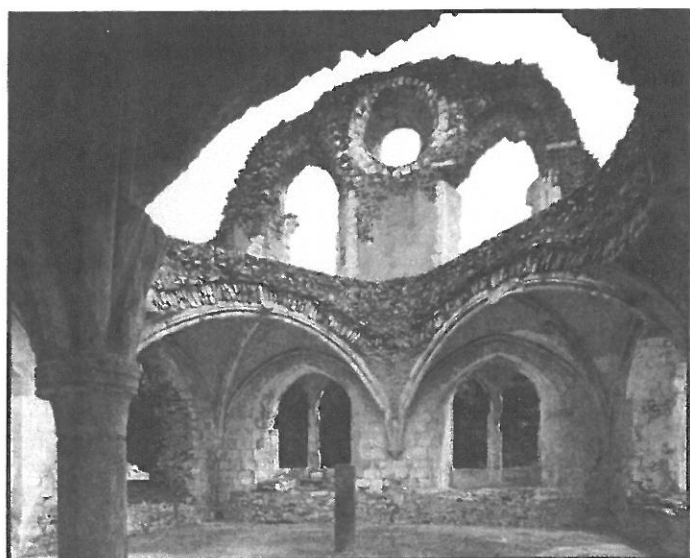
En route

Waverley Abbey

ENROUTE is a series written by teachers who have investigated one of our less-visited monuments. In this issue St Michael's Junior School visits Waverley Abbey in Surrey...

The last time I took a class to Waverley Abbey a real live mason was sitting with the sun on his back and a chunk of stone between his knees. That was a bonus: he was soon to be en route too.

Before he went he had done a lot of renovating and making safe and since he went English Heritage have done a lot of tidying up. They have also placed discrete plaques marking various parts of the abbey buildings. Armed with a copy of the plan and some previous knowledge about abbeys the challenge to the imagination was immediate to most and it needed little stimulation to walk with monks round the cloister or lean against a non-existent cellar wall. One imagination changing the grazing sheep on site into white Cistercian monks was, perhaps, going a bit far, but the atmosphere is there. It is a peaceful site. 1128 when the masons first moved in was not so far away.



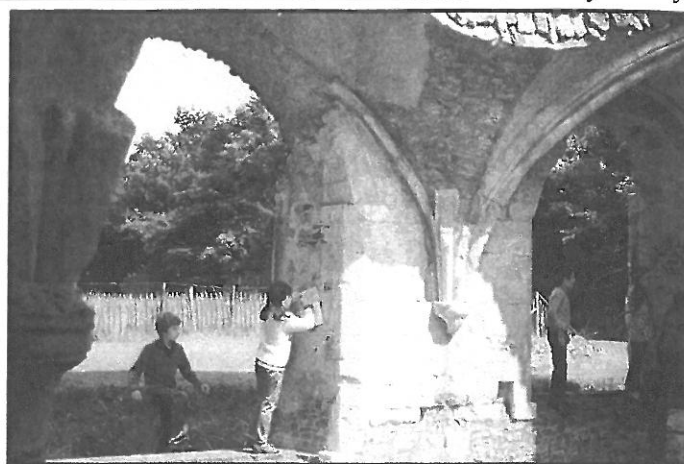
Waverley Abbey.

The abbey had facilities for many lay-brothers who farmed the land. The ruins are in the midst of farm land and must be approached with consideration. The transition is not very great. The River Wey runs alongside and probably provided food and water. Some of the drainage system can be traced. The monks' dormitory is right alongside the river and the position of the upper floor from which many a monk must have had to descend after listening to the tinkle of the river on a cold night is detectable. This is the tallest part of the ruin and gave a good challenge to calculate heights. The width of the river with its wooded bank on the opposite side was also measured as was the speed at which it flowed.

On an inside wall of the claustral building are marks showing flood levels. This building shows the construction of the arched roofing with central pillars. Which stone went in last? And what held up the rest until completion of the arch?

In its early days the monks from the abbey set forth to found other houses far and wide across the southern half of England. Its own buildings were extended and a second, larger abbey church was built, taking the first three quarters of the thirteenth century to do. It was never a rich house but its local sphere was large — sheep farming went on as far away as Aldershot and it must have had a considerable effect on the local community.

The second church was a big one and made our local church (measured earlier) look small by comparison. The earlier visits to our own church enabled many other comparisons of design, size and purpose to be made. Stories of the abbey playing host to a large number of visitors are included in some histories — where



Observation, recording and sketches.

did they all sleep and feed; how was the food taken in such quantities from kitchen to refectory; where was the Abbot's house?

There are only ruins to give the clues. The buildings have not disappeared solely by the wear and tear of time without maintenance. If by chance you are en route from Cowdrey House at Midhurst you may have seen that the (now ruined) Tudor house used stone from Waverley Abbey in its construction. The monastery building was not dissolved in 1536, it was dispersed. The new owner presumably wanted farm land, not abbey buildings. How was the stone moved that far?



Dragon's Teeth from World War II.

The abundance of trees, plants and animals are a fascination in themselves and alongside the approach track is a made pond with attendant bird life. Across the pond, standing on a rise is the recently renovated Waverley House which looks a picture in many lights. An old stone bridge and the remains of a weir and wheel house are also there.

Sketches made from many angles were later used as the base or background for action pictures of monks, brothers and visitors. Plans were drawn from measurements and compared with the 'official' one. Results of triangulation were carefully drawn and checked. Stories bubbled forth.

But whatever 'work' came out of our visits the lasting impression was of a peaceful place to be enjoyed. Even the World War II dragon's teeth and pill boxes are at peace with the countryside now.

P F Jenner, Headteacher, St Michael's CE Junior School, Aldershot.

Waverley Abbey is 2m SE of Farnham off the B3001. It is the earliest Cistercian house in England, founded in 1128 AD. There is no custodian so schools do not have to book a visit in advance.

Games for the classroom

Number 4 — Marbles

As a child I had a collection of marbles of which I was very fond. They were glass with coloured twists in the centre and came free in sets of six in the bottom of the Rice Krispie packets. The Kellogg's Company did not however provide any rules to go with this gift and it is only recently that I have come across the games below in the Revd. J G Wood's *The Boy's Modern Playmate* published in 1891. Marbles was a popular street game with its own specialised vocabulary and playing it might stimulate children to discuss and record their own playground games.



Shooting a Marble

Throwing and bowling were not legitimate. The tip of the thumb was held under the bent middle finger. The marble rests on tip of finger and joint of thumb. By flicking the thumb the marble can be sent a considerable distance. The hand should not move forward at all. This was known as 'fubbing'. The cry was 'knuckles down and no fubs'. The knuckle of the forefinger was placed on the ground and not lifted until the marble had left the hand.

Ring-taw

The players draw a chalk circle. Each player puts his marble in the ring arranging them at equal distances. A straight line is then drawn about two metres from the ring. This line is known as the offing or bar or baulk. The players start by knuckling down on the offing line and shooting taws (the main playing marble) at the marbles in the ring. If one of the marbles is knocked out of the ring then the player may take it up and shoot again, not returning to the offing, but knuckling down at the spot where his taw rests. As soon as he fails to strike a marble out of the ring, the next player begins, and so on in succession until the ring is cleared. If the taw of any player remains within the ring he is dead and out of the game. He must put in the ring all marbles which he has won. The player who shoots the last marble out of the ring may leave his taw in the circle. If one player can shoot at and hit the taw of another he kills his opponent who must hand over all the marbles that he may have won in the game. If a player kills the last opponent he not only takes his marbles but gets all those left in the ring. Having the first shot is a great advantage so the players 'lag' for it. Each shoots from the offing line and whoever gets nearest the centre of the circle wins first shot.

Picking Plums

Draw a line on the ground and lay nine marbles or plums on it in a row, the space between them being just wide enough to allow two marbles to stand side by side. Each player contributes one or two marbles. The players shoot out the plums from a stated distance keeping all those which they can knock off the line.

Three Holes

The players make three holes in a row, each about five centimetres in diameter and two centimetres in depth and about a metre apart. A line is drawn about a metre from the first hole. Players knuckle down at the offing line and try to shoot their taws into the first hole. If a player succeeds he may try for the next hole. A player who puts taws into all three holes wins the game and takes all the remaining marbles. After the players have secured the first hole they may shoot either at the next hole or at the taw of their opponent. If they hit him he is put out of the game and gives up all marbles which he has won. Each player has to deposit a marble for each hole. The marbles are put into another hole called the bank and taken out when won. If a player be killed he forfeits to his successful opponent all the marbles which he has won and if he has not won at all he pays one marble as a fine. Although a player who has not gained a hole cannot kill an opponent he can shoot at any taw so as to drive it away from a hole.

Gail Durbin

English Heritage Education Service



One of the aims of English Heritage is to promote wider knowledge and enjoyment of England's heritage of ancient monuments and historic buildings. To help teachers at all levels in education make better use of the heritage English Heritage has set up an Education Service.

The Education Service comprises a central staff and Regional Education Officers whose job is to provide a variety of services for education. The education staff have wide experience in schools, teacher training and in archaeology.

English Heritage has a very wide range of monuments in its care and has some responsibility for the rest of the archaeological and historic environment through the laws relating to ancient monuments and historic buildings. It also gives considerable grants each year for rescue archaeology and for the conservation of listed buildings. Over 350 monuments in the care of English Heritage are open to the public, and of course to school parties.

Educational visits to any of our monuments are *absolutely free*. A free visit form, enclosed with our free *Information for Teachers* pack, should be sent to one of our area offices before the proposed visit. Write for one of our free packs.

