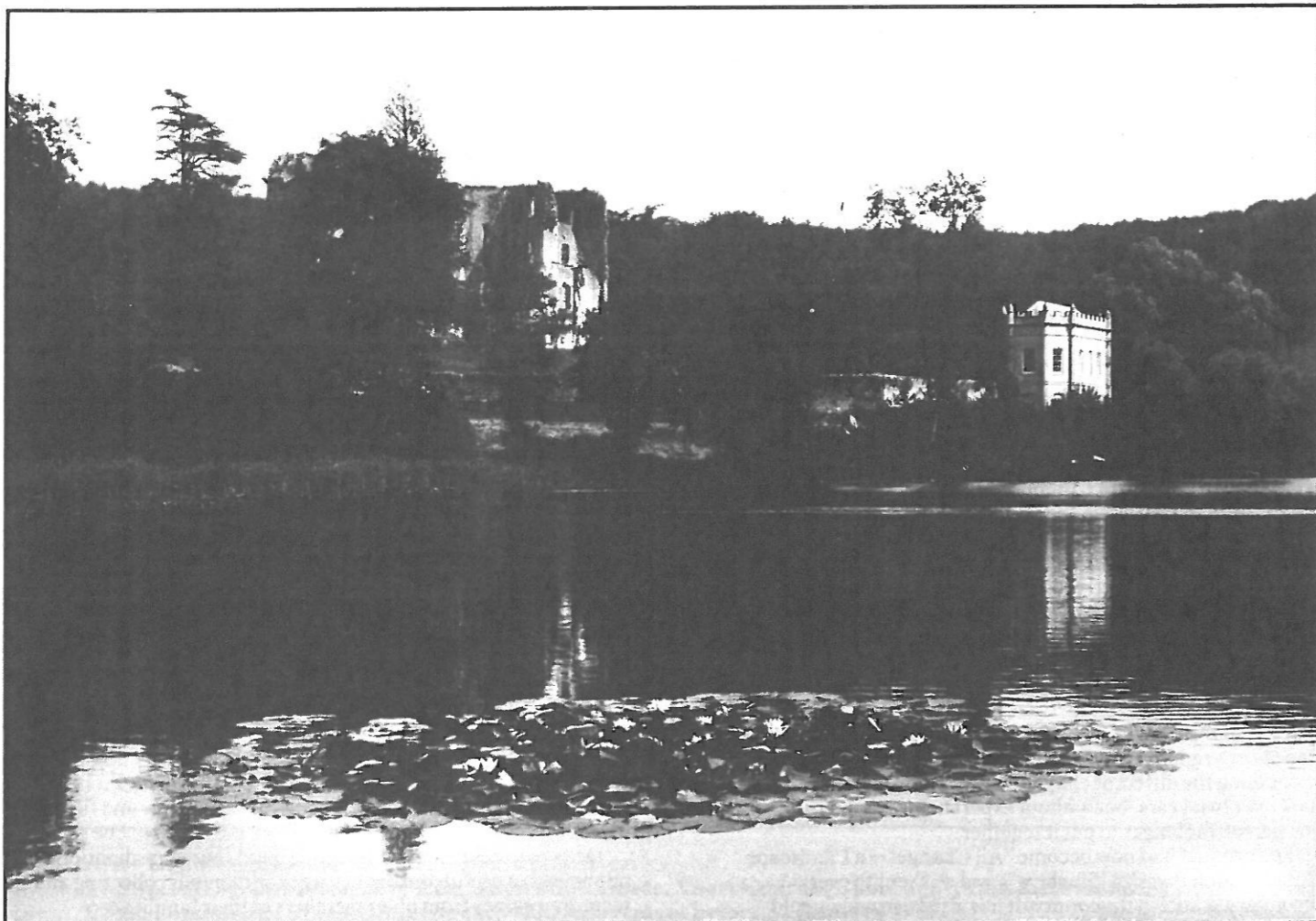


We are a London secondary school whose visits to Wardour are usually part of a week's integrated studies for second year groups, based on a nearby field centre. Since most of the teachers involved are not history specialists, and our time is limited, it suits us best to be selective so we often concentrate on the medieval castle. One of the simplest and most satisfying opportunities for spontaneous empathy you can give younger children is the chance to tramp up and up a spiral staircase, sometimes stopping to look out of a high window, quietly and alone, to make sure there are no intruders in the woods. You can't do that at the Tower of London.



The grotto



The castle from across the lake

We walk to the castle across the Arundell Estate, studying the land use, thinking about the geology and trying to identify the trees. When we reach the site, the first thing the students make for is often the grotto. It was built as a curiosity to add interest to eighteenth century walks and it has exactly the same effect today: it makes you curious. "Whatever's that?" "What's it for?" "Can you go up it?" "Is it a ruin?" We ask them to describe the grotto as they see it, before we will tell them anything. They think it looks like ... "animal shapes guarding the castle", "an abstract building with holes in it", or "a beautiful cave which reminds me of stalactites and stalagmites". More realistically, another says, "it's a group of man-made craggy rocks with ferns and oak shrubs sprouting out of irregular holes at different levels", and, finally, another states, quite wrongly but understandably so, that it is now "just basic foundations". But no, of course the grotto was actually meant to be like that.

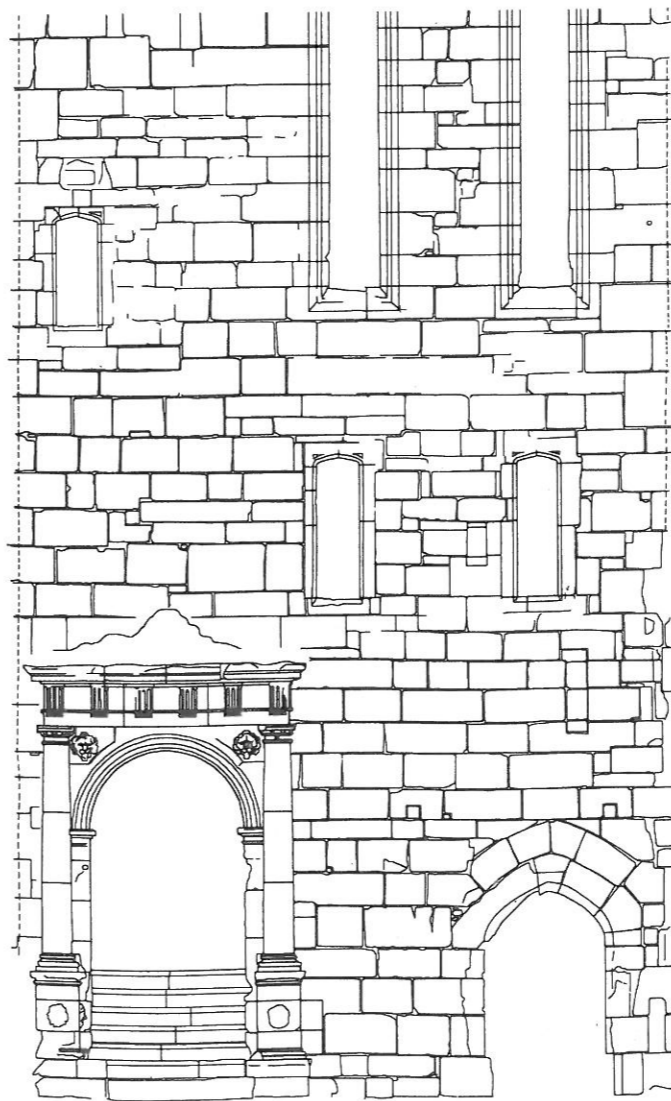
Next we turn and look at the tower-house of the castle itself and try to disentangle the sequence of events on the site, from its building by Lord Lovel in the 1390s through to its noisy and dramatic devastation during the Civil War, and on into the 1780s and a dignified old age as a romantic ruin, complete with cedar trees, a lake, a Gothic pavilion and the grotto. We still do not go inside the building until we have estimated its height, and observed that its ground plan is a regular hexagon.

When we enter the castle we find that it is a substantial structure. One staircase with all its adjoining rooms remains enclosed and complete to the top storey and, although the rest of the building is largely roofless above the first floor, some of the main rooms, such as the hall and kitchens are floored and can be explored comfortably. We have already done work at school on the general development of castles and later in the week we compare Wardour with the Elizabethan Great House at

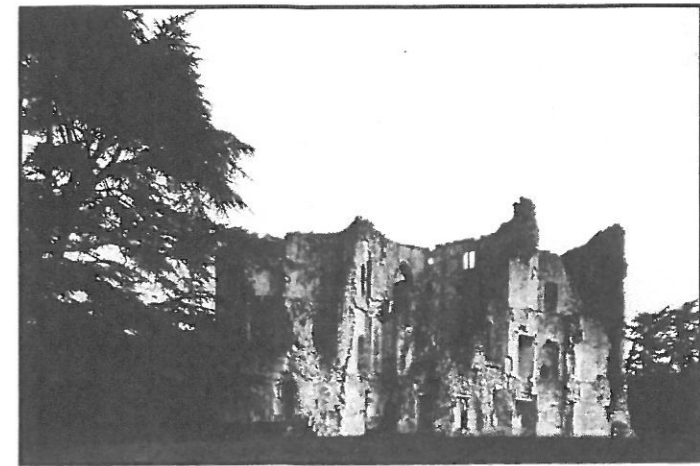
Montacute. However, we can find plenty of examples of continuity and change without leaving Wardour itself, for its hexagonal tower-house has been castle, Elizabethan country seat, Royalist stronghold with a second portcullis hastily installed, the principal feature in a Georgian landscape composition (then picturesquely covered in ivy), and now whatever you choose to make of it. The visual evidence of its changing past is not immediately obvious but there is enough — windows, doorways, room layouts, postholes — to provide clues to what happened. If our school were closer, we would go back again when we study the Civil War, and again to see Capability Brown's landscape, and at other times to sketch and photograph. What we can do is to observe and sketch on site and use the displays, slides and guidebooks we keep at school to remind us of what we saw.

GCSE students using Wardour would need other sources to support their observations on the spot and fortunately these exist: engravings and estate maps, portraits and letters — all good contemporary evidence. In the seventeenth century Edmund Ludlow describes the explosion in the Civil War that split the castle in two: "Upon the Thursday morning, being very weary, I lay down and slept until ten or eleven ... when the mine sprang I was suddenly lifted from the floor with much dust around me." In the eighteenth century Lord Arundell, anxious to improve his castle, invited Capability Brown to "take a full view of this place, wh. I flatter myself will be worthy yr. attention." The text of this letter is included in the landscape exhibition in the Gothic Pavilion. There are other illustrated displays in the tower-house basement describing the building of the castle, and what happened there during the Civil War, including how the Royalist Lady Blanche Arundell heroically defended her home.

At a more specialised level, teachers and sixth form students of the Elizabethan Renaissance will connect the damaged but



An elevation drawing could be used for a "wall-reading" study



Old Wardour Castle

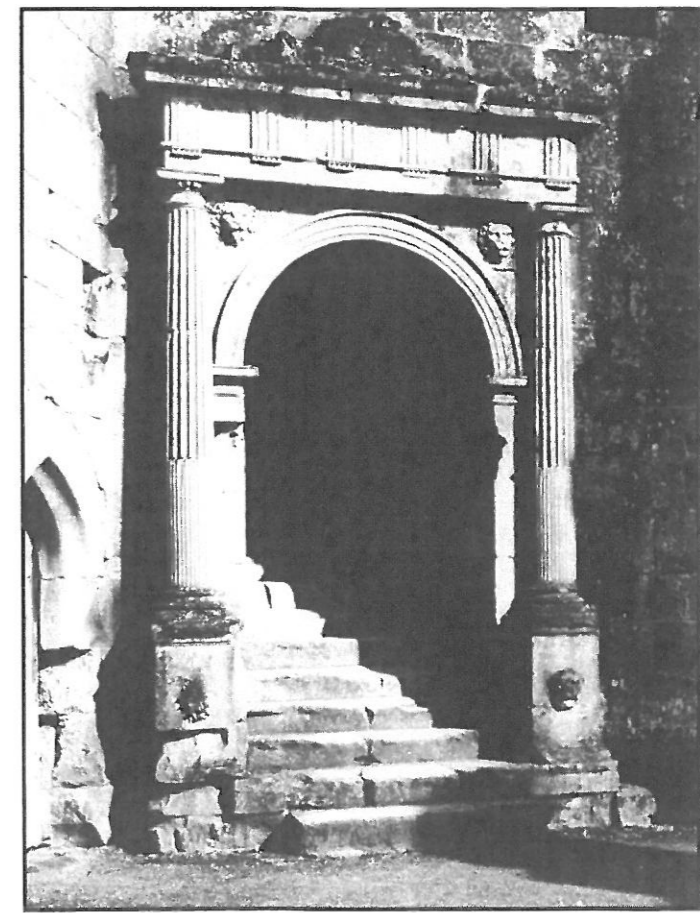
elegant ceremonial doorway leading from the courtyard up to the hall with other work by Robert Smythson at Longleat. And the history of the Arundell family is interesting in itself; the position of the Catholic gentry in post-Reformation England is one of a variety of topics that could be investigated later.

In the evening after our visit we asked the group what they thought Lord Lovel would have said to them if he had met them at Wardour that afternoon. Rina felt, "he might have thought we were very strident and cheeky, because in those days children were supposed to speak when spoken to", but Hannah said, "he would have noticed that the grounds were being put to good use, and liked that."

Jonquil Griffiths, The Henrietta Barnett School, Hampstead Garden Suburb, London NW11.

Old Wardour Castle

Old Wardour Castle, Wilts is 2 miles S W of Tisbury off the A30. Entry is free to schools who pre-book through our Area office at Bridge House, Clifton, Bristol BS8 4XA.

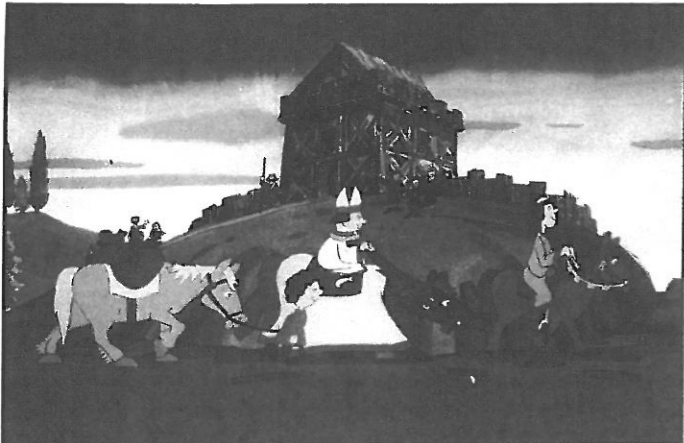


Robert Smythson's entrance to the hall

Reviews

Gerald of Wales

This video produced by Siriol Animation for CADW, runs for 24 minutes. Copies are available from Gerald of Wales Information Centre, National Museum of Wales, Cathays Park, Cardiff CF1 1SF. £6.95 + 75p postage (cheques payable to the Welsh Office, please).



Have you ever despaired of putting over the essentials of medieval life to pupils who never go inside a church and have the usual romantic view of knights and castles? If so, try Gerald on them — or, rather, his page, narrated by Max Boyce, stripped of rugby scarf and giant-sized leek, bearing his master's holy banner around Wales recruiting Crusaders in 1188. They won't forget 1188 or that the Saracens lived 'in the Middle East', and they'll grasp what a tithe was and appreciate the privileges of rank, the horrors of medieval medicine, the power of superstition, and even the niceties of monastic dress. For, after all, he 'was there' and this brilliant cartoon animation turns the remote journey of a twelfth century cleric into a hilarious, fast-moving, romp through medieval society. It's a gorgeous Christmas pudding stuffed full of plums and served to the accompaniment of catchy tunes. If you believe that one picture is worth a thousand words, then here's value for you. The snag is that probably you'll be laughing so much at the visual wit that you'll miss the quietly sardonic asides. But you'll need to see it yourself several times and then, maybe serve it up in easily digestible portions — CADW divide it into three equal episodes. Anyone can enjoy it, from eight to eighty, and even the horrific aspects of medieval punishment are portrayed without offence, so light is the touch.

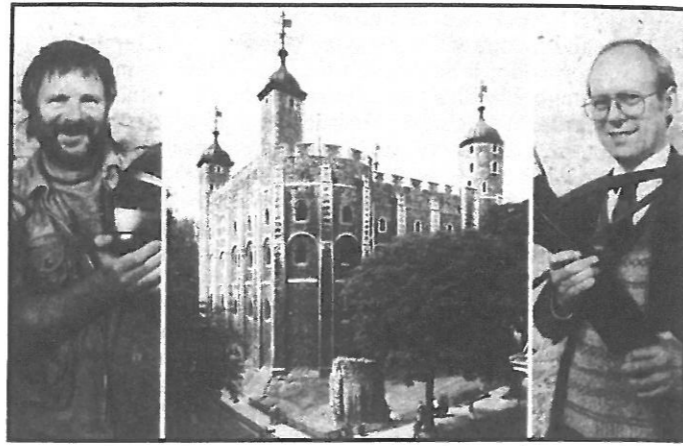
If you doubt the academic validity of cartoons, then check the final credits for its pedigree. If you wonder whether children will retain the underlying messages, then try it on them. There's so much here to "flash upon that inward eye" and much of it will stick. And if it strikes you as racist or sexist, then you'd better question Gerald himself when, like those endearing Crusaders and Saracens, you float up to heaven — "getting very crowded" up there — to find him sitting on a cloud finishing those one hundred and eighty one chapters he never had time to write.

Cynthia Cooksey

Castle Clues: Exploring the Tower of London. A video published by the Royal Armouries. Special price for teachers: £9.95 inclusive of postage. Obtainable from: Education Officer, Royal Armouries, Tower of London, London EC3N 4AB.

The Royal Armouries have produced an entertaining 30 minute video for children in the 8 to 12 year old age range to introduce them to the Tower in particular and to methods of looking at castles in general.

The video falls into three sections: part 1 covers the Norman castle, part 2 attack and defence and the Tower as a royal palace and the final section gathers up ravens, yeoman warders, prisoners, armour and all those images people have in their minds when they think about the Tower of London. Extensive notes suggest further lines of enquiry and a form is helpfully enclosed for teachers wanting samples of the Tower worksheets and learning resources.



The presentation is excellent. Graeme Garden's measured delivery puts points across clearly and Bill Oddie's childlike enthusiasm will carry along the most reluctant young historian. The approach is evidence-based. With humour, children are taught to look for visual clues, to ask questions about what they see and to draw conclusions from the evidence they have gathered. Basic historical skills are taught in a painless way.

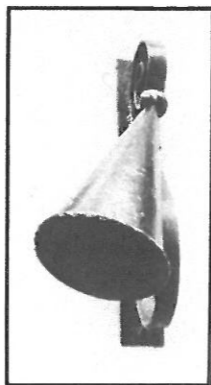
The video is too long. Whilst the assumption is that it will be used in sections you have to be very self-disciplined to do this. Watched as a single unit the lack of variation in pace becomes apparent. With familiarity and judicious use, however, teachers will find *Castle Clues* a valuable tool in preparing children to look at castles and the clues to the past that they contain.

Gail Durbin

'Look Around Outside' Henry Pluckrose. Heinemann Educational 1984. Reprinted 1988. ISBN 0 435 31722 9. £4.50

'Look Around Outside' is for 9-13 year olds. It speaks directly to the children making it clear that the study of the built environment is more than a school activity, it is a very interesting hobby. It not only enthuses its readers, but provides all the advice and resources necessary for independent study.

The book gives a broad historical and geographical background to building types, building materials and styles of housing against which children may investigate their own locality. It outlines how site work might be organised and explains how to find and use resources to illuminate and extend this study. Preliminary information includes reminders about the country code and rules for the children's own safety.



Door furniture: an iron snuffer from about 1750, used by servants to snuff out flaming torches which they carried at night, to light the way for their masters

More contextual information is provided in chapters looking at places of worship, places of defence and safety, roads, streets and street furniture and at areas such as 'the town', 'the village', 'around the country; and 'along the coast'. Each chapter suggests the visual clues to look for.

Teachers who know local studies to be a 'good thing' but who shy away from it because of the amount of work involved in collecting background information and presenting it attractively to children — "not **another** sheet of paper, Miss!" — will find this book a boon. So will others. It provides a basis for further, more detailed study. It is a must for the school library and would be an exciting find in the High Street bookshop.

Rosie Barker

English #Heritage

Video and the Educational Use of the Historic Environment

A residential course for teachers.

Friday 17 March to Thursday 23 March 1989 at the Bristol Centre.

Tutors: Doug Gleave, Multium Communications

Gail Durbin, English Heritage

Mike Corbishley, English Heritage

This seven day residential course will look at the educational applications of video in relation to the study of the historic environment. It is intended for teachers with little or no experience of using a video camera who work in any phase of education from junior to further education. We will use VHS format and limit ourselves to the type of equipment usually available in schools or local resources centres.

The course will fall into two halves. In the first four days, working in small groups, course members will make a short video and in the process be introduced to programme planning and scripting, camera techniques and sound recording and editing using a video tape recorder. Having mastered some of these techniques the second half of the week will be devoted to developing educational applications. The intention is not to attempt to make a documentary but more to think about ways in which curriculum aims can be furthered through the use of video. Projects and coursework where pupils use the camera will be developed and discussed.

The course will be limited to 16 members. Preference will be given to practising teachers but it may be possible to offer a few places to people from sites and museums or other heritage organisations. We hope to follow up work after the course and to develop relationships with LEAs. For this reason you should include information on your application form about any working party or teachers' centre group (in areas other than video) that

you may be involved with or how you feel you could share the benefits of this course with your colleagues.

Equipment: we can supply the necessary equipment but you are strongly recommended to bring your own if at all possible. This course is an opportunity to familiarise yourself with the equipment normally available to you whilst you have some expert guidance to sort out any difficulties. If possible you should bring a VHS video camera recorder, a VHS recorder, a monitor and any sound or lighting equipment you may have.

Accommodation: we will be based in the new Bristol Centre of the YHA. This is in a converted warehouse in a conservation area in Bristol docks and within easy walking distance of a very varied collection of historic sites and buildings. It is not a conventional hostel. Course members will be no more than two to a room and each room has its own bathroom.

Fee: the course fee is £125 to cover tuition and full board. Because of the nature of the course it will not be possible to accept non-resident students.

Booking: Booking for this course closes on 1 December 1988. Application should be made on the form overleaf. You will need the agreement of your head and you may need to set other official wheels turning urgently because of the nearness of the deadline. Acceptance on the course will be confirmed by 14 December and the fee will then be payable by 31 January 1989.



Application to attend the English Heritage course 'Video and the Educational Use of the Historic Environment'.

Surname	First name	Qualifications
---------	------------	----------------

Educational experience

Present post

Name of institution

Address

Telephone number

Type of establishment

Age range taught

If maintained, name LEA

Position on staff

Number of years in post

List recent education courses you have attended.

Please explain why you want to come on the course and the areas in which you think you may be able to put what you learn into practice. What working parties or teachers' centre groups (in any curriculum area) are you or have you been involved with? How do you think you could share the benefits of the course with other teachers in your establishment or LEA? You may prefer to answer these queries on a separate piece of paper.

If selected I am prepared to attend throughout the course.

Signature of applicant

Address for correspondence

Telephone number

Date

Approval

Please pass this to your headteacher or college principal to sign to show agreement that you should attend and that cover will be arranged as necessary:

Signature of headteacher or college principal

Date

Please return this form to Ken Glen, English Heritage Education Service, Keysign House, 429 Oxford Street, London W1R 2HD to arrive before 1 December 1988.

English Heritage

Footnotes



Goodbye to Alison Heath

Readers will be surprised and saddened to read of the retirement of Alison Heath, Head of the Education Service, on grounds of ill health.

Alison was appointed in October 1984 to set up English Heritage's new education section after almost sixteen years as the sole education officer for the Department of the Environment. Prior to this she had been education officer at the Geffrye Museum and had worked for the Oxfordshire Museum Service, after initially graduating from Manchester University and training as a teacher.

Alison's name has always been at the forefront of heritage education both in this country and abroad. She will long be remembered with affection for her gracious presence and generous concern to help others to value their heritage and appreciate it as keenly as she does herself.

We hope, now that her health is on the mend, that she can relax into enjoying her retirement and look back with satisfaction on all her achievements.

Alison's place has been taken temporarily by Cynthia Cooksey until her successor is appointed.

NEW PUBLICATIONS

Carisbrooke Teachers' Resource Book

Written by Rosemary Cooper, education officer at Carisbrooke Castle, this new pack will be helpful to teachers planning a visit to the Isle of Wight. Five different approaches to the castle are suggested together with the appropriate preparatory work and follow-up. Your class could act out the role of spies planning an attack or they could look for clues to the castle's history and use. They could examine old prints and compare the previous appearance of the castle with what can be found today or they could see it through the eyes of Charles I who was imprisoned there. Another approach is to look at the problem of the water supply and through it to consider technology in the middle ages and today.

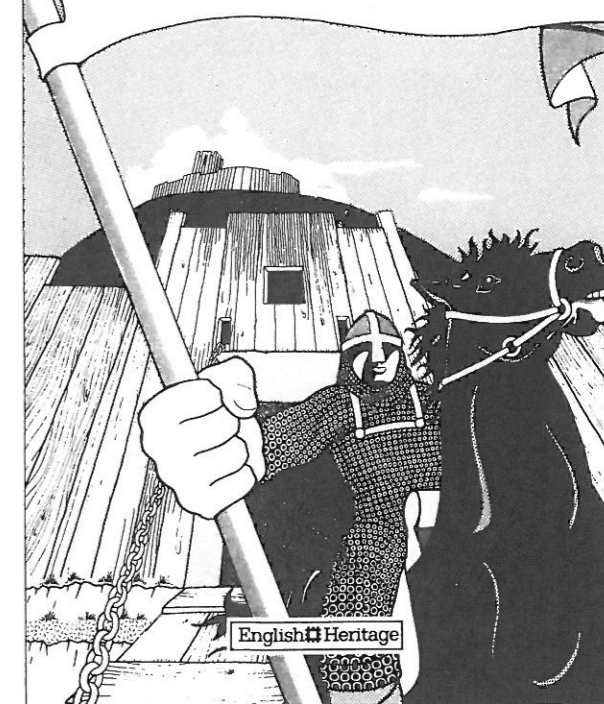
36 pages with many illustrations. Price £2.50 (inc. p+p) available from our Ruislip address.

Totnes Castle Teachers' Pack

This has been specially prepared to bring the castle to life and is ideal for the 9-13 age range. It provides all the information needed for your preparatory work, site visit and follow-up activities with enough ideas for half a term's work. The 30 page teachers' handbook includes historical background to the castle and its builder, Juhel, and project themes such as an invasion, use of

TOTNES CASTLE

A HANDBOOK FOR TEACHERS



evidence and building the castle. There are plans of how to make a Norman motte and a set of cards for an exciting role-play activity, "Murder in the Castle". As well as this, the pack includes two interacting site trails for "Saxons" and "Normans" and an archaeologist's survey sheet. All the materials may be photocopied freely for educational use. £2.50 (including postage) available from the site custodian or our Ruislip store (see back page).

Planning and conservation: a case study of Maiden Castle

This booklet forms one of the units in the Geography 16-19 Project but it could feature in many other courses for the same age range in schools and colleges. It is the result of cooperation between English Heritage, the project team and Longman Publishers, using Maiden Castle as a focus to consider how a major site might be developed and managed as a heritage resource. It deals with the pressures and conflicting interests which inevitably arise from increased tourism and how these can be minimised by careful planning. Throughout there are exercises involving the students in group decision-making and individual roleplay. ISBN 0582 17356 6 £2.25 available from Longman Schools Division at Longman House, Burnt Mill, Harlow, Essex CM20 2JE.

The Avebury Monuments

The most recent Teachers' Pack to have been published is "The Avebury Monuments", price £3.50. This resulted from the work of two seconded teachers from Wilts LEA who were based in the new English Heritage Study Centre at Avebury and trialled the materials with visiting school groups. The pack contains a Teachers' Handbook, plus separate sections which provide a stimulating variety of materials aimed at pupils in different age ranges, including secondary students preparing for GCSE. The exercises are based on first-hand observation and deduction at the sites and the use of documentary evidence in classroom preparation and follow-up work.