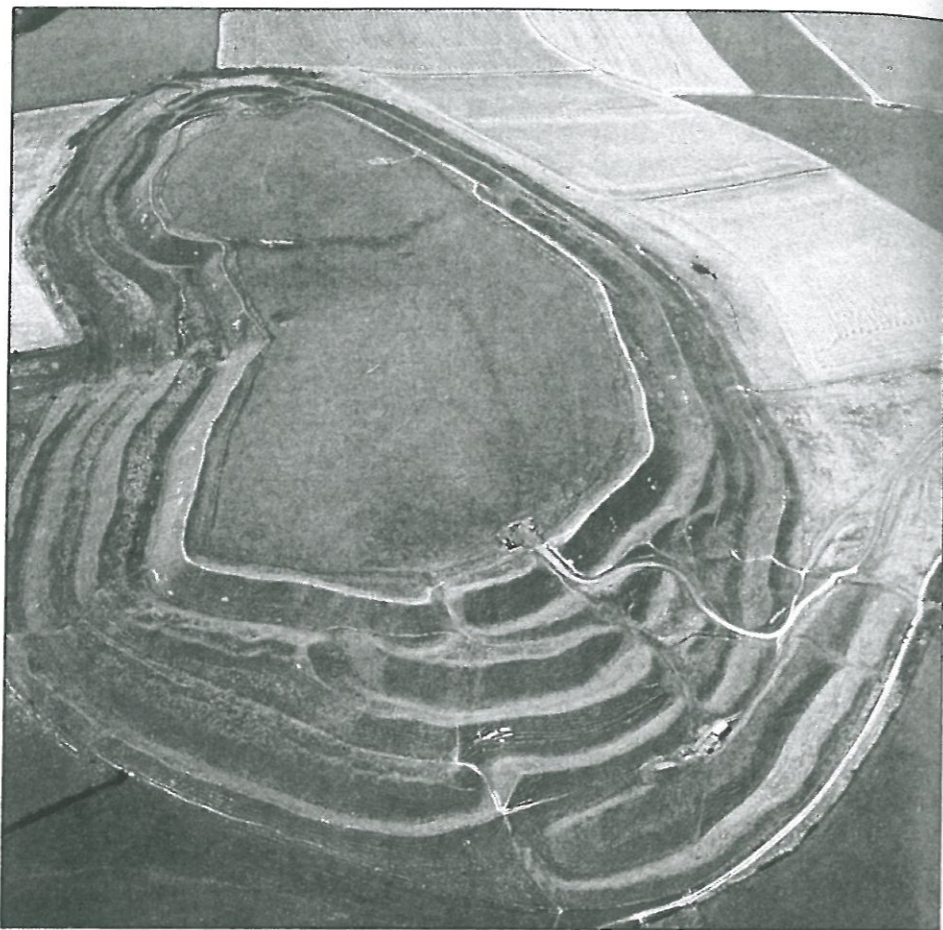


historic environment. Some of this responsibility is fulfilled by giving grants - to owners of listed buildings, for example. Another of our functions is the provision of specialist skills. We give large annual grants towards rescuing the evidence from threatened archaeological sites. We present to the public, and of course to schools, over 350 sites, monuments and historic buildings which are of national importance.

Among the sites under our care are most of those places which feature as landmarks in this country's history. For example, Maiden Castle in Dorset where future Roman Emperor Vespasian drove out the native tribes: Battle, near Hastings, where the history of England from 1066 was shaped: or the Iron Bridge in Coalbrookdale, the first of its kind in the world.

Physical, that is archaeological, evidence provides many of the clues to the understanding of our past. An understanding of human history can only be attempted through investigating the archaeological evidence for the millions of years of so-called prehistory - it's the only evidence there is. Physical evidence is also essential in the 'historic' periods. Many would argue that the physical evidence, with all its drawbacks of survival rates, is not as biased as the written word."



English Heritage

Maiden Castle, Dorset: the best example of an iron age fortified town in Britain.

Using the physical evidence for studying history

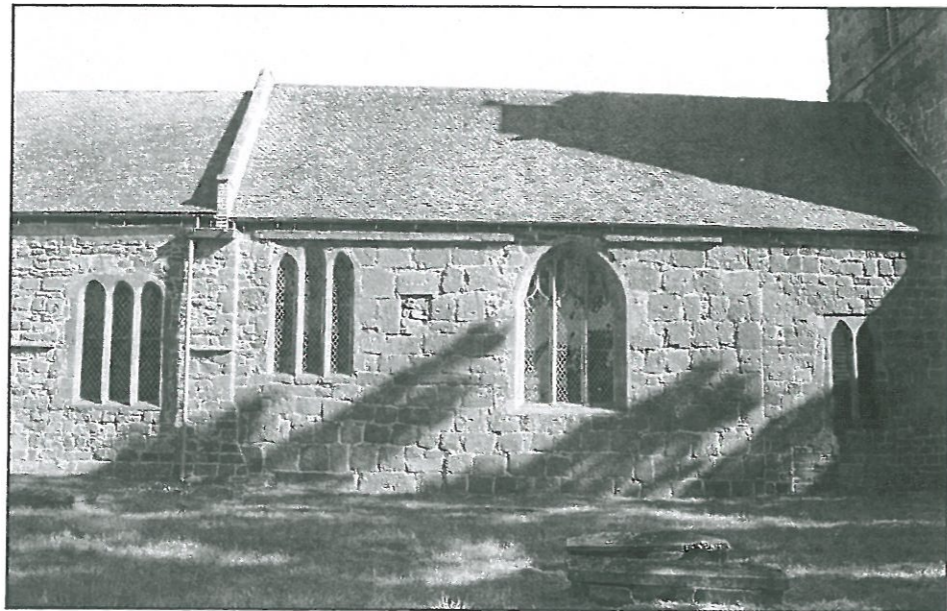
The Interim Report makes it clear that they have accepted the view expressed by Lord Montagu, at least in broad terms. We feel, however, that this needs to be stated more specifically in both the Programmes of Study and in the Attainment Targets in all the Key Stages. In the Preliminary Advice to the Secretary of State for Wales the National Curriculum History Committee for Wales are very specific about the use of physical resources, both on the landscape and in museums.

In several places in the report there seems to be an assumption that the study of physical evidence is more appropriate for younger and less able children. Our experience in English Heritage is that it is equally important for the study of all periods of history and that the development of this specific skill is often ignored or undervalued in secondary schools.

Beyond Key Stage 2 there are few stated opportunities for studying physical evidence as an historical resource. We would like to see Domestic life, families and childhood: C16th-20th transferred from Key Stage 2 to 3. This would allow more cross-curricular links (technology and art, for example) and create a good link with the British History Study Units.

We also suggest the Working Group changes the Thematic History Study Unit in Key Stage 2 to Food, farming and society: from early historic times to the C18th and move it to Key Stage 3.

Key Stage 3 includes a Thematic History Study Unit called Castles and cathedrals: 1066-c1500. We feel this should be re-titled Castles and religious buildings: 1066-c1550 (the addition of fifty years allows the final phase of monastic buildings). We want to see



Roger White

Wroxeter, Shropshire: the parish church was built during the Saxon period.

monasteries and churches included in this theme because schools will be able to find a relevant site within easy travelling distance. In many cases the local parish church will provide the oldest and most complete body of evidence for the medieval period for schools to study.

In Key Stage 4 we feel that specific reference should be made to the wealth of physical evidence. We also feel that there should be the opportunity for pupils to pursue a School Designed Theme at this Key Stage. This will allow more flexibility in the syllabus and for pupils to develop

skills learnt at earlier Key Stages. The School Designed Theme could be an alternative to the choice of one of the Thematic Units. Possible themes could be

- * The study of a Workhouse
- * The politics of conservation
- * The changing use of historic buildings (for example, redundant churches, barns, docks)

These like this have already been carried out by schools as approved and moderated GCSE coursework and similar themes could be adopted for the National Curriculum. **Remnants** has often carried



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Castle Acre Priory, Norfolk: "... an integral part of the school curriculum for history".

articles written by teachers about this type of coursework.

Visits to sites and museums

We are particularly pleased to see the Working Group's very positive statements about visiting sites and museums. For example, they say, 'it is important that field trips, and museum and site visits, form an integral part of the school curriculum for history'. We hope that this will be as strongly stated in the Final Report and specifically included in the Programmes of Study and the skills associated with visits written more clearly into the Attainment Targets beyond Key Age 7. The Secretary of State for Education will also need to make the necessary financial resources available.

The early history of Britain

At several points in the report we feel that opportunities have been lost by not allowing pupils to make a study of the long human past. The evidence for prehistory is exciting and gives pupils an opportunity to practice 'detective' skills to reach an interpretation.

For example in Key Stage 2 there is no mention of the prehistoric peoples of Britain - history begins with the Romans, apparently. These earlier prehistoric peoples largely created the basis of the landscape we live in and they built some of the most impressive 'ritual' and burial monuments in our history.

The Attainment Targets

We endorse the Working Group's selection of Attainment Targets and agree

with their views of the balance of 'knowledge, skills and understanding'. However, in Attainment Target 4: Analysis and evaluation of a wide range of sources, we feel that it is important that the range of sources to be studied should be clearly stated at all Key Ages, since a number of teachers who have never previously taught history will now be obliged to follow the History Curriculum. The sources listed should include both non-written sources (for example, landscapes, buildings and objects) as well as written sources.

Making history interesting, exciting and enjoyable

We liked this section of the report very much and were glad to see the Working Group had recognised that many of the new developments in history teaching help pupils understand the past and the way in which historians and archaeologists collect, analyse and interpret the evidence.

What can you do now?

By the time you read this it will be too late to make comments to the History Working Group as their deadline is the end of September and their Final Report will go to the Secretary of State after Christmas. You can, however, make comments directly to the National Curriculum Council (15/17 New Street, York YO1 2RA) about the Final Report. We would also welcome comments and suggestions especially about the resources you think that we should provide. Our address is on the back page of this journal.



Contact us for your free copy.

What English Heritage can do for you

You probably already know that we provide resources for teachers such as

- * free publications and information
- * teachers' handbooks for site-specific work
- * other publications to help you teach the historic environment
- * free visits provided they are curriculum-based
- * in-service courses
- * events for schools at sites
- * Education Centres at sites
- * teacher-secondment in liaison with LEAs

We intend providing teachers with specific material and courses to help them with the National Curriculum - in all the foundation subjects. Look out for announcements in **Remnants**.

Mike Corbishley
Head of Education, English Heritage

Using photographs: people

Previous articles looked at ways of using archive photographs of the interior and exterior of buildings. This article suggests ways of using photographs of people to further the understanding of the buildings they lived or worked in.



Frank Green and his household at the Treasurer's House, York, in about 1925.

Peopling the past

Peopling a building requires an imaginative leap that can be aided by the use of photographs. This photograph of Frank Green and his servants sitting outside the Treasurer's House in York in about 1925 (above) is typical of the formal photographs often associated with historic houses. You will be lucky to find photographs of servants actually at work and frequently, as in this case, there are no domestic quarters on display in the house today. It is still possible, however, to make good use of this type of picture on a visit.

You can identify the role of many of the people in the photo (butler, footman, housekeeper, chef, housemaid). At school children could adopt a character, giving them a name if their true names are not known, and research the type of work that the servant was expected to do. The task at the site would be to go round those parts of the house that are open looking at them through the eyes of the chosen servant. What work would they have to do in which rooms? What difficulties would there be? What routes would they have to take? What would they be carrying? Which other servants would they be working with? They could perhaps try to estimate the length of time each activity would take. They might imagine the course of a day there. Back at school they could hold a conversation in role between some of the servants on, for example, Mr

Green's plans to introduce the vacuum cleaner, or write an application for a job or work out what equipment would be needed in the domestic quarters and research the detail.

Other group photographs could be used in a similar manner. You might be fortunate enough to discover an old school photograph to help you people your school in the past (below) or even some craftsmen building or restoring a local landmark (bottom).

Understanding the technology

Children need help decoding what they see in portrait photographs. Much of our impression of people who lived in the nineteenth century comes from the four faces apparent in their photographs (right). Yet this was often due more to technology than character. In the 1840s photographs required exposures of a minute or more. Clamps were sometimes used to hold heads-still and, since smiles can only be held fleetingly, subjects were instructed to stare into the camera. Little wonder that the Victorians looked grave. Ask your class to strike a pose for a full 60 seconds to understand the problem.

Small hand-held cameras and roll film were not available for most of the last century so people generally went to a photographer's studio to have their portrait taken. The objects which surround people are usually the photographer's props not their personal possessions so cannot be easily used to draw conclusions about the taste and



Below: A team of craftsmen building or restoring a church in the late nineteenth century, probably in Norfolk.



A carte de visites of a family in the late 1870s. Note the photographer's rural backdrop.

status of the sitter, although the photographer presumably offered some element of choice. Props may, however, be useful for dating a picture as some backdrops were popular in particular decades:

- 1860s balustrade, column and curtain
- 1870s rustic bridge and stile
- 1880s hammock, swing and railway carriage
- 1890s palm trees, cockatoos and bicycles
- 1900s motor-cycles and side-cars

Pose and costume, on the other hand, are in the control of the sitter so are worth examining for any deliberate attempt to put across a particular image. *A Teacher's Guide to Using Portraits* by Susan Morris, English Heritage, 1989, suggests ways of analysing portraits which can be applied

Below: Posing for a 'Victorian' photograph.



to photographs and has many good ideas for classroom exercises.

Using a camera

Children who have had some experience of looking at photographs of people and examining their poses could develop this work at sites where photography is allowed by using a Polaroid camera or their own cameras. They can take photographs of each other miming the activities that would have taken place in each area of the building. A more subtle approach is to adopt a role, eg owner, guest, housemaid, and be photographed in appropriate pose in one or two contrasting areas of the building, eg kitchen, entrance hall, drawing room. Pupils should be asked to pay great attention to the way they arrange their features and body in order to reflect their status in the house and their relationship to each particular room.

Reproducing a Victorian studio

A local photographic society on the Isle of Wight helped these children at an event at Osborne House to understand Victorian photography (below). With great attention to detail they set up a small studio complete with furniture, carpet and chintz backdrop. The photographer in appropriate dress showed them a mahogany and brass camera, instructed them on the need to stay still for a minute and then, with suitable drama, disappeared under a back cloth and took their photograph (using a modern camera!).

Making your own collection

You could easily make a collection of pictures of Victorian people to use in connection with visits to nineteenth century sites. Your local junk shop may well have a box of old photographs. In particular look for cartes de visites, which were hugely popular from the 1860s. (It is estimated that 105 million were sold in 1862 alone so they are neither rare nor expensive). They are postcard size prints pasted onto a thick card. Taken with a

special four-lens camera using multi exposure prints they took the price of a portrait photograph down from £2.50 for a single picture to 5/- per dozen and brought them within the range of many working people (Below).



This British sailor chose to have his photograph taken in Gibraltar. Note the studio furniture and his straw hat on the table.

Children could choose a photograph and build up a life story and family for the sitter using a combination of imagination and research. They could visit the house in that role imagining they were a guest, a trades person, a villager or an applicant for a job (try governess or chaplain). Alternatively, they could use the visit to further their research into their subject's choice of house style and furniture and costume. Older pupils, who have made a study of the sorts of evidence that historical photographs of both people and buildings provide could use the visit to compare their findings with the different evidence provided by the actual buildings and their contents.

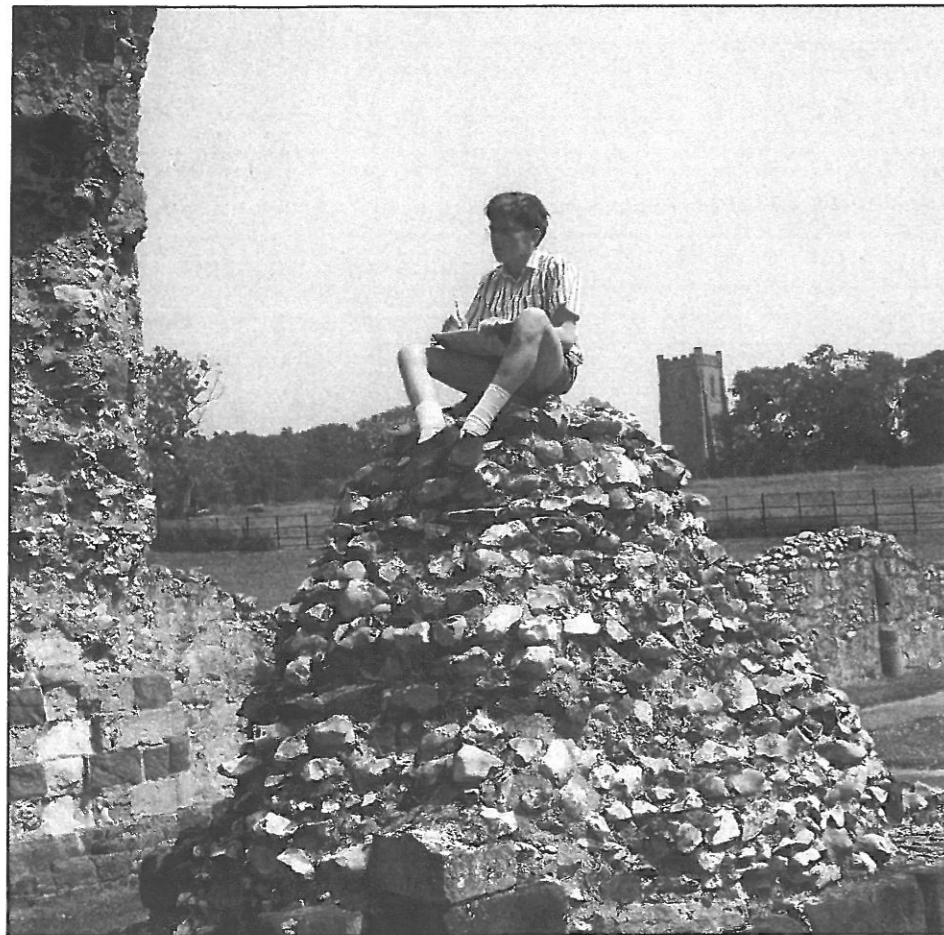
What to read

There are many books on the history of photography. M Langford, *The Story of Photography*, Focal Press, 1980, is a clear and simple account. For an introduction to different techniques and how to spot them read B Coe and M Harwarth-Booth, *A Guide to Early Photographic Processes*, V & A and Hartwood Press, 1983. D J Steel and L Taylor's excellent book *Family History in Schools*, Phillimore, 1973, has a practical chapter on using photographs and Miller, S T, 'The Value of Photographs as Historical Evidence', *The Local Historian* 15(8), pp 468-473, 1983 is a short and useful discussion of the points to be aware of when considering photographs as historical evidence.

Gail Durbin
Regional Education Officer
South East, English Heritage

Assessment is coming!

Fieldwork may form an integral part of history teaching under the new National Curriculum. Cris Keith suggests a possible framework within which this approach to study might be assessed.



Pupil from George Wright Middle School at Castle Acre Priory.

Assessment is coming! This is the message that fills so many history teachers of younger pupils with gloom and dread. The demands of the National Curriculum, and the working group currently debating the future of history teaching, are seen by some as a threat to imaginative and positive teaching. However, my experience of a year's secondment from the classroom to promote the educational use of the historical environment on the Isle of Wight including such sites as Osborne House and Carisbrooke Castle, has led me to advocate the increased assessment of one historical area - that of fieldwork.

It can be argued that assessable work gets in the way of enjoyment of sites, and restricts initiative and imagination, but if there is no assessment of pupils' learning at a site it is impossible for teachers to evaluate how useful the visit has been. Moreover, without such assessment the teachers will not be able to plan improvements for future visits, or be sure

that the visit is pitched at the right level for their pupils.

Many pupils, whether rightly or wrongly, feel that their work is more valued if the teachers take time to assess it carefully. At most sites, it is the aimless pupils who are bored or badly behaved, while pupils with demanding tasks, including GCSE coursework, are almost always absorbed and enthusiastic.

The key to setting assessable fieldwork is ensuring that it is appropriate to the capabilities of the pupils, to the site being visited, and in covering the full range of skills involved in history fieldwork. This is no easy task, and will often only be achieved by years of refining and amending questions and mark schemes.

A lot of the tasks currently set by site worksheets ask for very limited skills, usually concentrating exclusively on observation, and some recording. Thus they often consist of a list of factual questions which can be answered by reading labels, asking guides, or by very

simple observation (eg "How many steps are there on the motte?" or "In the picture, what is Henry VIII holding?"). Another common instruction is to simply draw a list of features. These are useful exercises for observation or recording skills, both of which are the foundation skills for history fieldwork. But too often these worksheets measure artistic skill and effort, or whether pupils can see, speak, or copy their friend's answers, rather than requiring pupils to really think about the site. A pupil may be excellent at drawing sites, but finds inferences from the drawings very difficult, while another pupil can think well but needs more help



Pupil from Mount Pleasant County Junior School at Wroxeter Roman City.

with recording skills.

Getting the appropriate type of task is vital. Many pupils, even quite young ones, often find very basic tasks pointless and boring. They tend to enjoy 'puzzles' that involve them in thought and initiative, rather than just listening and recording. Children who find drawing very difficult, or who have a camera, or who are sitting in a freezing gale or are being trampled by busloads of OAPs, will not produce careful sketches, and so can not be meaningfully assessed on them. Roleplays can stimulate excellent responses, but only if the sites and pupils are suitable and amenable!

Another problem to overcome is in the wording of questions and tasks. Children are often very literal in their interpretation of words. Hence the general question (eg "Why was the castle built as it was?") which allows a pupil plenty of room to show unprompted understanding and thought, also allows pupils to make omissions in their answers, or give insufficient guidance for some pupils to give any answer which reflect the logic of



Pupils from Newport Free Grammar School, Saffron Walden, at Castle Acre Castle.

the tester rather than that of the pupils. Answers to this latter type of testing are likely to be very similar, and will not show much differentiation between pupils.

So what should assessment of fieldwork skills be looking for? It should clearly differentiate between the achievement

levels of different pupils in all the different skills of history fieldwork. It should provide information that will lead to appropriate future teaching of each pupil, and information that will help the planning of future visits to the site.

Once the objectives and pitfalls are

clear, it is much easier to devise the tasks and questions. The skills levels set out overleaf can be used as a guide to setting a progression of fieldwork objectives. The top levels given are adapted from GCSE syllabuses and the bottom levels have been comfortably attained by some seven year olds.



Pupils from Mount Pleasant County Junior School at Wroxeter Roman City.

Below: Pupils from Newport Free Grammar School, Saffron Walden, at Castle Acre Priory.

