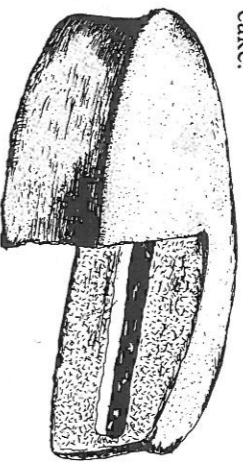


# Play

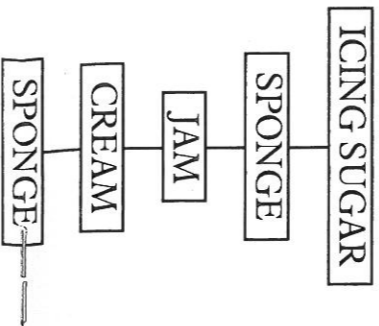
# The Layer Game



On the right is the wall of a church. This game is about how you can see layers in buildings. Think about the word layer. Where have you come across it before? Perhaps, as here, in a cake.



Think about how the cake is made. First the sponge is cooked. Then the cook lays the bottom sponge down, adds layers of cream and jam, then lays another sponge on top. Icing sugar is sprinkled on top of that. You could write down the order of those layers like this — remember that the first layer is at the bottom.



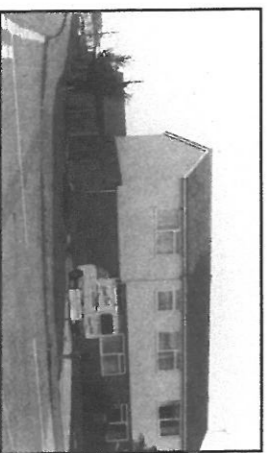
Part of the archaeologist's job is to work out what happened and when it happened. Finding layers in the ground when on a dig shows, for example, how people have laid new floors, or built new walls, one on top of another.



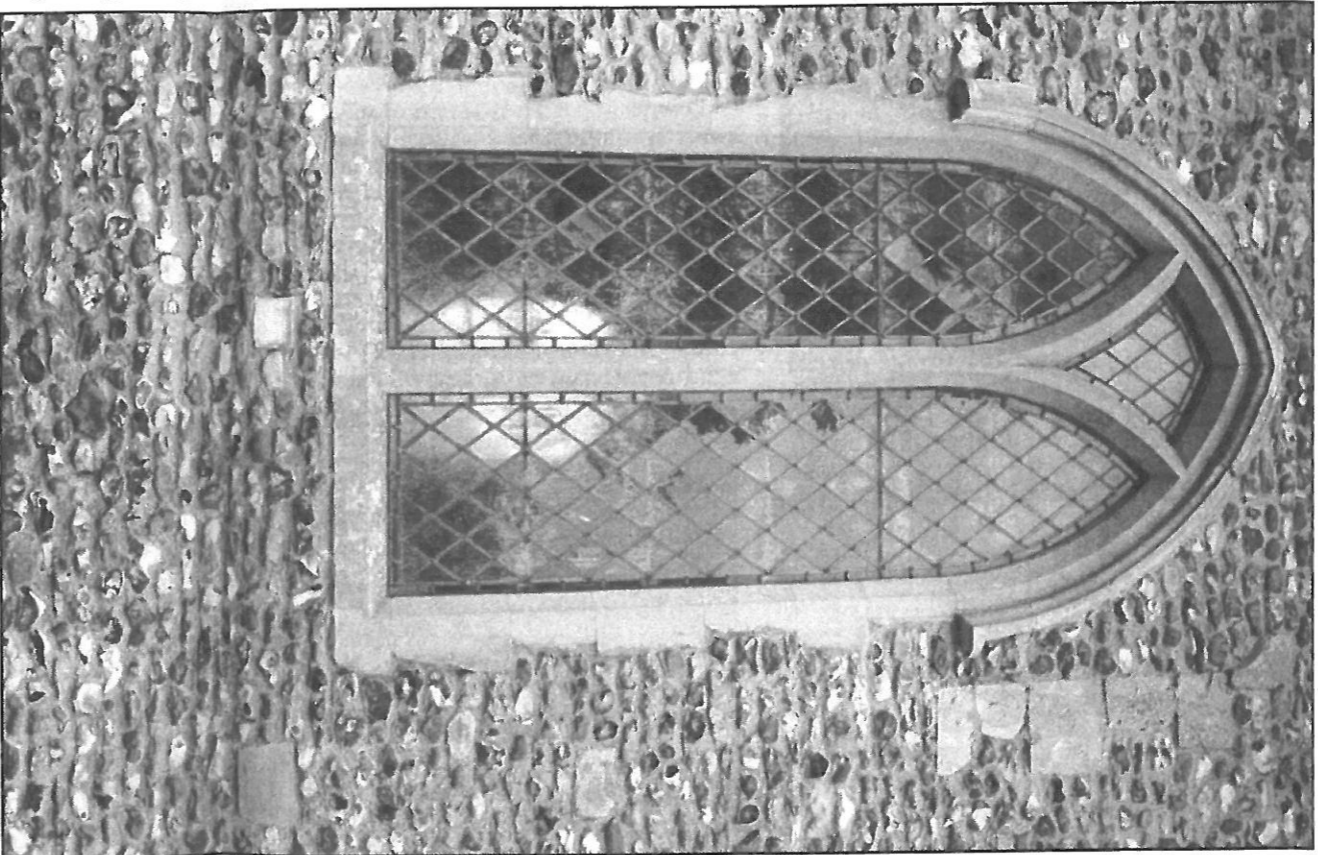
Archaeologists also find alterations above ground in buildings and ruins and by deciding the order in which these have happened they make their layer cake of the site or building. There are two routes you can follow — take both if you have time.



**Route 1**  
This route is about observation. Archaeologists, like police detectives, need to be good observers, searching for clues. Look for changes in buildings. Start with ones you know — buildings like houses and schools.



*This modern house has had an extension added on. Look for the clues. Can you see the join where the new roof begins? This addition is a layer because the extension has been built later than the house. Look for other changes in buildings — new openings or old ones blocked up.*



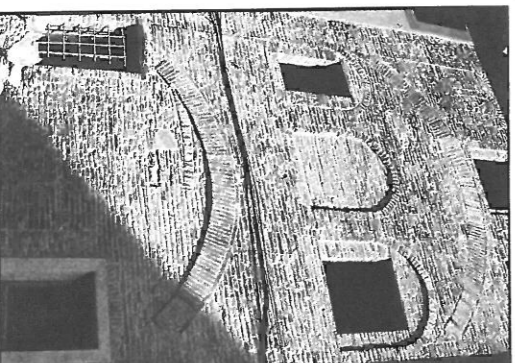
### Route 2

This route is about recording. The photo, above, of the wall of a church has dots all around it. Your task is to make an accurate record of this wall. Place a sheet of tracing paper over the photo and pin it in place, using the dots as a guide.

If you join the dots up, first across the photo, then from top to bottom, you will have covered the wall with squares. You are drawing the wall at a scale of 1:22 because each square of cm = 22cm on the wall itself.

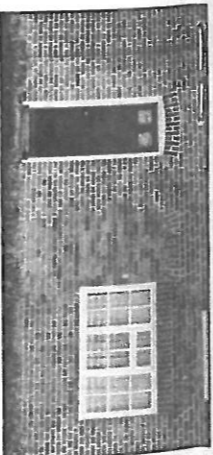
Now that your careful recording has made you observe the wall carefully, you will be able to write down what has happened here. What are the layers of this wall and what order were they built in? Fit these words into the empty boxes here, in the right order. Look back at the cake to see where you put the earliest layer.

## BLOCKED NEW WINDOW WALL WINDOW

**DID YOU KNOW!**  
... that the Roman amphitheatre at Lucca in northern Italy was converted into houses in the medieval period! See how the arches of the outside wall have been made into walls of houses with windows and doors in them. People lived (and they still do) where once thousands sat to watch animals and people being killed. Compare this with pictures of Roman amphitheatres which have survived as ruins, like the Colosseum in Rome.

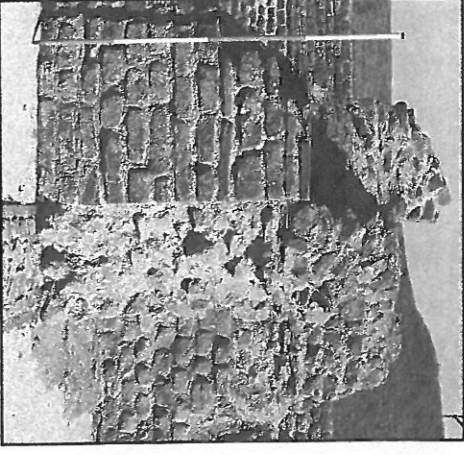
*How many layers can you spot here? This is part of Cleveze Abbey in Somerset.*



*Blocked-up doors — above is a church. Can you see the arch of the doorway? Below is a nineteenth century cottage which has been restored.*



*Butt joints are where one wall has simply been added to another without joining it up properly — by inserting bricks into the earlier wall, for example. This picture is of a new room added (on the right) to the hot baths in a Roman town. The rod, called a ranging rod, is 2 metres high and is used as a scale.*



To play **The Layer Game** you need: tracing paper, ruler and pencil and you need to be a good observer.

# The Living Churchyard

*The Living Churchyard*: Video £15.00; Marya Parker et al, *DIY Information Pack*, £5.00. Obtainable from Arthur Rank Centre, Church & Conservation Project, National Agricultural Centre, Stoneleigh, CV8 2LZ.

According to the leaflet which lies just inside the folder of the DIY Pack, 'This project is intended to arouse interest in the value of churchyards, chapel yards and cemeteries for nature conservation.' You may by this time be distracted by the message from HRH The Prince of Wales which appears on the inside flap of the folder. But keep going with the leaflet. It continues: 'The audio-visual aids will stimulate churches, parish groups and managers of burial grounds of all kinds to explore the scope for enhancing wildlife and its habitats. The DIY Information Pack shows how to plan surveys and management and how to carry out tasks on the ground, as well as providing for help and advice.'



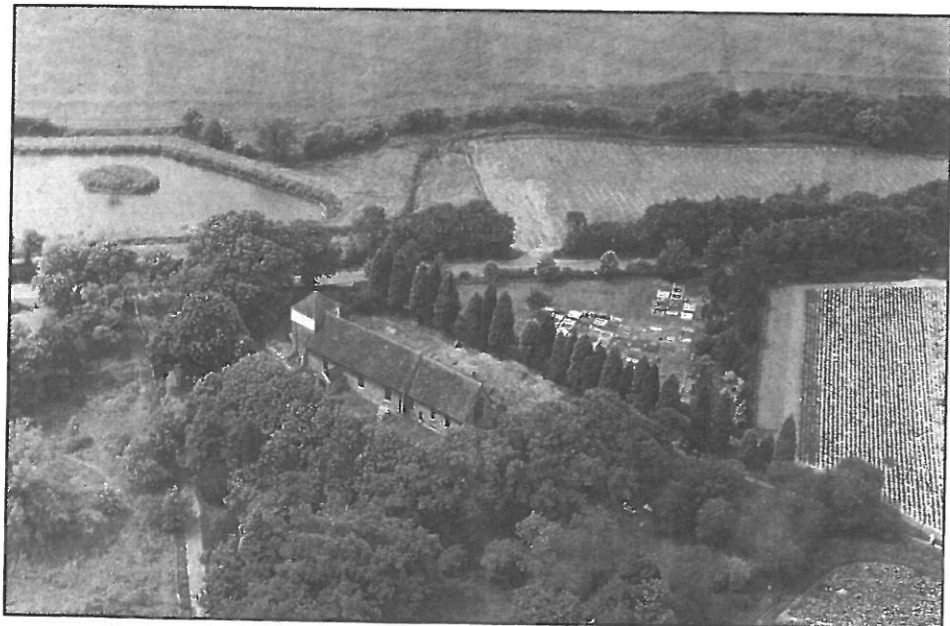
Gravestone etched in moss.

What else does the pack contain? Its core lies in a series of six rather slim booklets in A4 format. The first gives an introduction to the project and to Anglican diocesan administration. Legal considerations are lightly sketched. Number two introduces churchyard habitats and explains how nature conservation surveys of churches and churchyards may be undertaken. Three copies of a recommended recording form are provided. The third booklet focuses on techniques of churchyard management, while the fourth considers resources: of equipment, money, safety, training, and insurance. The pack also contains a further leaflet which gives information on the Nature Conservancy Council grant scheme, together with an application form. Booklet five concentrates on the themes of 'Letting people know', and 'Education'. Number six provides an address list of relevant organizations, a

bibliography, and the names of suppliers of appropriate equipment, native seeds, plants and trees. A separate independent sheet is entitled *Bats in Churches*.

All this documentation is quite well laid out and easy to use. Practical advice is given on a step-by-step basis. The section on education is fair on ideas (the cross-curriculum potential between sciences and humanities studies is noted), but generalised in approach. The pack as a whole seems not to have been produced with the needs of schools specifically in mind. For school purposes the Churchyard Code on p.4 of booklet 5 should be strengthened as regards safety: not only should children not play or climb on tombstones, they should keep clear of

BELOW: Churchyard in Great Oakley, Essex. Churchyards are often islands of natural habitat surrounded by acres of land heavily treated with artificial fertilisers, insecticides and fungicides.



## THE LIVING CHURCHYARD

any monument that shows signs of leaning or instability. Children have been killed by falling monuments.

The video consists of a series of stills remastered onto video, and accompanied by discussion rather in the tradition of a Radio 4 natural history programme. Some important points are discussed: the potential conflict between conservation and misdirected concern for tidyness; the value of many churchyards as the final remnants of old grassland; regimes of cutting and management; and the educational potential of the churchyard



Lichen growth on gravestone.

which so often lies just across the road from the village school. However, the approach to these topics is angled more towards churchyard managers and teachers rather than to children. This is a video for those who may be contemplating a churchyard project; it is perhaps less well suited to use in the classroom, although pupils from about 15 years upwards could benefit.

The good intentions and practical advice contained in *The Living Churchyard* are undoubted. So it is no criticism of the intrinsic merits of the project to suggest that aspects of it are a bit hit and miss. Patchiness is particularly evident in booklet six, where the grounds for inclusion or exclusion of publications seem arbitrary. Thus while the admirable *Churchyards Handbook* (which at £7.95,



This graveyard in Eire provides a flower rich environment.



One of the many obsessively tidied churchyards in Colchester, Essex. 'Tidying' of churchyards often destroys natural habitats.

incidentally, arguably represents better value than the pack) is in, the CBA's inexpensive and well referenced guide *How to record graveyards* is not. Likewise, what is the reason for drawing attention to Fritz Speigl's *A Small Book of Grave Humour* while omitting Frederick Burgess's seminal *English Churchyard Memorials*? Slight vagueness about archaeological and architectural dimensions of churchyard conservation is hinted at in booklet one, where the author refers to a body called the Redundant Churches Trust — presumably meaning the Redundant Churches Fund. A trivial point, but one which may be symptomatic of the fragmented character of the conservation movement.

It may of course be argued that the project primarily concerns nature conservation, not the study of conservation of churchyard memorials, or

structures within churchyards, or churchyards as entities. But conservation is a seamless garment. Lichens live on gravestones: if the social information on a monument is rendered illegible by lichen, which is the more important, and by what criteria might one choose? Booklet two deals with surveys, including the need for a plan. So does *How to record graveyards*. Do we need two types of plan? Or would it be feasible, and desirable, to integrate biological and archaeological information through one survey? Such data may in any case be interdependent; I have seen churchyards wherein the sites of former structures and otherwise unmarked burials have been imagined in botanical patterns. The video provides striking examples of such interdependence: the importance of boundary walls as habitats, for instance; or the value of lime mortar pointing which permits colonization of

cracks and crevices by certain types of plant and insect. Incompetent repointing is one of the most widespread causes of archaeological damage to churches, just as the uprooting and destruction of gravestones to facilitate motor mowing is a cause both of ecological and archaeological damage. Bats provide a further illustration of ways in which concerns of natural historians and archaeology converge: interference with church roofs, towers and bell-frames may also impinge upon bat roosts, sometimes with serious consequences both for archaeological evidence and for the bats.

The essential message, therefore, is that in the field of conservation we are all in this together. Or at least we should be. And the realization that we should be must begin in the classroom. Yet it is just this sense of integration that is missing from the pack and is insufficiently emphasized in the video. Lists of addresses (in the case of English Heritage accompanied by no further information as to what is or what it does) are no substitute for a progressive approach to conservation which seeks to enhance and conserve the environment as it is: that is a product of both natural and human action. So, while extending a warm welcome to *The Living Churchyard*, it is necessary to express regret that an opportunity has been missed. This is no criticism of its progenitors, for the gospel of total conservation is hardly more strongly represented in publications of the CBA or English Heritage than it is here. On the other hand, bodies like the CBA and the National Trust have become increasingly involved in the promotion of links between archaeology and nature conservation. The same can also be said for English Heritage: for example, in the care it devotes to management of habitats provided by large masonry ruins, or in the criteria which have been developed for the Monuments Protection Programme. Perhaps it is time for these initiatives to be brought to a focus, to provide a point of contact between different branches of the conservation movement, and to ensure that positive initiatives such as *The Living Churchyard* can achieve their full potential.

Richard Morris,  
Research Officer,  
Council for British Archaeology, York.

BELOW: Tombstones are often destroyed by nature or by the authorities. Schools can play a useful role by recording this valuable historical data.



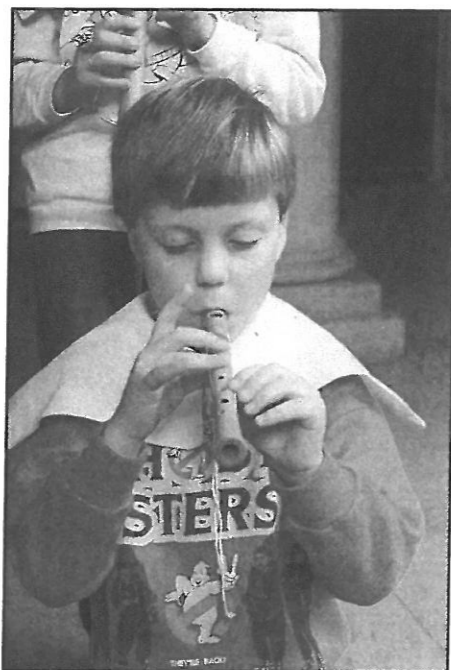
# Hautbois

'Hautbois' musicians are currently performing for schools at English Heritage properties around the country, playing instruments of different periods to give children an authentic feel of the past.

'Congratulations' I found myself saying to Rick and Helen Heavisides as they completed their first performance at Kirkham House in Paignton — one of English Heritage's smaller monuments. 'You've just covered the whole of the National Curriculum on Sound.'

Attainment Target 14 (Science) states that 'pupils should develop their knowledge and understanding of the properties, transmission, and absorption of Sound.' This isn't at all easy to achieve, even though our lives are filled with sound. Much of it is produced electronically; approached in the abstract, it is very hard for teachers to explain.

Yet here were Rick and Helen describing to an audience of eleven year olds exactly how sound is created, and then going on to demonstrate how it can be controlled — and all this without a single wire or switch in sight!



Children are encouraged to try the instruments for themselves.



Hands on learning at Bolsover Castle, Derbyshire.

And what sound! The children were amazed at the volume it is possible to produce simply by blowing, plucking, or striking medieval instruments. The two musicians in front of them might have been a whole orchestra.

As you may already have realised, I am something of a fan of Early Music: its re-discovery and re-creation by skilled performers like Rick and Helen, seems to me to be one of the great archaeological achievements of the last fifty years. Together with the art of the time, there is no more authentic route into a feeling for the past, and no more convincing proof that it was, indeed, a different place.

So why take today's children on a journey there? The usual argument (with which I agree) is that it is impossible to understand the present without a knowledge of the past. Just as each one of us personally has an identity built up from

childhood, societies and cultures cannot be described or even distinguished, without reference to their origins: the past is simply tomorrow, viewed from the day after.

However, it was not consciousness of the chain of events linking me to the Middle Ages, which made listening to Rick and Helen a special experience. It was the opportunity to be part of another time — to exercise that special kind of freedom which addicts of the recent 'Narnia' series on television will recognise. Imagination



Playing the keyboard at Bolsover Castle, Derbyshire.

gives you the chance to live other lives besides your own — something which I believe to be an essential part of growing up.

Of course, the world of children's literature is filled with such 'escapism'. What is essential, as C.S. Lewis understood very well, is that you should come back to the present strengthened, and better able to understand what is happening to you. This is the importance of myth and much history. With their music, Rick and Helen were conveying a truth far more valuable than any invention.

Children are discerning in these matters: they could see the skill and



A performance for schools at Hayes Road Primary School, Paignton, Devon.

physical energy needed to play the instruments, and they could see how natural it was for Helen to begin to dance as she played. This was a world which was real, and existed: it possessed knowledge which we, for all our instant technology, do not possess.

How interesting that the authors of the National Curriculum should seem to agree.

Bill Leedham  
Principal Devon Resources Centre

# National Curriculum Update

The National Curriculum continues to occupy our minds in the English Heritage Education Service. In the last issue of Remnants we published our report on the Interim History Report. This issue it is the turn of Geography . . .

**We were very pleased to hear from several readers of Remnants that they welcomed our comments on the National Curriculum History Working Group's Interim Report. Not everyone agreed with our optimistic viewpoint, it is true, but we publish a letter from a Head of History which we have received.**

**To the editor,  
Dear Remnants,**

As a History teacher I was pleased to read last month your contribution to the debate over the Interim Report of the History Working Group.

The construction of the National Curriculum in History is a vitally important matter for all History teachers, yet many of us have felt practically excluded from the process. Consultation so far appears to have been minimal and has left many teachers feeling powerless and insignificant. If 'Remnants' can act as an arena for expressing some of our concerns, fears and desires, you will be providing History teachers a valuable service.

Your article on the National Curriculum has voiced many opinions of which, I hope, the History Working Group is taking note. Among these points which you raised I was particularly pleased that you:

1. Welcomed the acceptance of 'the need to make field visits, to handle objects and to use empathy.'
2. Called for this to be 'stated more specifically in both the Programmes of Study and in the Attainment Targets.'
3. Stressed that investigative learning is appropriate for students of every key stage and across the whole range of abilities.
4. Called for the opportunity to study a School Designed Theme at Key Stage 4.

The Secretary of State's comments to the HWG suggested an attainment target based specifically on memory of historical facts. It is refreshing to read in contrast an emphasis in your article on activity and investigation. SDTs based on aspects of local history and on fieldwork in historical sites would encourage a young person's understanding of the skills required for informed discovery and for critical investigation.

History teachers do have a responsibility to develop in their students an awareness of national tradition but this heritage should not be received passively as a fixed body of knowledge but as an inheritance to explore, question, rediscover and renew. I have been baffled by criticisms of the Interim Report made in some quarters as somehow flawed by 'Anglocentrism'. The Report's proposed History Programme of Study is flawed by incoherence rather than by any obvious narrow preoccupation with the history of our country. Your suggested School Designed Themes for Key Stage 4 could be very exciting, particularly 'The Politics of Conservation' and 'The Changing Use of Historic Buildings'. SDTs like these would allow the possibility of addressing the fluid relationship between past and present, allow scope for judgements as well as investigation and allow for a deepening understanding of change through historic periods. These SDTs could also lead to creative cross-curricular work with Design, Environmental Issues and Economic Awareness.

I look forward to reading further articles in 'Remnants' on the National Curriculum and I hope that English Heritage will make a vigorous intervention in the approaching debate over the recommendations of the Final Report.

Yours Sincerely,  
Geoffrey Littlejohns  
Head of History  
Hind Leys Community College  
Shepshed, Leicestershire.

**Below are our comments to the Geography Working Group's Interim Report which was published at the end of last year.**

**National Curriculum Geography Working Group Interim Report**  
We were extremely impressed by the amount of hard work that the Geography Working Group have obviously put into their task and, in general, we applaud and support the Interim Report.

As the organisation charged with the statutory protection and conservation of the historic environment our major concern is that the Interim Report misses a number of opportunities to relate its ideas explicitly to suggestions for good practice or to other areas of the

curriculum (despite the Working Group's commitment, at para 2.7, to the role of geography within cross-curricular studies). While we welcome the overall ethos of the document, for example, para 5.9 and Attainment Target 7, we feel that there could be a stronger explicit commitment to passing on an interest in, and respect for, the historic environment.

In particular, we would have liked to have seen a stronger awareness of, and linking to, the Interim Report of the History Working Group as we feel that the two subjects are — quite correctly — closely related in the minds of HMI and teachers. The relevance and influence of the past on the present, while being the main area of study for history, has a critical impact on the geographical study of the world at local, regional, and international levels. We cannot see, especially at the primary level, how the National Curriculum can be delivered neatly packaged in different watertight subject lessons. We applaud the Working Group's constructive comments on how one geographical study may contribute to more than one Attainment Target but would have liked to have seen, at least in theory, a firmer commitment to how such combination may work on a cross-curricular level e.g. parts of AT1 and AT7 L3/S1 and L10/S1 and the local history options in the History National Curriculum.

More specifically, the aims of Attainment Target 7 (especially AT7/L3/S3 and AT7/L6/S2) could be more easily achieved if they were *specifically* linked to site visits. Again, Attainment Targets 6, 7 and 8 would be significantly strengthened by explicitly referring to the study of archaeological sites and techniques rather than by the somewhat oblique references made at present.

Mike Corbishley  
Head of Education, English Heritage.