

A new venture in Education

A recent Saturday dayschool at Hailes Abbey in Gloucestershire illustrated the potential of historic sites in the field of adult education. On the course English Heritage worked together with a university extramural department on methods of interpreting its sites to interested adult visitors.



Students working at Hailes Abbey.

the secondary sources are used to give depth to the observations; in the third model they are used to give necessary background information but the heart of the model remains the interaction of the visitor with the observable features of the site.

The day was an overwhelming success. Feedback from the participants was enthusiastic. They felt they would be able to use the models on other sites because they helped them focus their observations and use the guidebook or museum to a specific goal.

We intend to repeat the dayschool both at Hailes and at other places where academic expertise can be matched to rewarding sites in the care of English Heritage. The dayschool clearly demonstrated a latent demand among interested lay people for help to understand better historic sites and monuments. There can be no clearer indication that education does not end on leaving school at 16.

Our thanks go to the course participants and to custodian Neil Greenhalf and staff at Hailes for their willing assistance.

David Aldred
Hucclecote Curriculum Centre
Gloucestershire

Hailes Abbey lies at the foot of the Cotswold scarp, five miles north of Winchcombe. It was a late Cistercian foundation dating from 1251. It is now owned by the National Trust and administered by English Heritage. The dayschool was jointly organised by myself, as part of my role as an advisory teacher working for Gloucestershire LEA and English Heritage, and Mick Aston, Reader in Archaeology at the Department for Continuing Education at Bristol University. The purpose of the course was to give participants three different models for studying the remains, not only to increase their understanding and enjoyment of Hailes, but also to apply them to other sites they might visit in the future. We had decided on the title 'How to look at a medieval monastery' to indicate the dayschool had more general value than being solely concerned with Hailes itself.

The day was divided into three main parts. During the morning the background to monasticism in general, Hailes in particular, and the activities proposed for the site, were explained. The first part of the afternoon was spent at Hailes on the activities; the second part comprised a discussion of the value of the three different approaches used on the site. This in turn led to the presentation of the three models for studying the remains. They are included here in the hope that they will be applied to other sites to be refined and modified by experience.

At the focus of each model are the standing remains. In the first two models

BELOW: Mick Aston leading the group at Hailes Abbey.



David Aldred

The Models

1. Observation

Select a part of the site - eg chapter house

Study it for clues - eg original use seats windows

Interpret Clues -
eg seats and windows = meeting room

Check interpretation -
use guidebook/museum

Where can I find further background information? - Consult history texts/extramural lectures

2. Hypothesis Testing

Original question -
eg How was the site used?

Collect clues by observation -
eg study architectural details

Set up an hypothesis/theory

Use guidebook - Test theory
- use museum/site interpretations

What has been learnt?

Where can I find further background information? - consult history texts/extramural lectures

3. Using Empathetic Reconstruction

consult - history texts/guide book/museum

Accurate background knowledge essential

Selecting a role eg -founder/monk/pilgrim

Selection of relevant part of site - eg church

Selection of relevant activity - eg visit by pilgrim

Application of controlled imagination

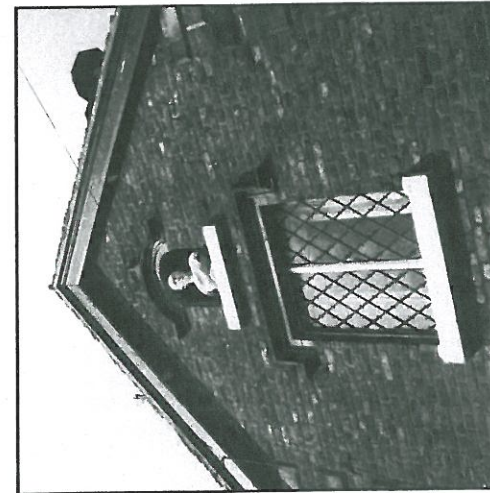
Empathetic reconstruction -
To make the ruins 'live'
to contrast the present

STREETWISE

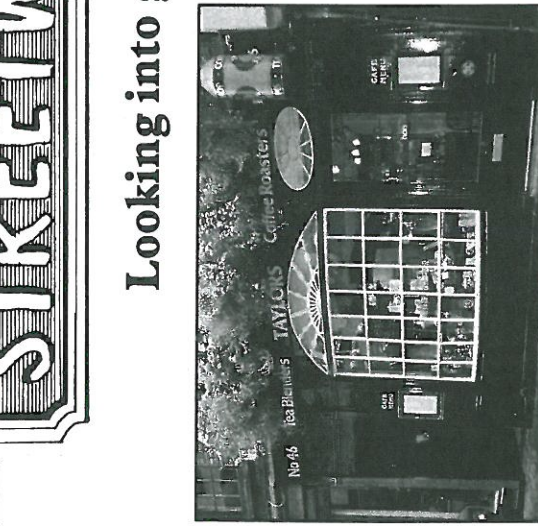
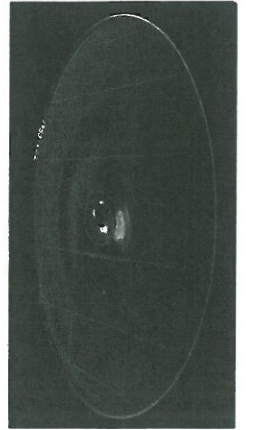
Looking into glass

Glass is not a modern invention - people have known how to make it since ancient times, but it is only from the nineteenth century onwards that it has come to be such a dominant feature in architecture, particularly in the high street, where every shop is fronted by a wall or window of glass.

Originally only churches or the homes of the rich had windows of glass, everybody else used semi-transparent materials like horn or oiled paper, or the poor used shutters or wooden bars, often in a lattice pattern, or even brambles to keep animals out.



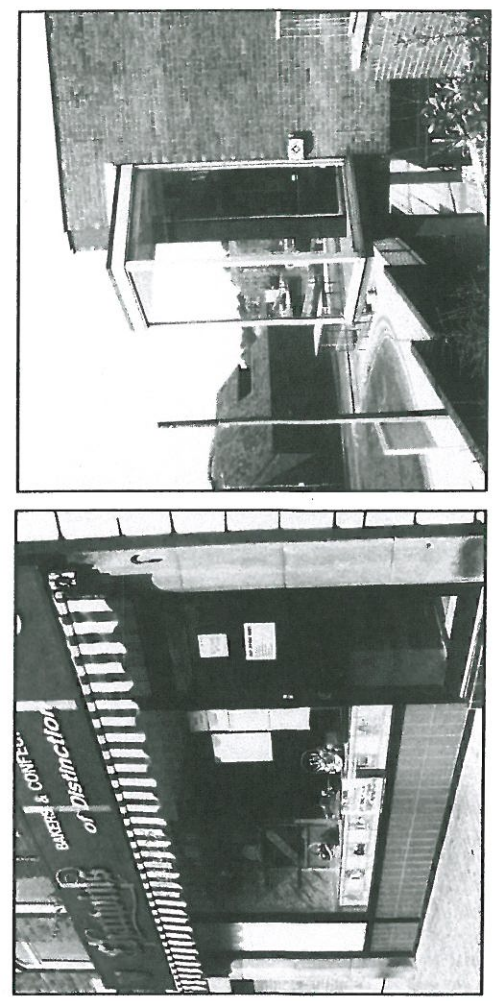
When glass was used it was only available in very small panes, and the lattice pattern already associated with windows was adapted to hold them. This Victorian window is a romantic backward look at early domestic windows.



Georgian shop windows, like this one, usually included several bull's eyes, which were the cheapest panes, but any you see now are likely to be modern, expensive replacements. Manufacturing techniques improved; larger pieces could be produced by variations on the blowing method, but very large sheets could be rolled or drawn out mechanically, then polished to remove blemishes.



This furniture shop was built in 1864. Its street frontage is almost all glass.



Further refinements and the development of safety glass have led to the large single windows in shops that are now the norm, ABOVE LEFT and have also given rise to more adventurous shapes, like this corner of a public library ABOVE RIGHT.

Streetwise investigates clues to the past that can often be found in the streets near your school!

Using Models at Dover Castle

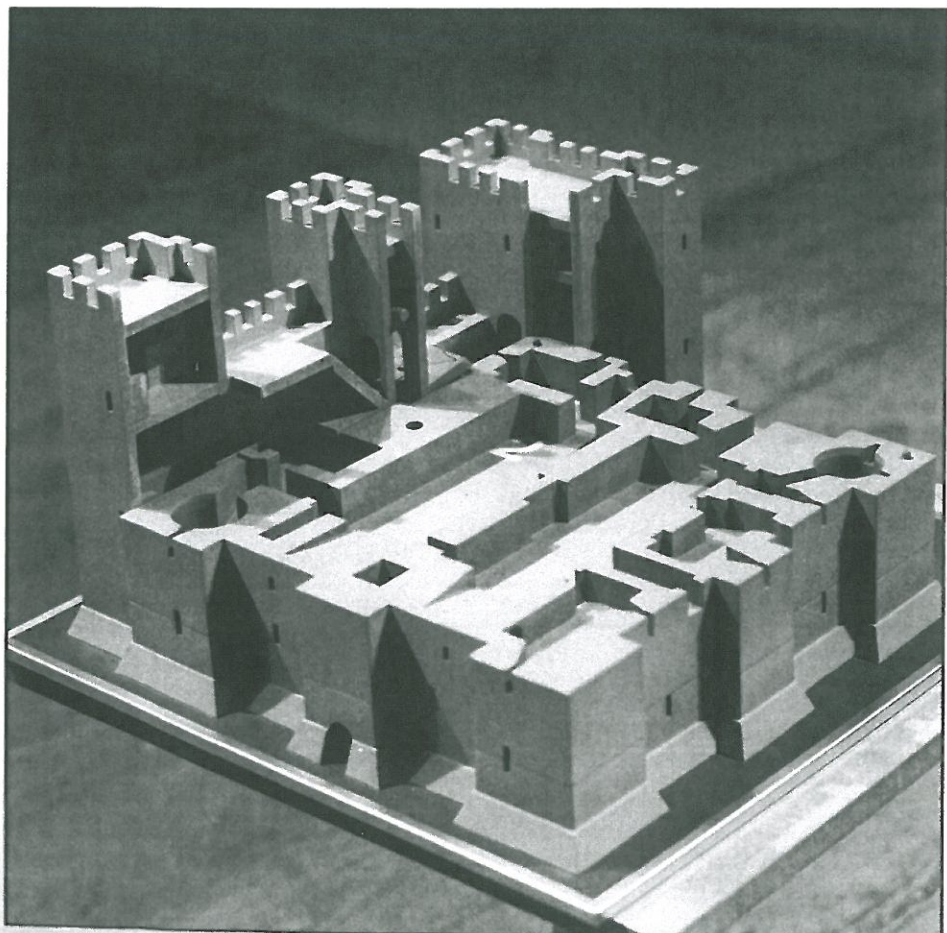
Jonathan Barnes describes the educational impact of some of the reconstruction models in Dover Castle's Education Centre, now available for use by visiting groups.



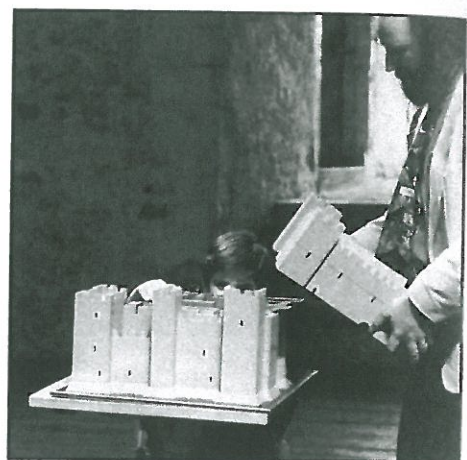
My first few weeks as a teacher seconded to work for English Heritage at Dover Castle were characterised by a feeling of constant disorientation. I knew what I was supposed to be doing and where I wanted to go, but every time I ascended a spiral staircase I came out somewhere I didn't want to be!... I had a strong motivation, therefore, for commissioning the first model for the new Education Centre at the Castle - a five layer model of the keep

which would help orientation before ever setting foot in the place. I had in mind the wonderful cut-away jobs one sees behind glass in some museums.

When Maurice 'the Engineer' originally designed his fine Norman keep in the 1180s, the place was to be impregnable; he gave it only one mightily defended entrance. Inside everywhere was to be approached from the second floor downwards - even the roof! A complex



English Heritage Photo Library



English Heritage Photo Library

ABOVE: Jonathan Barnes and a visiting pupil putting the model together.

LEFT: The Keep at Dover Castle.

system of spiral staircases, galleries and inter-connected service rooms made the smooth running of medieval court and household possible and in conditions of relative security. To get to the basement storerooms, for instance, one would need to go up to the second floor apartments and then down one of the corner spiral staircases, passing the first floor and eventually appear at ground level in the stores. Many modern visitors to the keep leave the building never having known that there is a suite of first floor rooms at all. Maurice's ingenuity, coupled with later adaptations, led to a labyrinthine building only comprehensible on intimate knowledge or through a model.

The model (excellently constructed by The Educational Resource Service of Wakefield) arrived and immediately began to take on other functions as school groups made full use of it. A group of year 8 pupils noticed that the two great halls on each floor were of different dimensions and asked why. They also notice the garderobes (medieval latrines) each emptied into the same pit and asked pointedly what 'they' did with 'it' in the twelfth century. From dismantling the castle model they not only understood the massive fortifications at the entrance but also found that the chapel was surely the most secure room in the keep, being by far the hardest to get to.

A group of year 6 pupils studying Houses and Homes used the model as a finger maze. They traced the probable route a servant would take to collect, prepare and serve food to the Constable of the Castle. Another group discussed whether the King, when visiting his castle, would ever have needed to use the spiral staircases which might have been seen as servants' stairs rather like the 'back stairs' in a large, Victorian villa.

This kind of preparation in no way replaced the need for a visit to the real thing. Indeed, discussing the arrangement of rooms in the keep served only to focus the work which both groups subsequently did on site. Having understood the keep in diagrammatic form children applied their knowledge to the reality and the differences between theory and practice became teaching points in themselves.

LEFT: The model of Dover Castle Keep.

An early surprise delivery at the Education Centre was a model I did not commission - a fine reconstruction of the unique Roman Pharos, or lighthouse, which stands at the west end of the Saxon Church within the Dover Castle site. This model had been constructed by 11 year old Susan Merrick of Brighton after a visit and



English Heritage Photo Library

LEFT: The Roman lighthouse at Dover Castle.

BELOW: Susan Merrick with her model of the Pharos.



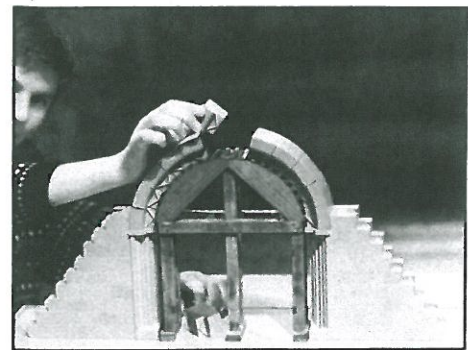
Susan Merrick

as part of a school project. She kindly donated it to the Education Centre when the school had finished with it.

Not only is it a fine reconstruction, explaining important aspects of the lighthouse's construction, height and fabric, but again it has given Susan's age mates the cue to discover where her evidence came from. The Pharos today is only four storeys high; Susan's model has eight - how did she know it had eight? How did she know it had wooden floors in it? How did she know it used different coloured building materials to make a pattern of stripes up the tower and how did she make the model anyway?

Archaeologists now think the Pharos had a stepped profile unlike the smooth, weathered one of today. Susan's reconstruction of its first century appearance shows a smooth profile - several groups have spent time deciding who is right by carefully measuring and observing at the ruins themselves.

The most recent and exciting of models was also made by ERS and is, in many ways, the simplest of all. It is just a small, Romanesque arch based on one from the lower chapel in the keep. The model



English Heritage Photo Library

Model of a Romanesque arch.

demonstrates how medieval masons and carpenters combined their skills to create openings strong enough to support a weighty wall. It is not an easy thing to imagine forces in operation when everything seems to be standing still. Neither is it simple to see how an arch performs the trick of transferring the weight of tons of stone via slender pillars to the ground. Children tried building an arch themselves and everything became clear. They saw what a precision job it had to be and how elegant the solution is.

From the 'folding' wedges beneath, through carefully constructed 'forming piece' to the exactly-angled stones of the arch, children and teachers can go through the process of construction. When the classroom arch is complete and the wooden forming piece removed, an even pressure from above visibly tightens the wedge-shaped blocks against each other. Put the pressure slightly eccentrically and the whole structure crashes (safely) onto the desk - 'hands on' in the most real sense! Teachers from a local primary school consortium took the potential uses further by examining the mathematics of the construction and applying the principles they discovered to other structures and other arches around the site.

These three models, along with others reconstructing thirteenth century castle rooms and medieval weapons, have been invaluable to both teachers and pupils in preparation for getting to grips with the real castle outside. Using the insights they have gained by careful study of the reconstructions, classes have gone out to discover the scraps of evidence from which they were made. Science groups have tested out theories as to the optimum dimensions of an arch or thick stone wall. The models have been the subject of lectures, drawings, diagrams, measurement and detailed questioning - but above all they are accessible and fun. One wonders why ever such things were once only observed through a glass case.

Jonathan Barnes
Headteacher
St Peter's Methodist Primary School
Canterbury

You may book a free educational group visit to Dover Castle and its Education Centre by telephoning 0304-225229 or writing to: The Education Administrator Dover Castle, Dover, Kent CT16 1HU.



A Sense of History Key Stage 1

Longman, 1991
Pack comprising:
12 books for children:
Homes - Kathy Swift
Teddy Bears - Sallie Purkis
Birthdays - Sallie Purkis
Our Gran - Kathy Swift
Working Horses - Sallie Purkis
History in the News - Sallie Purkis
Our Pets - Gail Durbin
Under the Ground - Gail Durbin
Shops and Shopping - Gail Durbin and Marilyn Tolhurst
Lights and Candles - Marilyn Tolhurst
Children in History - Joan Blyth
Our Toys - Joan Blyth
12 posters related to each of the books
12 blank timelines
Teachers' Book by Sallie Purkis
Cost of complete pack is £59.50
Children's books are available separately at £2.75 each, the posters and timelines as sets only at £21.50 and £6.00 respectively, and the Teachers' book at £20.50.
Available from Longman Group UK Ltd, Longman House, Burnt Mill, Harlow, Essex CM20 2JE.

This could be sub-titled 'all you ever wanted to know about Key Stage 1 History, but were too shell-shocked to ask'. It not only includes a comprehensive teaching scheme but also addresses the needs of teachers who are facing history head-on for the first time this year.

The pack focuses on a child-centred approach and active learning methods using books and related posters that are beautifully produced and are bound to be appealing to children. The first few books are for the beginners, but all comply with key elements in the programme of study for Key Stage 1. Each book is summarised in the Teachers' Book with suggestions for a variety of bright and lively activities, many on photocopyable sheets, together with follow-up work in the other National Curriculum subjects already in place. The posters get a similar treatment, and each theme is rounded off with a list of other useful resources, and a couple of stories for re-telling by the teacher.

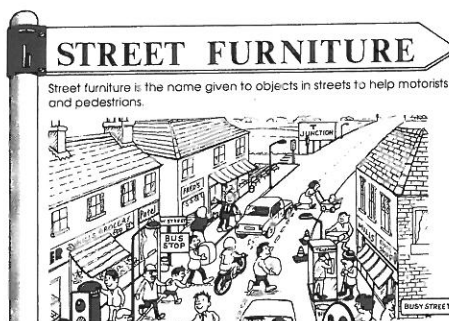
The Teachers' Book, written by Sallie Purkis in a clear business-like way, demystifies the Statutory Orders and explains how the Attainment Targets can

be met. She goes one step further, though, and adds an unusual dimension by suggesting ideas for use on school inset courses. This sounds heavy - it's not; the activities are not designed to expose blanks in knowledge, but to stimulate discussion about the usefulness of history, the reliability of evidence or the difficulties of teaching the concept of time.

All this lays the groundwork for framing a school policy on history teaching, and for assessment, both of which are also dealt with in a practical and helpful way in the Teachers' Book.

A lot of thought has gone into the preparation of this pack in order to make it both relevant and teacher-friendly. The result is a scheme which will not only save teachers a great deal of work but which has the potential for making history an enjoyable experience for the child.

Liz Hollinshead
Regional Education Officer
Midlands and East Anglia, English
Heritage



Built Environment

John Corn
Folens Copymaster: Brain Waves series
Folens Limited, 1991
ISBN 1 85276068-0
Price £11.95

The aim of this book is to present teachers of Key Stage 2 pupils with instant activity sheets for use in or outside of the classroom.

There are seven sections covering the built environment, change within it, land use, shops, transport, houses and leisure, each with half a dozen photocopyable worksheets. The ideas are bright and lively, although not particularly original - most are already well used by teachers.

With forty-two out of the forty-eight pages devoted to activity sheets the suggestions for preparatory and follow-up work are necessarily of the three line variety, but there is a grid to show how each activity delivers Attainment Targets for the National Curriculum subjects already in place. A lot of thought has been put into the design; the sheets look fun to do, with attractive, clear illustrations, language pitched at the right level, and the whole lot ring bound to make photocopying easy. This book could save the busy teacher hours of preparation time and as such could be worth its weight in gold, which, at £11.95, is not far off the mark.

Liz Hollinshead

Learning Through Landscapes

The Learning Through Landscapes Trust produces a number of materials offering support and advice to teachers, governors and parents to make use of school grounds as an educational resource. Making the best of your school grounds is a 24 minute video which comes with notes aimed for INSET use. The video costs £11.95 including postage and packing. Other material includes a full colour booklet, Using School Grounds as an Educational Resource (£3.50) and Ecology in the National Curriculum (£3.50). A free leaflet giving fuller details of these and other resources is available from Southgate Publishers Ltd, Glebe House, Church Street, Crediton, Devon, EX17 2AF. Please make cheques payable to Southgate Publishers and add £0.95 for postage on orders under £7.

The Victorian Society

The Victorian Society is the national amenity society concerned with the study and protection of Victorian and Edwardian architecture. It fights to save threatened buildings and also organises educational activities including walks and lectures. A Teachers Pack is currently in preparation for Linley Sambourne House in Kensington, London W8, a fascinating survival of a late Victorian town house, which the Society administers. For more details of the pack, due for publication at the end of March, visits to the house and more details on the work of the Society contact: Kit Wedd, The Victorian Society, 1 Priory Gardens, Bedford Park, London W4 1TT. Tel. 081-994 1019.

Poets Corner

Our thanks to Theo Quant, inspired after reading our First Impressions article in Remnants 15, for this poem penned in a brief moment of respite during a field visit to the derelict home farm of a Yorkshire mansion:

Sunbeams of the past

*I wandered into an ancient hayloft.
Great beams leaned upward into the gloom.
The floor, convulsed in silent agony,
Sagged and buckled with age.
Doors and hatches stood open
But only the wind cared to use them now.
Massive machinery lay quiet,
Clothed in years of spiders' toil.*

*I stood quite still,
Lest I broke the peace of that moment.
Others came and broke it for me,
As they joked and poked about.
Presently they left and silence,
From her hiding-place in the shadows,
Stole softly out to beguile me
In the sunbeams of the past.*

Theo Quant
Faskelly Outdoor Centre, Pitlochry,
Perthshire.

RESOURCES

English Heritage Education Service EDUCATIONAL CATALOGUE UPDATE

VIDEOS

TEACHING ON SITE

This new series introduces approaches to using the historic environment with relation to Programmes of Study and Attainment Targets in National Curriculum Subjects.

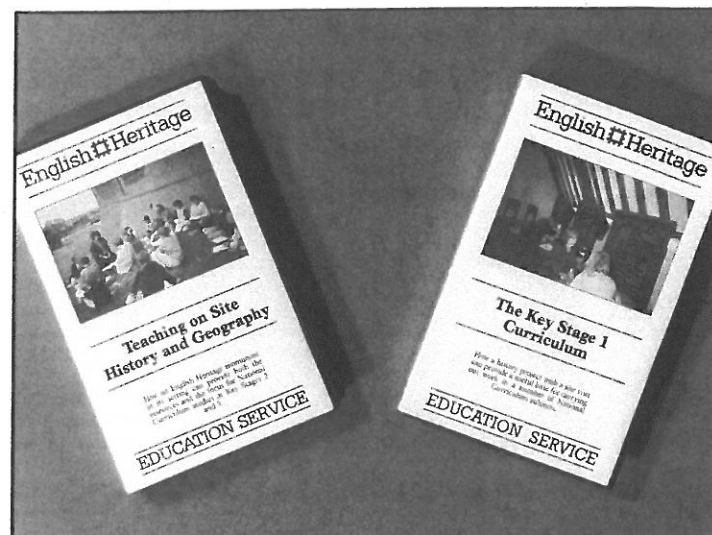
Teaching on Site: History and Geography

This first video shows teachers preparing ideas and materials and sorting out the practicalities for a visit with two classes to investigate Orford Castle and its surrounding landscape. We see work on site and follow-up in the classroom as well as an evaluation of the project with an Advisory Teacher.
In-service training; Initial teacher training; Key Stages 2 and 3.
22 minutes; 1991.
Price: £10.95
Product Code: XT 11494

The Key Stage 1 Curriculum

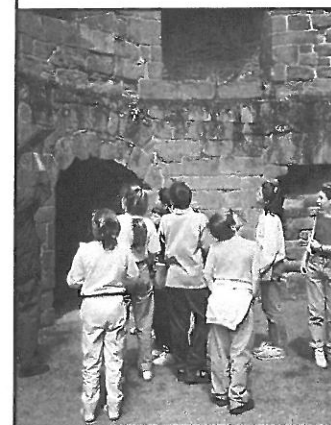
This second title in our Teaching on Site series shows a project with Key Stage 1 pupils including a visit to a historic site. The video follows the project from planning by the class teacher through to follow-up and shows the children working in small groups on site and in the classroom.
Suitability: Initial teacher training; in-service courses.
19 minutes; 1991.
Price £10.95
Product Code: XT 11513

Two further Teaching on Site videos are in production. **Maths, Science and Technology**, and **Creative Arts** which will include Art, Dance, Drama, English and Music. Both will be available during the summer term. Look out for more details in **Remnants 17**.



PLANNING A SITE VISIT?

Send off for your **free loan copy** of our introductory video using the order form overleaf.



Learning from the Past

This introduces all the work of our Education Service, our support material and suggests how free educational visits to our sites can link into a wide range of subject work. We recommend that any teacher planning Programmes of Study or a visit borrows this on free loan.
In-service training; Initial teacher training; All Key Stages
11 minutes; 1991.
Free Loan
Product Code: XT 11493

HANDBOOKS FOR TEACHERS

These books are intended to help teachers planning a site visit. Historical background is combined with a variety of possible study approaches, documentary sources, and photocopyable activity sheets for classroom and on-site work, together with practical information about the site.



Okehampton Castle Philippe Planel

The occupants and builders of Okehampton in the key periods of its history were the ruling elite of Devon. Baldwin de Brionne, Sheriff of Devon, held Okehampton in 1086 when the Domesday survey was carried out and the Courtenay Earls of Devon owned the castle during much of the later medieval period until 1538. Okehampton Castle's main function was as a symbol of its owner's authority and power: it was never besieged and, as far as we know, played no part in any military campaigns. 36 pages, A4, 1992.
ISBN 1-85074-321-5
Suitability: Key Stages 2 and 3
Publication April 1992
Price £3.75
Product Code: XN 11488

RESOURCES

Our 1992 catalogue will be available at the end of March. For your free copy please write to us at our address overleaf. **Resources** will also be included with your copy of **Remnants 17** in June.

Historic Site:

A Sculptor's View

A sculptor-in-residence at Dover Castle developed programmes of art, design and technology to help visiting schools and colleges use the physical evidence of a historic site as a source of pattern, texture, form and association for their own design-based classroom work. The video records Stirling Clark's own sculptures created during his residency and suggests applications of his ideas which teachers themselves could develop using any part of the historic environment.
Suitability: Initial teacher training; in-service courses; all Key Stages and further education.
23 minutes; 1991.
Price £10.95
Product Code: XT 11664