Christ and St Gregory in the days of King Edward (the Confessor) and Earl Tancred. It is possible that they made the sundial and the name of the priest was Brand. What a wealth of potential information lies here.

An investigation might be developed as the basis for discussion. For example:

- Background for an imaginative story - there were no watches or clocks in the 1060s and the parish sundial was very important.

- An example of a story in picture form: rather than words appears on the end of a pew at Brent Knoll church in Somerset. Let the anyone familiar with the plot of Ben Johnson's Volpone realise immediately how the wood carver has told his version of the well-known medieval fable of Volpone selling fox preying to the birds. The fox, dressed comically as a bishop charms the foxes he has been tricked on the branches. The carver makes fun of both preachers and conmen because he knows the aim of the Fox's sermon is to entice his audience so that he can devour them. Recognising and reading a pictorial story like this using a tape-recorded discourse could be only be a starter for a sustained project.

- A drama script or a modern version of the story which could link satisfactorily well into art, music, technology or religious studies. It could equally be developed as a news story or a poem.

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block of advertising would be a useful addition to the front page. Letter writing and report writing can also feature in a programme arising from a site visit.

**Integrated programmes**
An integrated approach to planning site work can be most rewarding. One of the best examples of this type of work is a project on a conservation issue, a topic which children readily appreciate. There may be a conservation issue in the locality which could be used as a focal point. For example there may be a plan to demolish an historic building or an attempt to obtain planning permission to change the historic towncape. Such issues can be identified in the media or be investigated in the local planning office as part of the project.

Once the group has planned to extract all the available evidence, they can set about interviewing people to sound local feeling, particularly amongst the conservation lobby and the business community. There will also be opportunities for letterwriting, newspaper articles, writing reports and making radio or video programmes on the topic or instituting a debate. This project can dovetail with a historical assessment of the area to discover background information and other subjects can be recruited to help such as poetry to enhance the visual impact of the campaign message. This type of integrated approach demonstrates to children that they can contribute something worthwhile and gives them a stake in their own community. Further it can show how all the skills they are learning can combine to give them a sense of power through being articulate.

To make the most of the project its organisation is crucial. In a three part approach the site visit is usually the middle section, providing the material stimulus for the final piece of work. The teacher has to define accurately the skills, concepts and attitudes to be developed. The initial preparation can include the introduction to the mode and language techniques which need practising. A brainstorming session may follow in which the children, guided by their teacher, decide how best to frame the questions to tackle the project during the site visit. The work can then be divided amongst the group. On site all the required data should be gathered and can then be taken back into the classroom for processing to create an interesting and stretching end product for assessment.

Language work can be integrated with literature and drama and in a cross-curricular way linked to other National Curriculum subjects including History, Science, Maths, Geography, Technology, Art and Music. The National Curriculum indicates the need for all subjects to include stimulus from beyond the school environment and has suggested

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**Artists’ Interpretations of the Past - Links with National Curriculum History**

English Heritage site presentation increasingly uses artists’ interpretations of how the site might have looked at different periods in the past. Such interpretations appear in children’s guide books and on site panels. They are there to explain features and to excite the imagination. Teachers can exploit their existence to develop their pupils’ understanding of interpretations of history. (AT2 in National Curriculum History).

The purpose of this article is to give some insights into the processes involved in constructing a drawing to develop understanding of AT2. The drawing was chosen as Westminster Abbey done by Terry Ball in 1980 (below) to accompany an article by Richard Greer, 'The Romanesque Rebuilding of Westminster Abbey', Proceedings of the British Academy Conference ed. R. Allan Brown pp 64-80 (Boydell, Suffolk, 1981). This is a little known drawing of a major tourist attraction and fits into KS3. The drawing is clearly an interpretation rather than a reconstruction of reality because it employs the cut away technique to show details which would otherwise be hidden from view. This article has been written in such a way that parts of it could be used as the basis for classroom activities. Links between the Attainment Targets are suggested at the end.

**Visual Source:**
The Bayeux Tapestry. This was the starting point for the drawing of the abbey church. It shows Edward the Confessor’s unfinished abbey at Westminster. Pupils can perform a simple matching exercise between the tapestry and the modern interpretation. The design of the pillars, the high arches under the
Surviving Structures

Actual remains of Edward's abbey can only be found in a few places. Those accessible to the public are confined to the eastern side of the cloister. The arches in the Pyn Chamber, museum room and passage to the Little Cloister (below) are represented in cut away style in Terry Ball's drawing. Fragments of the southern range survive inside Westminster School (opposite above) and the artist used these also. It is difficult to judge whether the present crossing tower incorporates the eleventh century tower (opposite below). There are clear similarities between the two but the tower does not appear in all the historic prints of Westminster. In the distance, Westminster Hall has been portrayed using some of the eleventh century structure which can be seen inside the existing building. Pupils could ask whether the fact that some of the features still survive makes that part of the evidence more useful and/or reliable.

Links to AT1 (Knowledge and Understanding of History)
Pupils will need a sound knowledge and understanding of the eleventh century in order to be able to make informed judgements on the nature and reliability of the sources used and the interpretation itself. This can range from a simple awareness of Romanesque architecture to a more sophisticated awareness of the power of medieval church and its links to the monarchy.

Links to AT3 (The Use of Historical Sources)
Questions about the nature, usefulness and reliability of the sources used from a natural point of understanding how Terry Ball drew his picture of Westminster Abbey. Such questions merge with those which can be asked about the validity of the final drawing, and in so doing illustrate the interlinkages between AT2 and AT3.

Not every interpretative drawing can be analysed in this detailed way, but similar processes can be incorporated into many other activities. Pupils could be helped to draw their own interpretation of a Romanesque villa or medieval castle, and then discuss the validity of each others' drawings as reference to the sources upon which they were based. AT2 can both build upon and help to shape the individual interpretations of the past which belong to each one of us.

I wish to thank Terry Ball for this wholehearted co-operation in the production of the article.

David Aldred
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Archaeological and Architectural Parallels: Jumiläes

When part of the nave of Westminster Abbey was excavated in 1930, archaeologists found the bases of the pillars of Edward's church. (Top). The shape and spacing of the bases were very similar to those of the pillars of the nave of the abbey church of Jumiläes in Normandy. (Above right) and so it seems reasonable to accept that the styles of the whole pillars were similar. Pupils could be taught here about how the evidence from under the ground gave clues for the architecture above ground. This hypothesis is supported by the knowledge that the abbots of Jumiläes in 1040, Robert Champart, was appointed Bishop of London in 1044. Seven years later he was made Archbishop of Canterbury. He had started the rebuilding of Jumiläes in 1040, and returned for its completion in 1052. The building of Westminster started in 1050. The building of Westminster was modelled on that at Jumiläes. This latter is now a ruin, but the nave was never rebuilt and so it provided Terry Ball with a model for his drawing.

Right: Arches leading to The Little Cloister.