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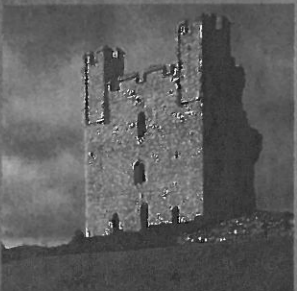
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Editor: Mike Corbishley Assistant editor: Ken Glen Consultant editors: Peter Crookston and Xenia Taliotis Art editor: Alyson Storey Produced by Redwood Publishing, 12-26 Lexington Street, London W1R 4HQ. Printed by Cooper Clegg Ltd on environmentally-friendly paper. Colour reproduction by Vision Reproduction Ltd. Text copyright is of individual contributors. All photographs are © English Heritage unless stated otherwise. © English Heritage 1995 ISSN 1355-7572 **Heritage Learning**, the magazine of English Heritage Education Service, is published three times a year. Please send comments or contributions to English Heritage Education Service, 429 Oxford Street, London W1R 2HD. Tel 0171 973 3442, fax 0171 973 3430. Copy deadlines are 1 March, 1 July and 1 November

Have you read

your National Curriculum history document? Don't groan! As you probably already know, it contains a great deal which is familiar to us all. In this issue of *Heritage Learning* two education experts present case studies of different types of site for Key Stage 2 work.

Hazel Moffat has devised a teaching scheme for Brodsworth Hall – an ideal focus for Study Unit 3a. Brodsworth, a superb Victorian country house in South Yorkshire was handed over to English Heritage in 1990. Since then we have spent £3.9 million on a four-year programme to stabilise the fabric of the house. It began with a survey and an inventory of the more than 17,000 items in the Hall. These were removed and catalogued while structural work was completed. The aim was to conserve Brodsworth as it was found. The house, with its original furniture, paintings, carpets and wallcoverings, is open to the public for the first time from 6 July.

Up to the end of the summer term, we have a special scheme for local schools to make study visits to Brodsworth. A free eight-page booklet for teachers gives the Hall's history and suggests some learning opportunities. Details of how to get your copy and book a free visit are on page 5. By the beginning of the autumn term our Education Centre at Brodsworth will be available for use, complete with handling collections and replica documents.

Our second Key Stage 2 article concerns the Romans. English Heritage can offer schools a unique opportunity to see the 'real thing': the Roman villa at Lullingstone or Hadrian's Wall; the Emperor Claudius's landing place at Richborough or the extensive public buildings and defences of one of Roman Britain's principal cities, Wroxeter. Iain Watson, whose English Heritage teacher's handbook for Hadrian's Wall is available soon, suggests some teaching strategies for Study Unit 1.

English Heritage is not just about famous sites open to the public, though we did welcome half a million educational visitors this year on our free visits scheme. English Heritage is the country's leading authority on historic conservation. We are responsible for advice and grant-giving on a wide range of buildings and sites, from historic pubs to conservation areas. In 1994 English Heritage was given responsibility for the repair and restoration of the Albert Memorial. A full survey of the memorial in 1985 showed significant corrosion between the ironwork core and the leadwork cladding to the spire. A £14 million restoration scheme has now begun. The visitor centre at the memorial is open and we have published a free trail for school groups which looks at a number of monuments and buildings connected with Prince Albert and Queen Victoria. Details of how to get your free copy are on page 15.

We were pleased to meet many of the teachers who visit our sites and use our resource material at the Education Show in Birmingham in March. We were especially glad to introduce our service to PGCE students but were amazed to discover some who had never heard of us! If you are a teacher trainer reading this (or have a colleague who is) please contact us – our address is on the left. We can put you and your students on our free mailing list and tell you about our free visits scheme. One of our education staff would be happy to come to talk to your students, free of charge, about our work and about strategies for using the historic environment in a range of National Curriculum subjects. We look forward to hearing from you.

Mike Corbishley
Head of Education



Brodsworth Hall in South Yorkshire is a superb example of a Victorian country house. Open to the public for the first time in July after five years of conservation by English Heritage, it provides an exciting insight into Victorian life. Hazel Moffat offers ideas for activities for using this unique resource



Victorians at home

A new resource for pupils

Charles Sabine Thellusson, whose family originally came from Switzerland, inherited a substantial 18th-century house at Brodsworth, near Doncaster in South Yorkshire, in 1859. He promptly demolished it and built the present Hall between 1861 and 1864. Although three subsequent generations of the family have made some changes, Brodsworth Hall remains essentially a fine example of how a wealthy Victorian family lived in the second half of the 19th century.

The Hall provides an outstanding resource for the National Curriculum, for example, for two History Study Units at Key Stages 2: Study Unit 3a – Victorian Britain, in particular life at home and at leisure for

different levels of society and Study Unit 5 – Local History, an aspect of the local community that illustrated developments taught in the study units, for example, life in the country house.

The family who lived at Brodsworth Hall

The family portraits give some idea of the appearance of the members of the household, their status and how their clothes compare with previous generations. Pupils could investigate two lines of enquiry:

- In how many ways does the portrait of Georgiana (hanging to the right of the sideboard in the dining room) differ from that of her mother, Sarah Theobald (in the library) and her husband's grandmother (the

Brodsworth Hall, above left, which has been conserved as found. Evidence for various leisure time pursuits in the billiard room, above. The Thellusson family tree, below. Pamela Williams gifted Brodsworth to English Heritage in 1990



Charles Sabine Thellusson 1822-85 = Georgiana Theobald 1828-83

Peter 1850-99

Herbert 1854-1903

Charles 1860-1914

Augustus 1863-1931

Aline 1856-1880

Constance 1858-1893

Horace Grant-Dalton 1853-1899

Charles 1884-1952

Sylvia West 1901-88

Pamela 1920-94

Ronald Williams 1925-



Sylvia and Charles Grant-Dalton

Pamela Williams



The splendid chandelier, above, in the drawing room illumines Victorian taste. The reclining woman, below, is by an unknown artist; the girl on a swing, bottom, by P Magni de Milano, c1860



Victorian Tastes

The Hall reveals the tastes or preferences of Charles and Georgiana Thellusson. These could have been determined in part by what they liked, what they felt was fashionable, what would impress others and what they could afford. Because the style of the building and many of its contents was chosen in the 1860s, a clear idea of tastes at that time emerges. To satisfy tastes involves decision-making. Ask pupils to choose a piece of furniture and work out how many decisions could have been made by the family when selecting it, or give them a list of types of decisions and ask them to find evidence of the outcome of those decisions. Here is an example of the types of choices made in selecting seats for the dining room and billiard room:

- shape of back
- shape of sitting area
- shape of arms, if any
- shape of legs
- type of materials (wood, cane, fabric, leather, metal)
- amount and location of upholstery
- type of decoration (carving, turning, painting, inlay, needlework)
- colours
- how easy it was to move
- space for one or more than one person

Another activity might be to ask pupils to stand in one place in, for example, a hall or drawing room, look in one direction and note all the design features they can see on the ceiling, walls or floor. How well do all the decorative features complement each other? How was space, light and colour used to create an impression of opulence? Which aspects of the Thellussons' tastes do pupils like and dislike?

Leisure

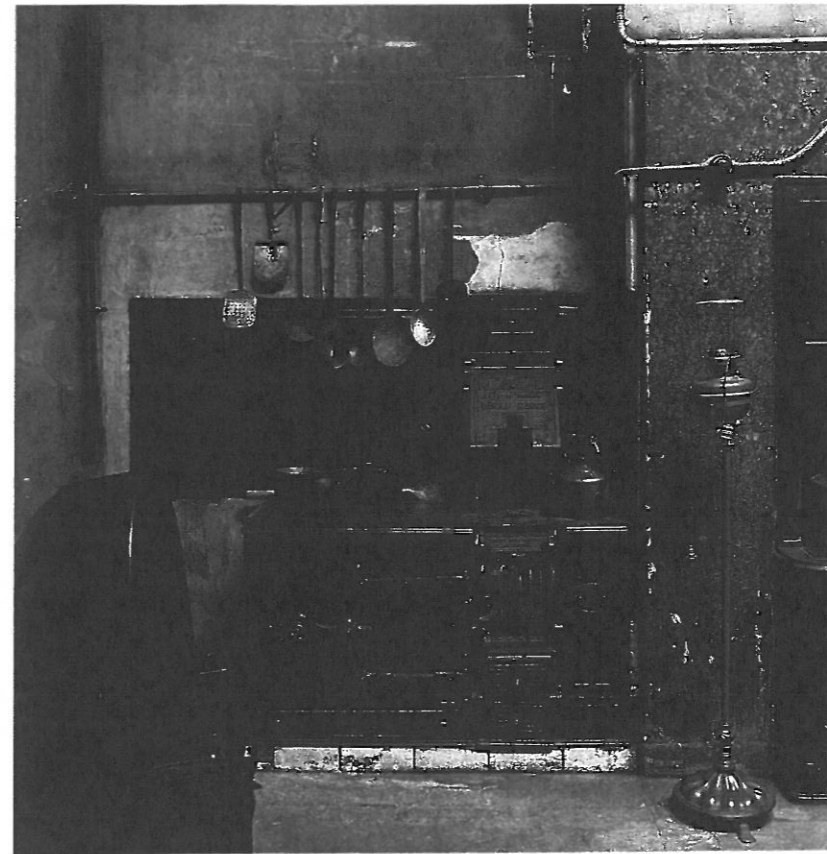
There are many clues about how the family as a whole and individual members spent their leisure time. Pupils could be allocated different rooms and then

full-length painting in the dining room)? Look at hair style, dress, jewellery of the people mentioned.

- How do the portraits of the men in the family indicate their interests and wealth? Look at clothing, possessions, background.

When the family moved into the new Hall there were six children there, aged one to 14. There are a few toys and pieces of furniture but one of the main sources of evidence about the lives of the children is the suite of rooms for their use: the school room (now used for administration), and the day and night nurseries (now the Education Rooms). Pupils could consider reasons for the location of these rooms.

| ROOM | EVIDENCE | LEISURE INTEREST | FAMILY/INDIVIDUALS (to be added after research) |
|---------------|---|---|---|
| Halls | Sculpture Sculpture Ornamental seats Cannons | Collecting Looking Conversation Yachting | Charles Sabine Many All Many |
| Morning room | Paintings Paintings Desk | Painting Pet dogs Writing | Aline Many Many |
| Dining room | Size of table Paintings | Dining with guests Collecting | All adults Charles Sabine |
| Drawing room | Card tables Photographs Seats | Cards Photography Conversation | Many Peter All |
| Billiard room | Billiard table Ventilation Paintings Paintings | Billiards Smoking Horse racing Yachting | Mainly men Mainly men Many Many |
| Library | Books | Reading for leisure and study | Many |
| Lathe room | Croquet set | Croquet | Many |



A retinue of domestic staff kept Brodsworth in trim, and evidence of their daily chores can be seen in the kitchen which holds a vast range of original utensils and implements, above. Above left: the traditional Victorian cooking stove

combine their evidence on a class grid. The grid, opposite, shows one way of recording findings.

Pupils could note that evidence no longer exists of the family's love of music – originally there was a grand piano and an organ. We have no evidence of the topics of conversation. However, pupils could speculate about them. For example, how would the topics connected with national and international events change from the late 1860s to the 1890s after Peter inherited the Hall and estate? A check of some key events could be made in reference books.

Servants' life

When the family moved into their new home they had 15 indoor servants. Pupils could work out why so many servants were necessary. Just as the rooms have been surveyed for the family's leisure interests, so they may check for clues about the work they entailed.

- In every room with a fireplace there would be a daily routine, except in the summer, of replenishing coal supplied and emptying the ashes.
- There would also have been daily routines of dusting and polishing, raising and lowering the shutters.
- Another daily task was taking water for washing to all the bedrooms. The house originally had only one bathroom and the family and their guests would have been given fresh water at least twice a day. Sinks for disposing of waste water can be seen at each end of the upstairs corridor.
- What work for servants would the family's leisure interests have entailed?
- One of the main tasks would have been preparing and serving food. The original kitchen survives with all its equipment. Pupils could look for evidence of the servants' work here: preparing vegetables, baking, cooking meat and fish.
- How were the servants' bedrooms furnished?

Outdoors

A great deal of information about the Victorians can be gained from the outside of the building linked to the themes of taste, leisure and servants' life.

- What style was chosen for the outside of the

building? Notice the symmetry, style of windows, balustrade on the roof-line and entrance porch.

- What leisure interests were followed out-of-doors? Notice the croquet lawn, walks, decorative features and stable block.

- What types of jobs would servants have had to do to look after the outside of the building and the grounds?

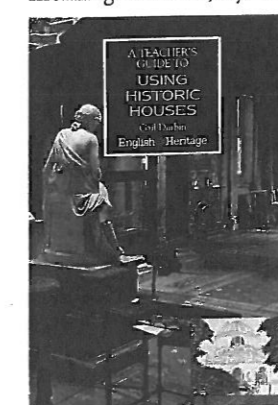
This article has focused on one aspect of the curriculum at one Key Stage, but other age groups would find the Hall of great interest, and subjects such as English, art and science can be linked to a visit to Brodsworth Hall. ‡

Hazel Moffat, formerly an HMI, is now a consultant specialising in museum and heritage education

Activity

You could try our 'Murder in the Billiard Room' game (see pages 6 and 7) with your pupils as a motivating activity and as an introduction to working with ruined or empty houses. It is based on Appuldurcombe House on the Isle of Wight and is taken from our book *A Teacher's Guide to Using Historic Houses*, £5.95, listed on page 3 of our 1995-96 Resources catalogue.

Brodsworth Hall is in Brodsworth, six miles NW of Doncaster, W of the A1 between the A635 and A638. The house and gardens will be open for pre-booked free educational group visits, 10am-12pm, weekday mornings from 10 July. For details and a free copy



of our eight-page *Information for Teachers* booklet please telephone 0191 261 1685.

For further details of other English Heritage sites from the Victorian period available for free educational visits (including Osborne House on the Isle of Wight) please telephone our Education Service on 0171 973 3442/3.

Murder in the Billiard Room

Piecing together clues about life in the past from the remains of a building is a common archaeological technique. *Murder in the Billiard Room* is a variation on this type of activity which asks pupils to look at a site after a fictional crime has been committed. This is a motivating activity that you might like to try as an introduction to working with ruined or empty houses. Pupils are introduced to the concept of evidence and are encouraged to examine the building closely. They practise using a plan and find out about the layout of the house.

This version of the activity took place at the 18th-century ruin, Appuldurcombe House, on the Isle of Wight. A body was found in the Billiard Room. Pupils worked in small groups and were given a large brown envelope. This contained a ground plan of the house, a list of witnesses, instructions, a chart for recording their findings, and a small envelope which contained five cards – one for each of the witnesses – printed with sections from the witnesses' statements. The pupils took on the role of the police, checking out the truth of the statements by careful observation of the building. At the end of each round pupils returned to the teacher to collect the next envelope of statements. There were four rounds.

This type of activity works well because it is couched in the form of a game that everyone understands. Various adaptations are possible. You can make the activity more complicated by allowing each suspect one incorrect statement. You could even set the event at a specific date; any reference to parts of the building put up after that date would be excluded.

You can give the instructions below to your pupils

A body has been found in the billiard room. There are five suspects (everyone else in the house at that time has been ruled out). You are a detective. Your job is to find out which of the suspects is lying by looking for clues and evidence. Is there evidence against more than one person? Who are you going to take in for further questioning? The local chief inspector likes there to be proof of four lies before anyone is asked to help with enquiries.

These are the suspects and where they say they were at the time of the murder:

| | | |
|-----------------|--------------|---------------|
| John Blake | Owner | Library |
| Octavia Blake | Owner's wife | Great Hall |
| Sebastian Fogey | Guest | Porte cochere |
| Jane Reynolds | Maid | Dining room |
| Pauline Prince | Guest | Drawing room |

What to do

You have a plan of the building. Mark on it the place where the body was found and the place where each of the witnesses say they were at the time of the murder. You also have a chart on which to make notes of your suspicions. In the envelope there are extracts from the suspects' statements. Decide whether they are telling the truth and record your findings. When you have completed that round collect the next envelope from your teacher. There are four rounds. Good sleuthing!

ROUND ONE

JOHN BLAKE:
I had been out on the colonnade leaning on the iron balustrade between the columns breathing the fresh air. I strolled back inside.

OCTAVIA BLAKE:
I was in the great hall admiring the view over the fountain. It was a little chilly since only one of the fires was lit.

PAULINE PRINCE:
I was sitting in the drawing room sewing and admiring the view over the valley.

SEBASTIAN FOGY:
Our hostess does not allow smoking in the house so I sat down in the shelter of the porte cochere and lit my pipe and admired the view over the valley. This is an impressive entrance for visitors.

JANE REYNOLDS:
I was clearing the dining room after breakfast. I had come from the kitchen through the service rooms.

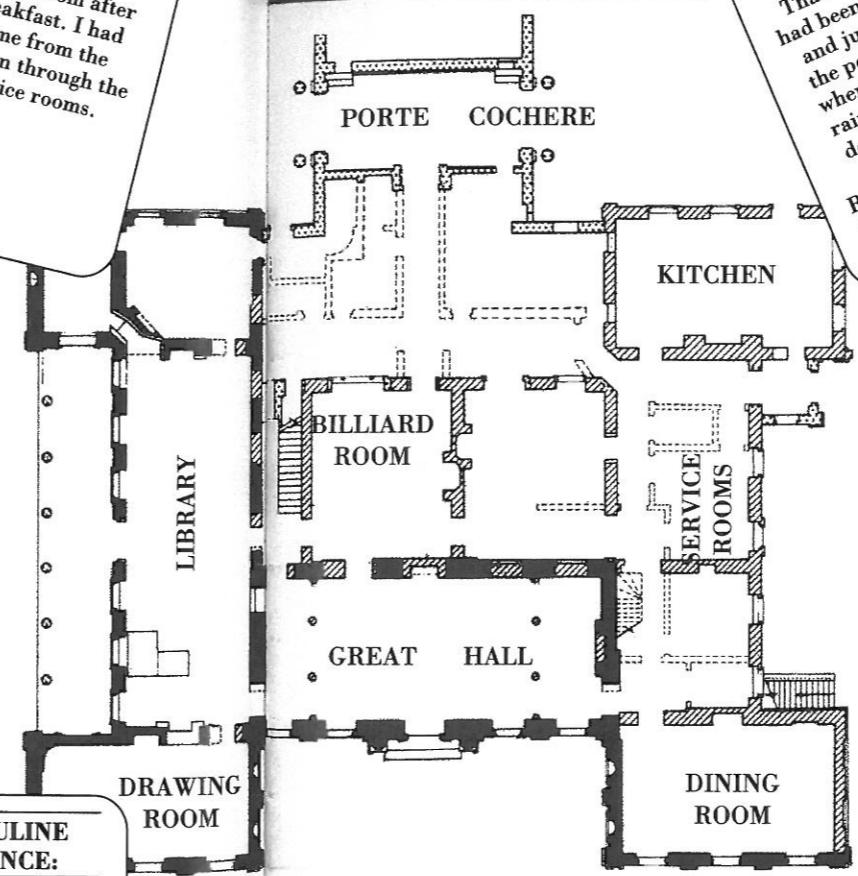
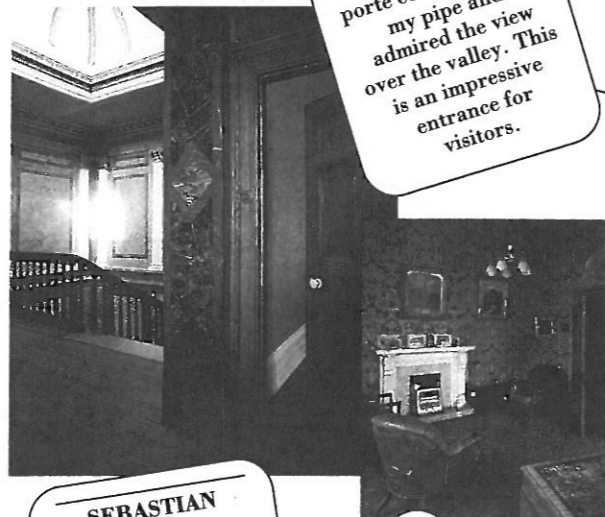
JOHN BLAKE:
I was admiring the grand proportions of my library. It is almost three times as long as it is wide. It houses my fine collection of books which show me to be a well-educated man.

OCTAVIA BLAKE:
I was thinking how pleased I was with the marble floor. If we put down rugs we must not obscure the central pattern with its heart shaped decorations. This room will really impress our guests.

JANE REYNOLDS:
As I was clearing the table I heard a carriage coming down the drive. I don't know who it was as you cannot see the drive from this room.

SEBASTIAN FOGY:
That afternoon I had been for a walk and just reached the porte cochere when it started to rain. As I walked down the drive I could see Jane Reynolds at work in the dining parlour.

PAULINE PRINCE:
I had just come down from my room above the drawing room. I must have been given one of the best bedrooms. It is very light and bright with windows facing east, south and west so it gets the sun all day.



SEBASTIAN FOGY:
A carriage drove up to the house and stopped in the porte cochere. The coachman got down and knocked on the door.

OCTAVIA BLAKE:
I could hear the maids at work on the two floors above me. The front door bell rang.

PAULINE PRINCE:
I heard a carriage coming down the drive but could not see it from this room.

JANE REYNOLDS:
When I heard the scream I ran west and south towards the billiard room.

PAULINE PRINCE:
When I heard the scream I ran out of the room through the only exit which goes straight into the library.

JOHN BLAKE:
I was planning to order some new blinds for the windows. The six south-facing windows make the room bright but too much light fades the bindings of my books.

JANE REYNOLDS:
Fortunately there was only one fire to see to. The maid who cleans the rooms immediately above has to lay two fires.

JOHN BLAKE:
After the scream I heard someone run along the passage that runs north between the library and the staircase. Pauline Prince ran into the room.

OCTAVIA BLAKE:
When I heard the scream I was so confused I couldn't think which of the five doors to go through into the house.

SEBASTIAN FOGY:
A servant opened the heavy wooden door which swung outwards. A man rushed past him, down the corridor and into the billiard room.

ROUND THREE

| EVIDENCE CHART - TRUE OR FALSE | | | | |
|--------------------------------|---------|---------|---------|---------|
| NAME | ROUND 1 | ROUND 2 | ROUND 3 | ROUND 4 |
| JOHN BLAKE | | | | |
| OCTAVIA BLAKE | | | | |
| SEBASTIAN FOGY | | | | |
| JANE REYNOLDS | | | | |
| PAULINE PRINCE | | | | |

ROUND FOUR



Bringing the Romans to life

While the teaching of Latin in school has almost disappeared, all children passing through the English education system will study Roman Britain. Hopefully, with site and museum visits and a range of classroom activities, they won't find the subject 'deathly'. Iain Watson explains how this era can be made intriguing and stimulating for pupils

There was once a time when most schoolchildren's view of the Romans was summed up by the rhyme:
*Latin is a language as dead as dead can be
First it killed the Romans and now it's killing me.*
'Romans, Anglo-Saxons and Vikings' in the new curriculum replaces the 'Invaders and Settlers' unit in the old curriculum. Most historians and archaeologists, certainly, welcome the change in emphasis. 'Invaders and Settlers' tends to exclude the native population which was affected to varying degrees by the different 'invasions'. The knowledge content of this study unit is also reduced, allowing the teacher to concentrate on either Romans, Anglo-Saxons or Vikings. If you choose the Romans you will find not only a range of excellent classroom resources (including books and videos) but many interesting sites with good educational facilities.

Roman Britain

Part of the attraction of studying Roman Britain is that, though the period is chronologically remote, it can convey a sense of immediacy because the history of England and Wales was significantly affected by the Roman conquest, and, without journeying too far, you can see Roman remains.

Further, there are many aspects of Roman life which are relatively easy to compare with modern life. The