

**Take One Picture**

**EVIDENCE BASED LEARNING ACTIVITIES**

Using evidence from images



**St James Fair**

**A St James Priory Learning Resource**

**Developed in partnership with Alison Barnet St Barnabus Primary School  
Bristol and Bristol Museum and Art Gallery**

## **The Learning Rationale for the St James Fair Project**

Our intention is that students should not be passive observers but actively engaged and motivated to learn.

### **Best practice in all learning activity using images will provide learners with opportunities to:**

Engage in dialogue and ask questions

Use a variety of senses

Develop their own learning experiences and draw their own conclusions

Relate new learning to their prior experience or knowledge

Encounter, observe and investigate real, authentic historic images

### **Educators using the St James Fair resources will facilitate the learning process by:**

Taking the learner's agenda as the starting point for the encounter

Encouraging a suitable selection of learning experiences by the learner

Guiding learners to develop questions and ideas that are new or challenging to them

Supporting learners in consolidating their understanding

Enabling differentiated learning outcomes for learners with differing agendas and varying abilities

Promoting the social nature of learning

### **The 'St James Fair' learning activities develop critical thinking skills**

Critical thinking is deciding rationally what to or what not to believe

It is purposeful, reasoned and goal directed

It is the kind of thinking involved in problem solving and decision-making. The learner:

- Asks pertinent questions
- Assesses statements and arguments

- Is able to admit a lack of understanding or information
- Has a sense of curiosity
- Is interested in finding new solutions
- Is able to clearly define a set of criteria for analysing ideas
- Is willing to examine beliefs, assumptions, and opinions and weigh them against facts
- Listens carefully to others and is able to give feedback
- Sees that critical thinking is a lifelong process of self-assessment
- Suspends judgment until all facts have been gathered and considered
- Looks for evidence to support assumption and beliefs
- Is able to adjust opinions when new facts are found
- Looks for proof
- Examines problems closely
- Is able to reject information that is incorrect or irrelevant

**The ‘St James Fair’ Learning Activities use worksheets that:**

- Contained open-ended questions
- Connected to specific school curricula
- Emphasised unique experience of learning from images

**‘St James Fair’ provides an environment for learning where students can:**

- Construct personal meaning
- Have genuine choices
- Encounter challenging tasks
- Control their own learning
- Collaborate with others
- Feel positive about their work

**'St James Fair'** learning activities promote **'The Seven Deadly Thinking Skills'** these skills are essential for active, purposeful and effective learning.

- Problem Solving
- Decision-making
- Investigation
- Invention
- Inductive reasoning
- Deductive reasoning
- Experimental enquiry

## **St James Fair 'Take One Picture' Project**

### **Contents**

**'An introduction to the Take One Picture' project**

**St James Fair by Coleman**

**A visit to Bristol Museum and Art Gallery**

**M Shed [Optional]**

**A visit to St James Priory**

**St James Fair Learning Activities**

**Resources**

## **'Take One Picture'**

'Take One Picture' is the National Gallery's countrywide scheme for primary schools.

The project focuses on one painting from the Bristol Art Gallery collection to inspire cross curricular work in primary classrooms. Details of the 'Take One Picture' project are available from:

National Gallery Education  
The National Gallery  
Trafalgar Square  
London  
WC2N 5DN

Telephone: 020 7747 2424  
Fax: 020 7747 2431  
Email: [education@ng-london.org.uk](mailto:education@ng-london.org.uk)

'Take One Picture' activities have ranged widely, and have included poetry, drama, dance, sculpture, and even science experiments and ICT.

## **St James Fair**

This picture by Samuel Colman is the focus for the project. The painting is exhibited at Bristol Museum and Art Gallery. Painted in 1824 is an allegory and it shows a range of figures and activities at the fair. The picture contains many hidden messages relating to the behaviour of the people in the painting. There are strong messages about good and evil.

### **Introduction**

#### **Samuel Colman's *St James's Fair*, 1824**

##### **Julia Carver Fine Art Curator BMAG**

Bristol's infamous St James's Fair took place every summer in the Priory of St James between the thirteenth and nineteenth centuries, dating back to 1228. Here were to be found, according to nineteenth century commentators: "juggling, cheats, games, plays, fools, apes, knaves and rogues...[also] thefts, murderers, adulteries, false swearers, and that of blood red colour" [*Bristol Past and Present*].

St James's was believed to attract crime from faraway places, from travelling tradesmen to Turkish pirates. The crowded annual gathering was held to be responsible for the spread of the plague. Yet it was remembered fondly by the Egyptologist Belzoni, who, in another career, performed 'Herculean feats of strength' there. It was discontinued in 1837, the last fair on September of that year. Its average attendance was 750, 530 of whom were labourers and mechanics, 220 of whom were believed to be thieves and prostitutes. Profits from the fair had helped pay for the Church to be railed in.

The Rev Smith compared fair-goers to:

'...like the abundance of wasps this season, they obstruct the industrious pursuits of the bees, and render the honey of their labours scarce and dear in proportion [...] When assembled in any large town during the fair, crowds of persons are seduced from their labour and thousands flock from all parts of the country to be deceived, debauched, and perhaps, ruined in their moral character and peace of mind for ever.' (p 5)

'In the crowds, youth of both sexes promiscuously mixed, until the mutual excitement of depraved passions hurried them, in the heat of sin, to the "path of the destroyer"' (p 14)

'Houses of ill fame were thrown open with every possible attraction, and the guilty females of Lewins Mead and the courts of Silver Street were all on the alert, in every part of the fair, labouring with sleepless perseverance, to drag the unwary to their days of infamy, and plunder them alike of virtue and of property' (p 15)

'The light-fingered tribe are, as usual, very active. On Thursday evening a professor this description bore away (in a basket) and with it marched through the middle of the Fair, surrounded by 18 or 20 brother thieves' (p 10)

The *Mercury* commented on 8 September 1823 that

'...in addition to the other performances of the Fair, the light-fingered gentry have given many specimens of their talents...Watches, handkerchiefs, shawls, scarfs and reticules have disappeared with all the celerity of the most professed legerdemain...Many serious losses have been sustained' MW

The other view of the fair

However, E P Thompson notes that as it grew Wesleyan Methodism began to be seen as the language of the prospering classes rather than ordinary people: '...the Methodists consolidated their position but they tended increasingly to represent tradesmen and privileged groups of workers and to be morally isolated from working class community life' social and spiritual life was separated and followers became fatalistic about social change; Methodism had a strong draconian air too with an emphasis on repression, which can be seen in the words of Rev Smith and the scenes in Colman's painting: '...while [Orthodox Wesleyanism] opened its doors, once in its members were subject to authoritarian hierarchical life-denying dogma: a cult of love which feared love's effective expression, either as sexual love or in any social form which might irritate relations with Authority' (p 44);

Another perspective on country fairs is offered by EPT who views them as a rural tradition lost after the Industrial Revolution; this sense is echoed in the following poem about St James's Fair, written some 10 years after it was closed:

This is not to deny some of the problems of the fair highlighted by Smith and Colman, but to remember the specificity of their perspective and to see the broader picture, which is one of rapid social change, conflict, the need on the part of Government to contain the growing new class.

## Description of the The Painting, left to right

Boy and woman reading at a window, MW points out that the smoke from the chimney of this neat and clean house is upright, compared to the horizontal billowing of the smoke from the house on the right;

Sign, 'Just publish'd/The Origin of TYTHES'

Bookstall, sign, 'In the Prefs/SLAVERY/A Poem' (Hannah More (1745-1833)? She published a poem, 'Slavery' in 1788, to coincide with the first Parliamentary debate on the issue, and was friends with Wilberforce, who encouraged her and her sister to set up Sunday schools in the Mendips; could this refer to a later edition?)

Smartly-dressed man with sleek greyhound brandishes the *Racing Times* at the stall

Stallholder proffers the Bible (some believe possible self portrait)

Below them, in foreground, two boys play marbles

At the stall two small girls look at toys including a wooden horse, reminding us of the races? Near to them another stallholder proffers an egg timer as a lady tries on a veil and admires her reflection in a mirror, reminding us of vanity and mortality

The mirror reflects a man with a pamphlet in his pocket entitled *The Marriage Act* He watches with interest a couple seated near to the centre of the composition

Above and to the left fair-goers ride an overcrowded Ferris wheel, while below this an auctioneer takes bids for a painting (Colman's own *St John Preaching in the Wilderness*, identified as a reference to his meaning with this painting); MW notes the beehive on the frame, an allusion to St John's diet of wild honey, and also eloquence (see Bunyan ref below); MW even goes so far to suggest this emblem is a kind of self-portrait of the artist as preacher...

A green-bonneted lady with a matching lap dog is also interested in the couple, in fact they are surrounded by predatory types: a violinist serenades them as he catches the eye of Missus Green-Bonnet and a peddler tries to interest them in cheap jewellery; nearby a dog sniffs the backside of another, a possible crude reference to the source of interest, the couple about to become engaged, perhaps inebriated after their day's fun at the fair, their hat and bonnet lie on the ground near to the day's victuals, the *Marriage Act* pamphlet sticking out of the onlooker's pocket a reminder of this legislation which some argued made it easier for couples to marry, unless they were Nonconformists, who still had to marry in Anglican churches; it has been suggested that this figure is a church warden and therefore painted by Colman as a hypocrite as he looks on as people fall prey to vice; this also refers to the church's role in allowing the fair to take place in the churchyard yet not allowing preachers such as the Rev G Smith to preach at the fair (*Bristol Fair but no Preaching!* Pamphlet); MW enlarges on the Marriage Act of 1823: no £1 bond required, 15 days residence only required, banns said just 3 times, making marriage easier, as was the evasion of parental permission and proof of age, possibly encouraging elopements; specifically for Colman though the Marriage Act failed to permit Dissenters to marry in their own church: a Dissenters' Bill went through Parliament in 1824 but was halted at the Lords and only in 1836 could nonconformists marry in their own place of worship

Behind this circle a man downs a shot

The fair is in full swing, with swing boats and Ferris wheels, and signs such as 'BEST SPICES', 'WONDER OF WONDERS' and 'HOCUS POCUS', and a man wearing a tricorn hat carries a pamphlet with the legend, 'Lost at Vanity Fair/Mifs Chastity'

In the foreground to the right a top-hatted, suited man alerts a smocked farmer (with bulldog baring its teeth) to his boy eating an orange which he spits out, not noticing the beggar lady, who perhaps has enticed him away from his barrow with the fruit, as she helps herself to his flowers: MW suggests this is an allusion to deceptive appearances, noting the tulip,

'...the finest tulip's not the sweetest flow'r'

A seasoned old procuress takes the arm of a bonneted young girl - they stand in front of a dilapidated house (compare with the clean and correct house on the left), a lodging house with a peeling poster for the 'theatre - road to ruin', which MW tells us was written by Thomas Holcroft and performed at Theatre Royal, Bristol, 11/6/1821, on its front; a woman looks out from a dark interior upstairs, again, compare to the light interior of the house on the left; in the doorway of the lodging house stands a man with a tartan shawl, stick and magnifying glass; nearby is an abandoned beehive, MW reminds us that bees can be an emblem of virginity, via Bunyan, also of duplicity, 'honey'd words' 'the bee an emblem truly is of sin/Whose sweet unto many a death has been', again from Bunyan; through a window at the side a pocket watch is surreptitiously handed it a man who stands next to a woman brandishing a handbill featuring a hanged man and the legend 'DYING/SPEECH'; above, in a visual echo of the scaffold a pole emerges from an opened window, bedecked with battered hat, flowers and ribbons; this directs the eye to a couple, two women in a carriage tipping the porter who appears to secure their luggage while actually cutting it free with the help of a small boy; a woman with a tambourine helps to distract attention away from the theft under their noses;

### **Samuel Colman**

(b Sept 1780; d London, 21 Jan 1845). English painter, Colman lived in Bristol between 1816 and 1838, working as a portrait painter and drawing-master. His work developed under the influence of Edward Bird and younger members of the Bristol School, particularly Francis Danby. He exhibited with other artists in Bristol, 1824-34. *St James's Fair* (1824; Bristol, Mus. & A.G.) is Colman's version of the country market. Like Hogarth, Colman used traditional emblems and other symbols, providing hidden references to local and national matters.

Little is known of Samuel Colman (1780-1845): he is not mentioned in any of the correspondence between the Bristol School patrons Gibbons and Cumberland. He is listed in the Bristol Directories between 1816-1838 as a portrait painter and drawing master of Paul Street; in 1824 the *Bristol Mirror* listed him amongst twelve exhibitors at the Bristol Institution's first exhibition of the work of the Bristol Artists, and he exhibited at the Society of Bristol Artists in 1832 and 1934, and the RA in 1839 and 1840; although Colman is not known to have been acquainted with the Bristol School, his work shares qualities with Danby, Ripplingille and Bird: the large biblical epics with salvation and destruction as their themes (*St John Preaching in the Wilderness*, *The Coming of the Messiah*, *The Destruction of Pharaoh's Host*, *Romantic Landscape with the Arrival of the Queen of Sheba*), and the moralistic genre scenes, see MW; published a pamphlet with missing *St John* see FG for quote

## St James Fair [Source Paul Townsend]

From 1238 an annual fair held over fifteen days, was held here. Originally starting on 25 July (the feast day of St James) it was later changed to the first fortnight in September. The fair, which was held in the Churchyard and adjoining streets, was regarded as the most important of the Bristol Fairs. The last fair was held in 1837. The income from the fair was bequeathed to St James Priory 'Historian John Latimer left a wonderfully evocative description of the fair at its height.

Blankets and woollens from Yorkshire, silks from Macclesfield, linens from Belfast and Lancashire, carpets from Kidderminster, cutlery from Sheffield, hardware from Walsall and Wolverhampton, china and earthenware from Staffordshire and other counties, cotton stockings from Tewkesbury, lace from Buckinghamshire and Devon, trinkets from Birmingham and London, ribbons from Coventry, buck and hog skins for breeches, hats and caps, millinery, haberdashery, female ornaments, sweetmeats and multitudinous toys from various quarters arrived in heavily laden wagons and were joined by equally large contributions from the chief industries of the district. To these again were added nearly all the travelling exhibitions and entertainments then in the country - menageries, circuses, theatres, puppet shows, waxworks, flying coaches, rope-dancers, acrobats, conjurors, pigfaced ladies, living skeletons, and mummers of all sort who attracted patrons by making a perfect din. It need scarcely be added that the scene attracted a too plentiful supply of pickpockets, thieves, thimble-riggers and swindlers of every genus. The fair attracted everyone, from the Duke of Beaufort's children to the offspring of the rowdy and dangerous Kingswood colliers. There were stalls everywhere and what Latimer calls 'standing places', wooden constructions that took a month to build. But as the years went by, the business side of the fair gradually decreased and the entertainment side increased, as did the number of bush houses (unlicensed drinking dens). The nine-day fair gradually extended to become a fortnight and, as Latimer puts it, 'a centre of corruption and demoralisation'. Everyone piously condemned the fair, but made so much money out of it that nothing was done. In 1813, a St James church member even offered 3,000 - a huge amount then - to have the fair suppressed. It was contemptuously rejected as much less than the profits made. St James was one of two great Bristol Fairs; the other was St Paul's, which took place on March 1st at the end of winter. In the weeks leading up to the fairs, civic business was postponed, and householders made some useful cash letting rooms to visitors from all over the country. The London fashion trade saw the Bristol fairs as a great showcase, and wholesalers of every kind of goods turned up from around the world to see what Britain had to sell. Poet Laureate Robert Southey, who was born in Bristol, went to one fair as a child where a shaved monkey was exhibited as a genuine fairy, and an equally hairless bear was dressed in checked coat and trousers, sat in a chair and labelled as an Ethiopian savage. The Bristol Great Fairs were abolished in 1838 when the thieving and bawdry became too much.

## Bristol Museum and Art Gallery Visit

### Booking a school visit

All workshops and independent visits to any of the museums sites must be booked in advance. Groups of 10 or more people are required to book as a group visit. Contact the learning department using the details below.

You will need to include the following details in your email: name of school, teacher, workshop title, preferred date, year group, size of class and if you require a lunch room.

Bristol Museum and Art Gallery  
Queen's Road  
Bristol, BS8 1RL

- [museumbookings@bristol.gov.uk](mailto:museumbookings@bristol.gov.uk)
- Telephone: 0117 922 3567

## Project Planning

### Initial ideas for work on St James' Fair – St Barnabas Primary School, Bristol

#### History

• Exploration of life during Victorian times – what else was happening at the time?

- Fashion
- Rich and Poor - housing
- Compare with St Paul's Carnival
- Link to how people lived – comparing with today
- Marriage across religions and eras
- Research artists of the era

#### Literacy:

- Drama – take on roles within the picture – freeze frame/tableau work
  - Writing extended from here – "I was there" – diary writing (link to Brunel's diaries – held by University of Bristol).
  - Story writing – what happened next?
  - Circus life – non-fiction report writing about the Circus
  - Script writing – imagine that this was the scene from a play – what would happen to the characters
  - Exploring families and relationships
  - Poetry – "As I was going to St James' Fair..."
- Far too many ideas to mention*

#### Music

- Write a song called "St James' Fair" to accompany the picture

#### Geography

- Look at St Pauls and Stokes Croft maps of the time – compare and contrast
- Social Geography – why people live in cities



#### Art:

- Viewfinder activities on small pieces of picture
- Re-do today's version of this picture – link to St Paul's Carnival
- Animation – what happens next?

## **Planning the visit – A mystery visit to Bristol Museum and Art Gallery**

A mystery visit.

No clipboards are allowed so they need a pencil and notebook. Perhaps three sheets of A4 folded and stapled.

Each child is to have a badge with name, coloured dot and number. Four groups designated by colour e.g. red, blue, yellow and green. One helper delegated to each.

### **Activities**

#### **'This is an art gallery' introduction [10 minutes ]**

**Task** [15 minutes] [Partner] Choose and look at some of the pictures with a partner. Both choose your favourite picture. Come back together to your group and change partners. Each partner takes a new partner to show then their favourite picture and explain why they like it. Both partners do this.

**Task** [10 minutes] [Partner] Choose another picture. Who is in the pictures? Can you find 10 different kinds of people e.g. A horse rider

Carry out this activity with a new partner. Return and report back to your group

**Task [Group] Divide into your four groups to investigate a different picture.**

#### **NOT St James Fair [20 minutes]**

##### **Find out-**

Who is in the picture?

What are they doing?

Where is it?

When was it?

How was it made?

What happened next?

Each group chooses a spokesperson to present their picture to the other three groups.

## **Task' St James Fair' Observation**

### **Introduction to the picture explain the project [45 minutes]**

In groups observe the picture [Four groups]

- 1 Observe St James Fair
- 2 Other group use touch screen
- 3 Browse galleries
- 4 Find St James on the city maps

10 minutes for each activity and change over 1-2, 2-3, 3-4, 4-1 at 10 minute interval.

Final Plenary session led by teacher [10 minutes]

What did we do?

What did we learn?

What will we do next?

### **St James Fair 'Take One Picture'.**

### **St James Priory School Visit**



## PROGRAMME

10 am Introduction to St James

10.15 Activity: What is beauty?

10.45 Tour of the church with task of choosing an image or object of beauty

11.00 Observational drawing of chosen image or object

11.30 Reporting back and displaying drawings

11.45 Walking tour of external views of the church

12.00 Lunch

12.30 Maps and plans activities – groups undertake each task in rotation

- Making a plan of the church Nave
- Mapping the churchyard
- Looking at and interpreting old maps
- Viewpoints and direction [NSEW]

2.00 What have we done today? Reporting back and showing work

Finish



# **INTRODUCTION TO THE EVIDENCE BASED LEARNING ACTIVITIES**

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## **ACKNOWLEDGEMENTS**

### **'St James Fair'**

Learning from handling historical material provides learners with the opportunity to learn from first hand experiences, enabling the learner to use all their senses, to investigate and analyse information. The activities offer opportunities for group work and learning in a social context. The St James Fair images are designed to enhance, enrich and extend learners knowledge and understanding of their community through active hands-on learning activities that bring history to life and offer opportunities for developing thinking skills, creativity and communication.

### **The National Curriculum**

The project offers learners the opportunity to develop, practise and apply the five subject-specific skills identified in the programme of study for history.

- Progress in Chronological awareness,
- Historical knowledge and understanding,
- Interpretations of history,
- Historical enquiry
- Organisation and communication

The 'St James Fair' activities can be the starting point for a history and geography based local study.

### **The St James Fair Archive**

The project archive contains a large number of images from the Bristol Museum and Art Gallery. A selection of images is available as encapsulated A4 images. It may be possible to obtain earlier images in other media such as drawings and paintings to add to the collection.

## **The St James Fair Learning Activities**

### **Activity One**

Examining and questioning the images

Working in groups of three, students examine the images using the question cards.

They can record their conclusions by making written notes or by annotating a photocopy of the image.

After about 30 minutes each group reports back their findings to the whole class.

### **Activity Two**

The time line activity included in the resource

### **Activity Three**

A dramatisation or newspaper activity included in the resource

### **Activity Four**

The site visit to compare the location today compared with the historic image of the location

Resources required:

Images of local landmarks, digital cameras and a note book

In groups of three the students use the historic image to locate the place where the image was made. Each student will stand in the position the original image was taken and hold the historic image in the exact spot where it was taken.

A member of the group images the student holding the image and then images the location as it is today.

Each student takes a turn in taking a picture and holding the image.

Follow up by asking groups to identify what has changed and what are the same using notes or annotating photocopies of the images.

## **Activity Five**

### **Investigating images at Bristol Museum and Art Gallery**

St James Fair investigations by small groups using historic images of the city

Resources required:

Historic Images

Digital Cameras

Groups of students investigate the historic images by locating the site and position of the image taker. They then take a photo of the same site from the same position.

Groups can then carry out further investigation of the image using question cards and present their findings to the group.

This can be done in role and costume. The student takes on the identity of a person in the picture to present the results of their research.

### **QUESTIONING IMAGES.**

#### **Teacher's Notes**

Questions should encourage accurate observation so students can:

- Describe
- Compare
- Reach conclusions
- Extract information
- Extract evidence

The questions should be open-ended and enquiry based probably starting with:

- Why? □ Who?
- What?
- Where?
- When?
- How?

Obviously the format of the questions will need to change according to the images used but a model might be:

- Who is in the picture?
- What is happening?
- Is it a special event?
- Does the picture tell a story?
- Do you recognise the place?
- How has it changed?
- When was the image made?
- Who made the image?
- Why did they make it?
- What is in the background?
- What does the background add to the foreground?

## 1 QUESTION CARDS FOR IMAGES.

### CARD 1

1. What is the 'medium' of this picture? Is it:

- A painting
- A comic
- A cine or television film
- A image
- A sketch or drawing
- A statue or model
- A picture postcard
- A panorama
- A manuscript picture
- A storybook drawing
- A piece of stained glass

What does the picture show you? (a few words or one sentence)

2. Do you think you can see any clues about its date?
  - figures
  - houses
  - clothes
  - faces
  - background
  - details
  
4. If it is a story, do you think it is an:
  - exciting scene
  - sad
  - thoughtful
  - happy any other word or words to describe it?
  
5. Do you think the picture-maker was there when this scene happened?
6. Is there anything in the picture that makes you think you cannot believe it?

## QUESTION CARDS FOR IMAGES

### CARD 2

7. If there is action in the picture, is it in the:
  - foreground
  - middle-distance or
  - background of the picture?
  
8. Are there many people in the picture?  
If so, are there:
  - more than ten
  - more than fifty □ more than a hundred?
  
9. Who is the most important person in the picture?

10. How does the picture make you feel about this person? Do you think the picture-maker was on his side?

11. Do you think the picture is realistic? Why

12. Do you think the details are accurate? Why

If you cannot decide, what would you need to have to enable you to decide?

13. Do you think there is a 'message' in the picture?

14. If there are people in the picture, do you think they knew the picture was being taken or made?

### **Simplified question sheet for younger or less able children**

#### **CARD 1**

What is the 'medium' of this picture? Is it:

- A painting
- A comic
- A image
- A sketch or drawing
- A picture postcard
- A storybook drawing
- A piece of stained glass

What does the picture show you? (a few words or one sentence)

Do you think you can see any clues about its date?

- figures
- houses
- clothes

If it is a story, do you think it is an:

- exciting scene
- sad
- thoughtful
- happy

Do you think the picture-maker was there when this scene happened?

Is there anything in the picture that makes you think you cannot believe it?

If there is action in the picture, is it in the:

- front
- middle
- back

Are there many people in the picture? If so, are there:

- more than ten
- more than fifty
- more than a hundred?

Who is the most important person in the picture?

**Extension Activity: Supplementary List of Possible Questions for more able children using images**

Important note: Hand magnifiers should be available when using the picture collections.

1. Is there anything happening in the picture? Are there different kinds of things happening?
2. What sort of place is shown in this picture?
3. Are there different kinds of people in the picture?
4. Can you tell how anybody is feeling in this picture?
5. What can you tell or say about the person (or any particular person) in the picture?
6. What do you think the people in the picture might be saying to each other?

7. What do you think might happen next to the people or things in the picture?
8. If you were there, which person would you most like to be in the picture?
9. Describe any sounds you might have heard if you were there at this scene.
10. Describe any smells you might have taken in if you were there at this scene.
11. What kind of picture is this? (Drawing, painting, poster, image, sketch, old book/manuscript).
12. Was the picture made a long/very long/not such a long time ago? How do you think you can tell - what clues are there?
13. If you are trying to find out about past times, or what it might have been like long ago, would this picture help you?
14. If you were taking or making this picture today, what differences do you think you would notice? Would anything be just the same?
15. Do you think that people are the most important element in this picture?
16. Are there any other things in the picture which you think might be interesting to a person today?
17. Are there any other questions you would like to ask about the picture?
18. Do you think that what is in the picture really happened?
19. If you were not sure, but really wanted to find out, what would you do? What would you try to look for?
20. Do you think this picture was made when what is shown was actually happening?
21. What title would you give this picture?
22. After you have described the sounds and smells for say, five different pictures, see if your friend can tell from your descriptions which pictures they are.
23. Which of the pictures you have looked at do you think is most interesting?

# FURTHER ACTIVITIES

## A TIME LINE ACTIVITY USING EVIDENCE

### ACTIVITY ONE

This activity is designed to increase pupil's awareness of chronology. The following resources are needed to carry out the activity:

- \* A clothes line/length of strong cord
- \* 20 or 30 clothes pegs
- \* A number of large cards names as historical events or periods.

THE PAST

THE PRESENT

THE FUTURE

THE 20<sup>TH</sup> CENTURY

Plus a range of other important dates:

eg. Birth of Christ

1066

First World War

My grandmother born

- \* Picture from the project archive.

## UNDERTAKING THE ACTIVITY

1. Set up the clothes line across the classroom at height children can reach.
2. Discuss with the class the ways in which we describe time.
3. Invite pupils to place the event cards on the line. Involve the whole class is deciding on the correct place on the time line.
4. Divide the class into small groups (3/4). Give each group a picture and ask them to discuss and decide where on the time line their picture goes. They should record their reasons.
5. Invite each group to place their picture on the line with a short presentation of their interpretation of the evidence.
6. Allow questions and class discussion
7. Teacher confirms or revises the time line placing.

### Extension Activity

Make your own time line using dates that interest you. They could be a list of family birth dates or historical events in Bristol. If you have a particular interest like football or music make a timeline to show important dates.

**WRITING USING IMAGES**

**AN ACTIVITY USING EVIDENCE FROM IMAGES**



**Who was he? Where was he going?**

## **ACTIVITY**

### **WRITING**

- Activity 1 Write a news story incorporating the picture. This is best carried out as the final activity using the research from the previous activities.
- Activity 2 Write a 'Historical document' responding to or supporting the original picture. This could lead to discussion of forgeries and false evidence.
- Activity 3 Write an 'Official Report' on the picture to be displayed beside it in an art gallery.
- Activity 4 Write the brief the Editor gave the artist who made the picture.
- Activity 5 Write a caption for the picture.
- Activity 6 Carry out a 'WORDSTORM'. List as many words as possible that the picture suggests to you. These can be used as a spelling list.

### **A DRAMA ACTIVITY USING EVIDENCE**

Learning Objective: Historical interpretation

Pupils should be taught to identify different ways in which the past is represented.

## ACTIVITY

Drama is a powerful way of experience History. PICTURES can provide a stimulus to drama and writing. This activity is best used after the previous activities and offers children a way of using their knowledge in a creative and interesting way. This kind of experience also helps pupils reinforce their knowledge and understanding of History.

Scenario 1 The group recreate the reasons for the MAKING THE PICTURE.

This may need further research of the period.

Scenario 2 The group recreate a scene in the picture and the following events.

Scenario 3 The group recreates the discovery of the picture and the interpretation of the picture by historians.

These three scenarios could be run with the same picture with different groups and then shown one after the other with no contact between the groups.

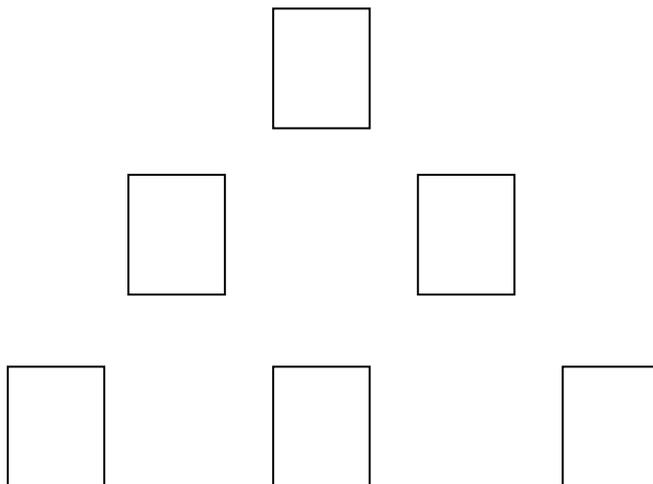
This could lead to discussion on points of view in the interpretation of evidence.

## INVESTIGATING OUR UNDERSTANDING OF WHAT IS PRECIOUS, VALUABLE OR BEAUTIFUL?

You will need 6 postcards of objects, pictures, fabrics etc

1. Look carefully at each of the cards in your pack
2. Discuss together in your group to decide which object is the most beautiful. Write the name of the card below.

- .....
3. Arrange the cards in a pyramid with the most beautiful at the top. Then place below the two which are the next most beautiful. Finally place the three that are least beautiful on the bottom row.



Now write down below three reasons why you think the object is the most beautiful. Use the back of the sheet if you need more space.

**WHAT'S IN A WORD**

Exploring concepts of value, preciousness and beauty

Write the name of one thing, object, place, event or person to go with each word in the list. Then write a sentence using both words.

- |             |             |
|-------------|-------------|
| Nice        | Elegant     |
| Excellent   | Masterpiece |
| Perfect     | Style       |
| Taste       | Great       |
| Cool        | Valuable    |
| Priceless   | Rare        |
| Supreme     | Precious    |
| Quality     | Fabulous    |
| Lovely      | Gorgeous    |
| Glorious    | Fantastic   |
| Splendour   | Brilliance  |
| Spectacular | Treasure    |
| Priceless   | Good        |
| Sublime     | Picturesque |
| Graceful    | Majestic    |

**QUESTION CARDS FOR INVESTIGATING 'PAPER' DOCUMENTS.**

**Some documents may be available that support this project. They range from newspapers, novels, letters, official records and many more documents.**

**CARD 1**

1. Can you find the name of the person who wrote the document?
2. Is there a date on it?
3. What do you think it is for?
4. Do you think it is an official paper? Do you think it comes from the Government?
5. Does it deal with money in any way?
6. Is there an address or place named in it?
7. Do you think it was meant to be a public or a private document?
8. Is it meant to be seen by one person or more?
9. Do you think it is an angry document?
10. Are there instructions in it? Does it tell people to do anything?
11. Has it been altered in any way?
12. Was there only one original or was it meant to be printed in many copies?
13. Was it an official form to be completed in any way?
14. Is it from, or about, a foreign country?
15. Is the wording or style or print or handwriting old fashioned?
16. Do we have similar papers, books or posters today?
17. Is it concerned with peacetime or wartime?
18. Is any part of the document torn off or missing? Are there any gaps in the writing?
19. Does it look like any sort of modern paper or document?
20. Is the copy you have an exact copy (facsimile) or has it been rewritten in some way?
21. Do you think it tells us something about the times it was made in or the people who made it or wrote it?

If so, what does it tell us?

## SUPPLEMENTARY SHEET

### Teacher's Notes

#### Different Kinds of Documents

*Essential vocabulary for the full study of documents (from 'History 7 – 13 Guidelines, Structures and Resources' by Dr John West, p233)*

accounts	advertisement	archives
autobiography	autograph	bill
biography	booklet	broadsheet
caption	catalogue	census
chronicle	certificate	code
copy	coat-of-arms	description
diagram	correspondence	document
draft	diary	edition
ephemera	duplicated	form
graffiti	facsimile	handwritten
heading	handbook	italics
journal	instruction	law
leaflet	journalist	legal
letter	ledger	manual
manuscript	logbook	medical card
memoirs	magazine	obituary
order	microfilm	original
paleography	official	paragraph
newspaper	paybook	postcard
poster	parchment	published
printed	photostat	receipt
register	ration book	reporter
seal	records	script
scribe	sketch	speech
stamp	signature	ticket
timetable	telegram	typescript
transcript	title	

#### Extension Activity

Choose ten words from the list above and look up their meanings in a dictionary