

# Inquiry Curriculum context planning

## **Title: Tudor House**

A team of curators are commissioned to restore a once grand Tudor house back to its former glory. Researching its colourful history and attracting new visitors to ensure it has a successful future.

## **Context:**

In this context the students will create a Tudor manor house, built in 1509, with a colourful and exciting history. Rumours are that Henry VIII had secret meetings here with Anne Boleyn before his divorce from Catherine of Aragon. And the family of the house were secret Catholics after the reformation and had a priest hole built to hide a catholic priest.

The house though has fallen on hard times, narrowly avoiding demolition in the 1960's, and is now a rather rundown and ignored museum. The commission of the new curators is to restore the house to something like its former glories and attract new visitors by researching its interesting past and large number of historical artefacts.

## **Note on resources:**

There are vast number of good topic books on the Tudor period and the Tudor monarchs. The best book for children on life in a **Tudor house** is called "Daily Life in a Tudor House" by Laura Wilson. In the appendix of this unit you will find links to resources on the web including the **BBC Online Class Clips website** where there are some interesting short films. The best source of information on Tudor Houses is the National Trust guidebooks. For research on this unit we used two in particular, **Oxburgh Hall** and **Cotehele House**, you can buy them both online through Amazon.

Although Oxburgh Hall has been much modernised since the 16th Century it has a number of architectural features to grab children's imagination. In particular, a moat, a fortified gateway and a priest hole hidden behind a medieval toilet. Interestingly, it also has a tapestry sewn by the exile Mary Queen of Scots, made during her imprisonment at Tutbury Castle. Cotehele House, although it does not have such a colourful historical past it is essentially unchanged since the Tudor period and is a much better example of early Tudor interiors.

## **Inquiry Questions:**

**Social:** *How was society ordered during this time, and what rights and privileges were people granted?*

**Cultural:** *How did the political, religious and social changes during the Tudor period effect people's cultural and domestic lives?*

**Political:** *How did the political turmoil surrounding the reformation of the church and succession to the crown effect people's lives?*

**Historical:** *What were the major historical events of this period?*

**Environmental:** *What effects did the expansion of the cities, agriculture (enclosures) and the navy effect the English countryside?*

**Critical:** *To what extent should people have resisted Henry VIII and his changes to church and state?*

**Spiritual:** *How did the role of the religion and the church shape and effect peoples lives during Tudor times?*

## **Main Curriculum areas:**

### **History**

#### **Britain and the wider world in Tudor times**

A study of some significant events and individuals, including Tudor monarchs, who shaped this period and of the everyday lives of men, women and children from different sections of society.

#### **Chronological understanding:**

- a. place events, people and changes into correct periods of time
- b. use dates and vocabulary relating to the passing of time, including ancient, modern, BC, AD, century and decade.

#### **c. Knowledge and understanding of events, people and changes in the past**

Pupils should be taught:

- a. about characteristic features of the periods and societies studied, including the ideas, beliefs, attitudes and experiences of men, women and children in the past
- b. about the social, cultural, religious and ethnic diversity of the societies studied, in Britain and the wider world
- c. to identify and describe reasons for, and results of, historical events, situations, and changes in the periods studied
- d. to describe and make links between the main events, situations and changes within and across the different periods and societies studied.

#### **Historical interpretation**

Pupils should be taught to recognise that the past is represented and interpreted in different ways, and to give reasons for this.

#### **Historical enquiry**

Pupils should be taught:

- a. how to find out about the events, people and changes studied from an appropriate range of sources of information, including ICT-based sources [for example, documents, printed sources, CD-ROMS, databases, pictures and photographs, music, artefacts, historic buildings and visits to museums, galleries and sites]
- b. to ask and answer questions, and to select and record information relevant to the focus of the enquiry.

#### **Organisation and communication**

Pupils should be taught to:

- a. recall, select and organise historical information
- b. use dates and historical vocabulary to describe the periods studied
- c. communicate their knowledge and understanding of history in a variety of ways [for example, drawing, writing, by using ICT].

## **Overview:**

**Author:** Tim Taylor

**Theme:** Tudors

**Age Range:** KS2

**Main Curriculum Focus:** History

**Inquiry Question:** What effects did changing events, individuals and monarchs of the Medieval and Tudor periods have on the everyday lives of men, women and children from different sections of society?

**Expert Team:** Curators of a Tudor Merchant's House

**Client:** National Heritage

**Commission:** To restore a Tudor merchant's house fallen on hard times, to research its history and attract more visitors.

## Steps in:

### Resources:

- A good supply of Tudor Topic books, ready to put out for the students
- A large sheet of paper (6-8 sheets of A3 stuck together with Sellotape)
- Supply of felt-tip pens, crayons, scissors etc
- A stack of A5 paper
- Email from National Heritage (see resources)
- Laminated pictures of Oxburgh Hall (see resources)
- A laminated and cut out copies of: Family of the house, Staff of the house, Jobs, tasks & routines, Parts of the house (see resources) 4 or 5 copies
- A collection of laminated pictures of Tudor objects (see resources)

### Step 1: Drawing the door - bring the class into the fiction

The purpose of this first step is to introduce the students to the context of the Tudor house. You'll want to go quite slowly to start with, giving the class plenty of opportunity to make suggestions and share their own knowledge. Depending on the age and experience of the children they might know quite a lot. They will probably have picked up various bits of information from books they've read and programmes on the television. Horrible Histories being an obvious example. You might even want to do some pre-topic-type work if you think it would help.

- Gather the class round the large sheet of paper, you can either have this pre-prepared or stick the pieces together with the students help. I like doing it this way, if I have the time, as it involves the class right from the beginning and can be quite intriguing.

*"What are you up to?"*

*"Well I'm glad you asked me that... Could you just grab that roll of Sellotape, thanks. I'm sticking these pieces of paper together so we can make something together..."*

*"What?"*

*"Well... its not the same as it once was. Its very old... and a bit... 'run down'... Could you pass those scissors? Thank you. It was once very grand... Beautiful even and the people who built it were very proud. But now... bits of it are crumbling away. I'm not sure if its been looked after quite as well as it should have. I'll show you, let me draw the door..."*

- Draw the door as you are speaking on the large sheet of paper, not too big - about 20cm high - and not too ornate (see the example in the resources section at the end of this unit). Just enough to give the class a clear idea what you talking about. They might want to make some suggestions, add them to the pictures if they fit in with the context.

- Carry on talking as you draw:

*"You can see the door is made of solid Oak, half a foot thick, and... studded with these long iron nails... There is some ornate decoration around the frame, carved in stone. It was - still is - a very grand door. But it's old now, more than 500 years, and the wood is bent and worn and the stone carvings faded."*

*"Just here there is a heavy metal knocker in the shape of a lion's head, worn smooth by years of use, and above it a tiny hinged flap. A sort of opening for looking out of... A lot of doors had them in the 16th century. There had been a great deal of trouble in England at the time this house was built, and people wanted to know who they opening their door to if you know what I mean."*

- Pause here for a moment to give the class time to think. Someone might make a suggestion. Don't worry if they don't.

*"It all happened a long time ago. But something must have really frightened them don't you think? I mean this door was built for defence, its almost like a small castle door... It makes you wonder what could have scared them so much that they went to all this trouble and expense?"*

- This is an offer... not a question to the class, more like a question to yourself. You might find some of the children take it up and what follows is quite a lively discussion. Or you might find the children being a bit more reticent and waiting to hear a bit more before joining in.

*"There is a date above the door... 1509, which you might know was the year Henry VIII was crowned king. He wasn't meant to be king, he had an older brother called Arthur. But Arthur died when prince Henry was 10 and so Henry became heir to the throne. His father was Henry VII the first of the Tudor kings.*

*To give you some idea of what things were like, Henry VIII was the first king for nearly a 100 years that didn't have to fight a war to become king. So, you can imagine, the people who built this house were very worried about security and wanted to make sure they knew who was knocking on their door before they opened it."*

- There are obvious drama possibilities here and you might want to explore some of them with the students before moving onto the next step if you have the time

## **Step 2 - The Tudor House Museum**

In this next step you are going to introduce the students to the Tudor House as it is now - a rather worn out museum in urgent need of restoration.

*"Now, of course, things are very different. The house is not a home. There is a sign beside the door that shows you its current function."*

- Draw the sign and then write - "Tudor House Museum"

*"How often do you think it should be open? Monday to Friday? Weekends? Every day? And for how long? (allow time for discussion, you could extend the conversation further by asking about the price for admission and concessions). "I don't think we'll get all of that on the sign. Should some of that information be inside or do you think? People will want to know before they go through the door? Would you want a website? Yes, people are more likely to come if they can look up opening times and prices on a website. Should we have a map on the website? So people know how to get here? (the class might make other suggestions, note them down if they do).*

*"Do you think we should have the door open so people can walk straight in or closed so they have to knock? Like in 1509?"*

- Most of the givens are now established all of these negotiations are about sharing the decision making with the students. Notice the change in language from 'you' to 'we'. Through careful shifts in language you can help bring children into the fiction.

### **Step 3 - Going inside the house**

In this next sequence of steps you are going to hand over the creation of the rest of the house to the students. This is often a tricky process because the students don't know what they don't know. As a consequence you will need to scaffold the activities carefully to help them.

Resources for this next sequence of steps (3 - 8):

- **Email from National Heritage** (see resources)
- Tudor topic books laid out on the tables for the students to use
- Laminated pictures of Oxburgh Hall - see web links below
- **Laminated and cut out lists of** (see resources):
  - Family of the house
  - Staff of the house
  - Jobs, tasks & routines
  - Parts of the house
- **Laminated and cut pictures of the Tudor artefacts - one or two a page** (see resources)
- Supply of felt-tip pens, crayons, scissors etc
- A stack of A5 paper

*"Once people go inside what shall we have in the entrance room?"*

- Start working with the children to invent this space. As they speak you or one of the children can draw the room on an A5 piece of paper, with a desk, a board with the entrance prices on etc, write the name of the room on the front - 'Museum entrance'. On the back make a list of things the class agree should be in this room. Extend their suggestions with gentle questioning, looking to deepen the students thinking and agreeing on some of the values of the team.

*"A reception desk, yes. Should we have someone working on the desk as people come in? (One of the students might suggest they're dressed in Tudor period clothing) "I see, are the people who work on the desk going to be members of our team or volunteers?" Etc...*

**Note:** I once ran this context with a class of year 5's in a school in Essex. They were very interested in having a collection box by the door to the souvenir shop. They felt it was important to encourage people to donate as much as they could afford. But at the same time they didn't want to put people off or make them feel they were being exploited. This is how the conversation developed:

(Child 1): "I think they should put a transparent box next to the door."

(Child 2): "Yes it could be in the shape of the house."

(Teacher): "I was wondering, why here exactly?"

(Child 1): "Because if people have had a good time they are more likely to give money on the way out."

(Teacher) "Do you think we could make it more noticeable? I mean people might want to give money to us, because they have had such a good time, but might walk straight pass the box, if they didn't know it was there?"

Child 3): "We could put up a notice."

(Notice the change from "they and them", to "we and us" this was the conversation that brought them into the context).

(Child 1): "Or better, we could have someone dressed up, like a servant."

(Child 4): "We might have a tray of biscuits for the children."

(Teacher): "Should we bake them ourselves in the ovens? Perhaps the biscuits could be like the ones eaten by the Tudors?"

(Child 4): "Yes. And we could have a leaflet by the box."

(Child 1): "We could have a notice on the box: Give Generously"

(Child 5): "*Please Give Generously.*"

#### **Step 4 - The email - Taking on the commission**

- In this next step you are going to gently invite the children to take on the job of running the house using an email from National Heritage, which in the story, the team have already read (see resources).

*"Well, we could do all this if we took it on. It does look a bit run down though. But he did say they might give us the money if the house was worth saving. What do you think?"*

**Note:** Note the shift in language, you're talking now *inside* the fiction as if you share common knowledge. If some of the children get confused, stop and explain you are talking about something that has already happened to the people in the story.

*"I've got the email here. Should I read it again?"*

- Take the **National Heritage email** from your pocket and read it through once or twice. Give the class opportunities to ask questions. You might find you need to 'pause' the story for a few minutes if the questions need answering outside the fiction.

#### **Step 5 - Inventing the house**

During this next step the students will draw the different parts of the house and its contents, taking note of anything that needs repair.

##### **Resources:**

- Laminated and cut out list of parts of the house (see resources)
- Tudor topic books out on the tables for the students to use

*"All he's asking us to do at this stage is take a look around. Shouldn't take too long. I've got a **list here of the different rooms and other places**, inside and outside the house. (Lift them up, but don't hand them out just yet). *"Perhaps we could make a start by going round the house taking pictures of all the rooms, and contents, making a note of anything that needs repair. That'll give us at least an idea of what we're facing here. What do think? OK.**

*"Well, please take a piece of A5 -which you can draw to a picture of the photographs you take and we'll put the list of the rooms here on the table. Please leave them here and write the name of the place on your paper if you're are going to visit it. Don't take it away with you. Thanks."*

**Task:** The students now set to work on the other rooms and places in the house, drawing pictures of the rooms they taking photos of. Don't worry if more than one student draws the same room, the team will just have more than one photograph of it. If you notice some of the rooms and other places are not being drawn then hold them up and ask if anyone has the time to visit it: *"Excuse me, could someone please visit the old stables, we don't have any photographs of that part of the farm. Thank you..."*

## Step 7 - Investigating life in the house in Tudor Times

In this step the class are introduced to the original owner of the house from 1509, as well as his family, and their servants. And find out about the daily jobs, routines and challenges they faced running a large Tudor home.

### Resources:

- Laminated and cut out lists, enough for 4 or 5 groups of children (see resources):
  - Family of the house 4 or 5 copies
  - Staff of the house 4 or 5 copies
  - Jobs, tasks & routines 4 or 5 copies
  - Parts of the house 4 or 5 copies
- Supply of felt-tip pens, crayons, scissors etc
- A stack of A5 paper

*"I've been digging into the history of the house and discovered the original owner. His name was Sir William Paston and he was 50 years old when he built this house. He had special permission from King Henry VII. He lived at that time with his second wife, Lady Alice Paston."*

**Note:** As you read this list out take the card for each of these people and lay them down so the class can see.

**Note:** (You might get questions about William's first wife... If you do, then don't make something up, leave it hanging as an unanswered question). *"I don't know. I couldn't find out. I expect she died, often people died young in Tudor times, but I don't know how. There's no mention of how she died in the family archive. Perhaps we'll find out later. Her name was Mary."*

*"In 1509, Sir William and Lady Alice lived with William's oldest son, Thomas (22) and Thomas' wife, Anne, they had a grandson, Harry who was 3."*

*"Sir William and Lady Alice also had two children they shared, William, aged 10 and Mary, aged 12."*

**Note:** The students might not notice that William's first wife and his daughter are both called Mary. But if they do, drop in - *"Oh, I wonder if Alice minded?"*

*"I also found out the names of their servants, it was all in the archive, in a great big, leather-bound book in the library. They had 8 servants:*

- John, 20 and Richard, 25 who were husbandmen, that meant they worked on the farm
- Tom, 24 a houseman - someone who worked around the house
- Harry, 25 the ostler and gardner - who worked with the horses and maintained the garden
- Bob, 12 a servant boy
- Margaret, 39 who was the house cook and housekeeper
- And Jane, 17 and Agnes, 19 who were both Margaret's housekeeping assistants"

*“I found all the jobs, tasks and routines they had but didn’t have time to match them up with the people and where they did them. I thought that might be something we could do together. I’ve made enough lists for us to work in groups...”*

**Task:** The students, working in groups, take the four lists (family, staff, jobs and places) and work out how they best go together. Some of the places will be redundant, others used more than once. Some jobs might not have places (taking the food to market), don’t worry, let the groups sort them out as best they can.

**Reflection:** *“Thanks, I think we better take photos of each of the possible solutions, I’ll then email them to Dr. Heywood. Do you think there is anything here I need to point out to him? I notice, for example, that most of the outdoor work is done by the men and most of the indoor work by the women. And that while the servant children are very busy, the children of the Lord and Lady do very little. I wonder what they did all day?”*

### **Step 8 - The team investigate the artefacts**

In this step the students create the contents of the house, the historical artefacts - furniture, jewellery, weaponry, household objects etc. And invent stories to go with them (interesting events from their past making them historically significant) which the history team might or might not be able to discover during their investigation of the house.

Resources:

- Laminated and cut pictures of the Tudor artefacts - one or two a page - out on the class desks (see resources)
- Supply of felt-tip pens, crayons, scissors etc
- A stack of A5 paper

Start by reading the email correspondence from the end of step 6 (if you’ve written them) and the original email from Dr. Heywood.

*“So, looking at that again, it seems to me we’ve answered his first two questions and maybe a little of four and five. What do you think? Now perhaps we need to take a closer look at the artefacts in the house. The objects - furniture, jewellery, weaponry, household objects etc.*

*“Perhaps if we start by going back to the rooms and take a good look at anything there that might be historically significant... Could you take your cameras again and photograph anything that looks interesting. You probably noticed one or two things the first time you went round...”*

*“I’m going to take a closer look at the sword in the Great Hall, you might of noticed it above the fireplace, great big, two-handed, thing with an ornate carved handle, might have been ivory... Worth a closer look. You never know...”*

**Task 1:** Using the A5 sheets of paper the class can start to invent the **historical artefacts** of the house. Much like in Step 5 this is an activity that relies on the student’s imagination and prior knowledge.



- Put out the Tudor topic books and the laminated pictures of the Tudor artefacts as resources for the children to use as they work.

- As the class work, draw the picture of your two handed sword and make some notes: 'Two handed sword, with ornate ivory handle. Carved with images of hunting - deer and wild boar? Once sharp blade, now blunt and rusty. Engraving on the blade, near leather bound hilt, reads in latin (I translate): *"Forgive the deed I do, for in the King's name I do it."* No other markings.'

- Once you've finished then share with the class. *"Sorry to stop you. I thought I'd show you the sword I told you about now I've had chance to take a closer look. Here is it, I'll read you my notes... Would you mind writing a few notes on your pictures too, we can send them onto Dr. Heywood."*

- Go round the class, see what the students are doing, talk to them about the pictures, support them with developing ideas and look for one or two that might be shared with the class at the end of next task. Most of the ideas are likely to be sketchy, this is fine, you are going to help them develop in the next task.

**Task 2:** Bring everyone back together with their pictures.

- In this task you will look at one of the artefacts together and develop a story from the its past.

- You will have to use the objects the children invent. The following example is from a class I taught in 2008,

*"I thought we might start with this bow Ryan's been looking at. Ryan could you tell us a bit about it?"*

- Ryan describes a long bow, made of a dark wood, dusty and scratched. He found it in a box in the King's bedchamber.

*"Um. A long bow. Would you say it was a Tudor weapon?"* Ryan replies, "yes".

- An invention like Ryan's bow might be called a 'bridging device', that is it can work as a switching point between two different contexts. In this case a switch between the world of the museum curators (modern times) but to the world of the Tudor household (Tudor times).

*"Ryan could you give us a demonstration of how the bow would have been used?"*

- Ryan agrees and stands. His legs apart, arms locked in the pose of a man ready to fire. His eyes narrow as he catches sight of something. Arms moving slowly, he follows his target, then fires.

- Occasionally, at moments like these, you might find the strangeness of the situation causes some embarrassment and giggles. Don't worry if this happens. But come to Ryan's defence.

*"Hold it a moment please. Ryan (now you're standing beside him) please relax. I know why people are giggling, it is a bit strange, but Ryan's working hard, inventing something completely new. He didn't know I was going to ask him to do this, and he*

*deserves our respect. I'm going to ask him to repeat and this time can I ask everyone to watch for the moment when the bowman sees his target..."*

**Note:** Giggling can be very destructive but it is rarely malicious and can usually be stopped with a gentle acknowledgement. **Genuine wrecking** is more difficult to manage and needs a much firmer stance. Something like, *"We won't wreck this... I won't let anyone giggle or laugh at Ryan... We're not here to have a laugh... if we get this wrong then everything hangs in balance... Ryan could you demonstrate that again? And this time we will give you the respect you deserve."* This is the 'I will not be messed with!' approach, it is an option, but try the softer one first.

- Ryan repeats. The class notice the moment his eyes narrow. I ask Ryan to hold the position once again - just before he is about to fire. I move behind him and stare down the length of the arrow...

*"I wonder what this bowman is aiming at? If he were using the bow in the year it was made. Can I ask (talking to Ryan) did you make this bow yourself? (Ryan answers - Yes) "Where are you standing at this moment?" (Ryan answers - On the battlements) "Can we see you again firing the bow, but this time can you also show us your next action."*

Ryan repeats aiming, spotting, and firing. He then turns and makes what looks like a mark. *"Ryan hold it there please. What was that? Did you see that? What did he do?"*

The class engage in conversation. They make some suggestions. We turn to Ryan for the answer. Ryan - *'I'm making a mark for each one I kill.'*

There is more conversation. Then the class want to ask questions: *'What are you firing at?' Ryan - 'The enemy.'* *'What are they doing?' 'They are climbing the walls.'* *'But why do you need to make marks?' 'Because the Lord pays me for everyone I kill.'*

A statement like this is a 'gift' because it creates a wonderful opportunity to shift the inquiry from the action of the bowman to the values of the master he serves. The question now become - *What kind of person is the Lord of the house that he pays his soldiers for the number of enemies they kill? And what kind of world do they live in?*

Of course you are unlikely to get this very scenario, but opportunities for learning like this happen all the time in drama, especially when exploring bridging devices like a Tudor bow. No two are ever the same - certainly Ryan's 'marks' were a complete surprise - but when they happen try and make the most of them. The tool to use is Dorothy Heathcote's - **Action, Motivation, Investment, Model, Values**. This model creates a scaffold for asking a series of questions that explore the meaning behind actions and create multiple opportunities for further development. You can find out more about Heathcote's - **Action, Motivation, Investment, Model, Values** by visiting [mantleoftheexpert.com](http://mantleoftheexpert.com) and [imaginative-inquiry.co.uk](http://imaginative-inquiry.co.uk), and in her book with Gavin Bolton - "Drama For Learning"

Here is what happened with Ryan,

*“Ryan, can I please ask you once again to take the position just before the soldier fires his bow. Thank you.”*

*“Bowman, you are firing at your enemy?” (Ryan - Yes) “They are here to attack and take your master’s home?” Yes. “Do you expect to survive this day?” Yes. “And to be handsomely rewarded for all the enemy soldiers you kill?” Yes.*

**Action:** *“You make marks... Can we ask how many you have?” 12 “And how many more might you expect to make?” 12 more.*

**Motivation:** *“Why do you keep a tally.” - “So I don’t forget how many I kill.”*

**Investment:** *“The money is important to you?” - “Yes, I have a family.”*

**Model:** *“How did you learn these things?” - “I am trained.” “Were you trained here? Or elsewhere?” - “I was trained here by the Lord of the house.”*

**Values:** *“What kind of world is it that you live in, where people like yourself are trained to kill others?” - “A dangerous world.” - “But why are you paid more the more you kill?” - “Our Lord knows it is difficult to kill.”*

**Note:** It is very unlikely you will have a situation exactly like the one described here. However, each of the objects invented by your own students will create possible opportunities of their own. Some will offer more potential than others. Ryan’s bow seemed a good one to explore, and Ryan was someone on the ‘edge’ of the class, who didn’t engage very much, so it seemed like a good opportunity to bring him into the ‘centre’. However, it was his ‘marks’ invention that really took the inquiry much deeper. And, as I said earlier, I had no idea he was going to invent them.

### **Step 9 - Creating more bridging devices**

Once you have modelled one example with the class then the students will be ready to create more of their own. In this step ask the students to organise themselves into groups and then choose one object from the group to explore in more detail.

- (i) Ask the students to discuss the story behind the object.
- (ii) Ask them to create a moment in the history of the object. It could be from any time in its history. Give them time to discuss and practice their scene. Depending on the age of the students and their previous experience at using drama, they may need extra help and support, including further demonstrations.
- (iii) Once they have had enough time to prepare, focus on one group at a time.

**Notes:**

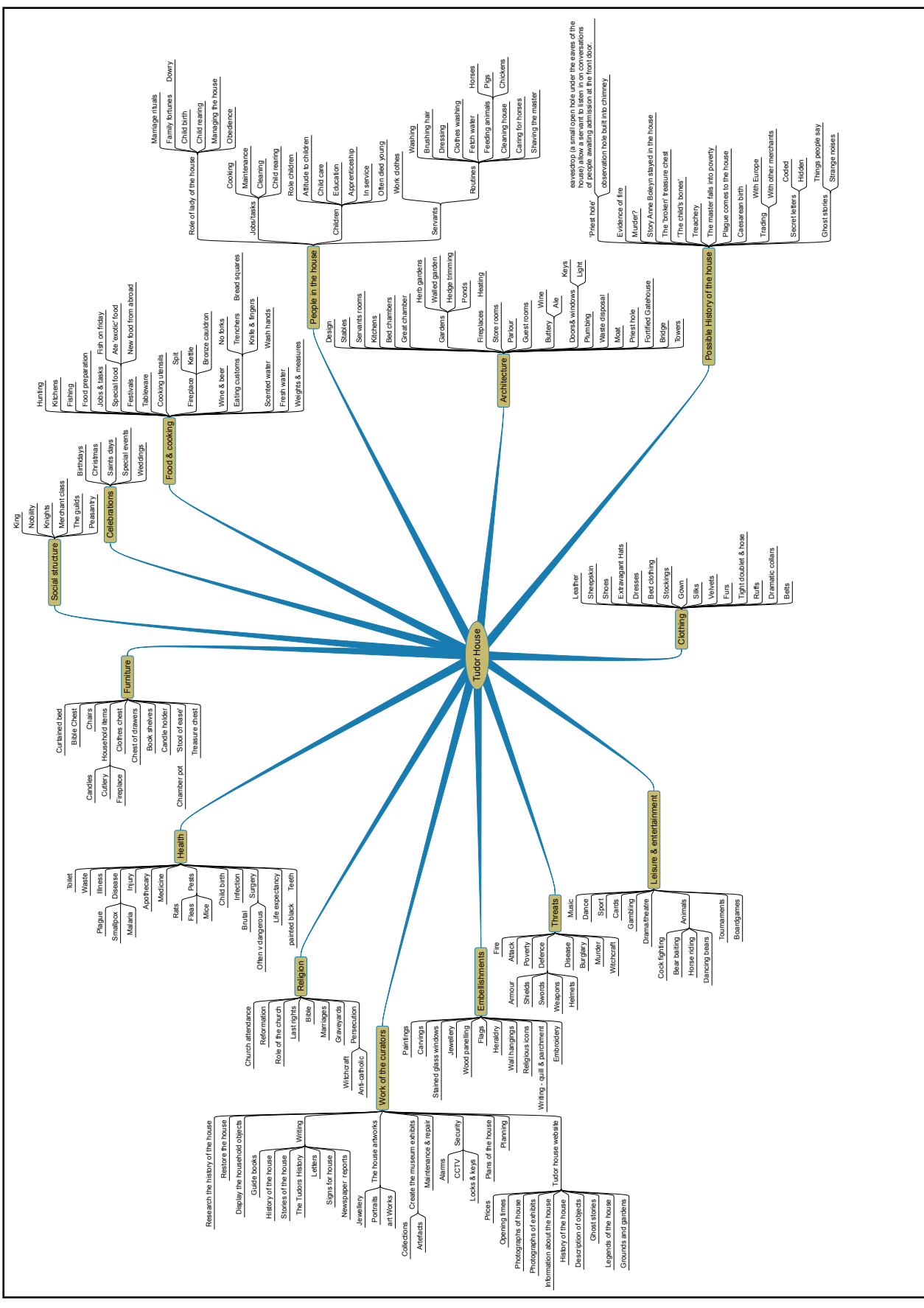
In this part of the sequence you will be using **convention 2** from Dorothy Heathcote's list. The importance of this convention is the facility it gives for stopping, rewinding and fast-forwarding the action, allowing time to focus on specific moments in the drama and exploring their meanings. You can find the full list here: <http://www.mantleoftheexpert.com/about-moe/resources/drama-resources/>

This step could develop in all kinds of directions so you may want to spread the drama work out over several sessions. In between you could plan further opportunities for cross-curricular work - drawing the objects in more detail, making the objects using different materials, developing the stories behind the objects in different writing genres - a letter, a report, an extract from a document in the archive, an eyewitness account etc.

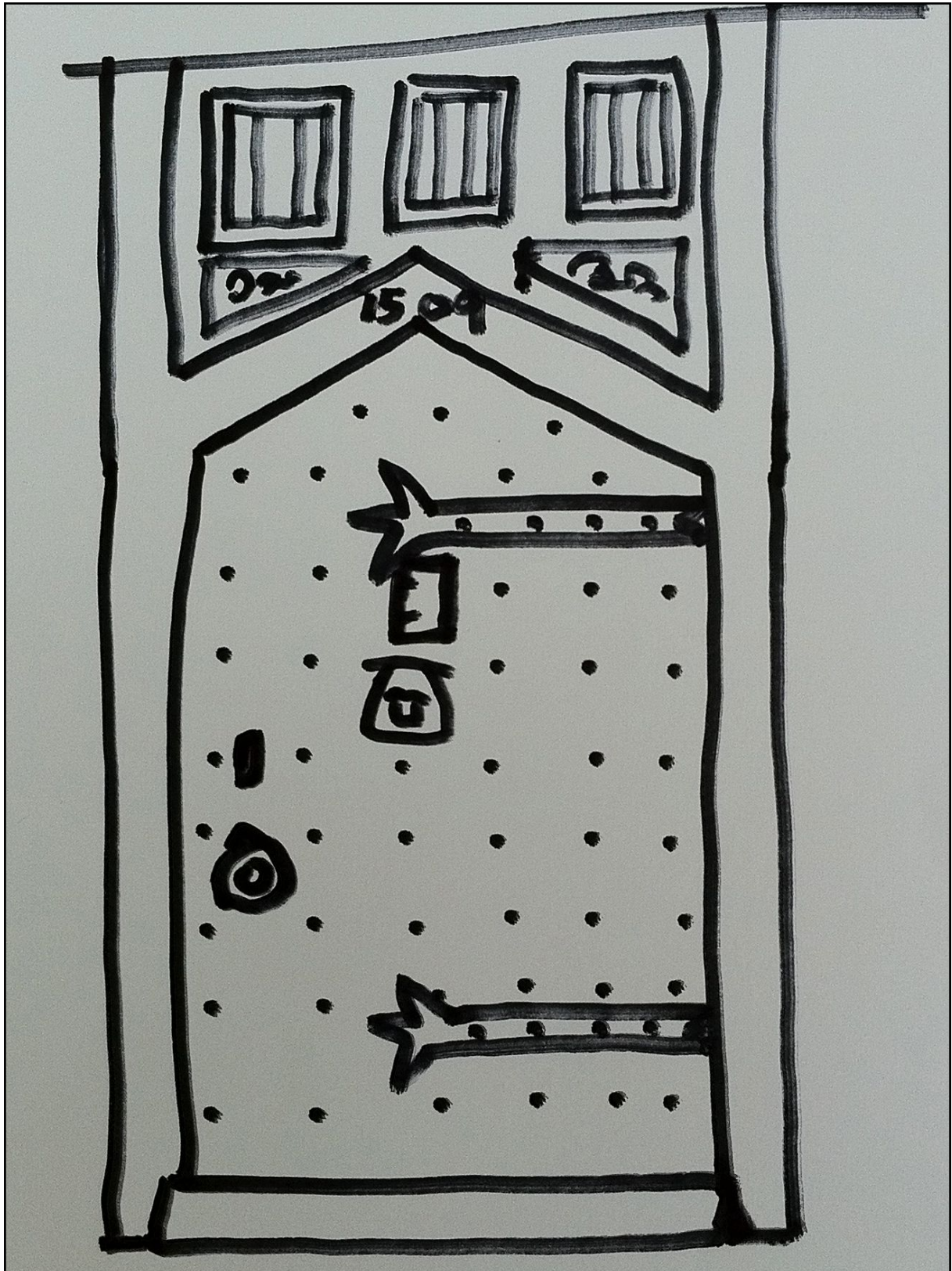
**Further Work:**

Working in this way you will create with the class both the restoration work of the History Team and various stories from the history of the house. It is difficult to predict how the work will progress beyond this point, as most of the work will be invented by the children however, it is likely a project like this could take a term or longer, incorporating wide areas of the curriculum. In the unit mind map (see resources) I have outlined some of the possible further learning opportunities and classroom activities for this inquiry.

Don't forget to return to the email and to develop further the client/team relationship between Dr Heywood and the curators. At an appropriate time you may want Dr Heywood to visit the house and see the team's progress, perhaps a final (assessment) before agreeing to release the funds. And don't forget to use Professor Duffied, she is only mentioned in passing in Dr Heywood's email, but she is clearly someone who has a stake in the restoration of the house. She might be someone you can develop with the students, possibly the house's owner or a Tudor history expert from the local university.



[Tudor door:](#)



## Resources & Links:

### Websites

[Tudor Britain history website](#)  
[Selly Manor](#)  
[Historic Royal Palaces](#)  
[The British Monarchy](#)  
[Historic-UK.com](#)  
[BBC Online - Class Clips](#)  
[BBC Online - Class Clips: Tudor Merchant's House](#)  
[BBC Education Scotland: Mary Queen of Scots](#)  
[The Tudors](#)  
[English Monarchs](#)  
[Early English Furniture and Woodwork](#)  
[Wikipedia - Priest Holes](#)  
[Oxburgh Hall - National Trust Website](#)  
[Oxburgh Hall - Wikipedia](#)  
[List of National Trust Tudor Houses](#)  
[Channel 4: History](#)  
[Medieval Occupations](#)  
[History on the net - Tudors](#)  
[The Learning Site: Tudors](#)  
[All My Tudors - History Chat: Forum](#)

### Films and television programmes

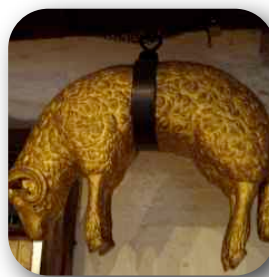
Beware some of these films/programmes may contain scenes unsuitable for young children, please pre-watch before had to ensure they are suitable for the children in your class

[A Man for All Seasons](#) (PG)  
[Anne of a Thousand Days](#) (PG)  
[Lady Jane](#) (PG)  
[Henry VIII](#) (12)  
[Elizabeth R](#) (12)  
[Mary Queen of Scots](#) (12)  
[Elizabeth & Elizabeth - The Golden Age](#) (12)  
[Henry VIII: Mind of a Tyrant](#) (U) - [On Channel 4](#)  
[David Starkey's Elizabeth](#)

### Books

Daily Life in a Tudor House  
National Trust Guide to Oxburgh Hall  
National Trust Guide to Cotehele House

Thumbnails - Tudor House Resources - [Download resources pdf for full size images](#)





<b><u>Family of the house</u></b>	<b>Lord of the Manor Sir William Paston Age 50</b>	<b>Lady of the Manor (2nd wife) - Lady Alice, Age 39</b>
<b>Eldest son Thomas Age 22</b>	<b>Eldest son's wife Anne Age 20</b>	<b>Second son William Age 10</b>
<b>Eldest daughter Mary Age 12</b>	<b>Grandson Harry Age 3</b>	
<b><u>Staff of the house</u></b>	<b>Husbandman John, 20 Works on the farm</b>	<b>Husbandman Richard, 25 Works on the farm</b>
<b>Houseman Tom, 24 Works around the house</b>	<b>Ostler/Gardner Harry, 25 Works with horses &amp; maintains gardens</b>	<b>Servant Boy Bob, 12 Assists in the house, gardens, animals &amp; horses</b>
<b>Cook &amp; Housekeeper Margaret, 39 Prepares/cooks food</b>	<b>Maid Jane, 17 Assists around the house</b>	<b>Maid, Agnes, 19 Assists around the house</b>
<b><u>Jobs, tasks &amp; routines</u></b>	<b>Cleaning the house</b>	<b>Cleaning clothes</b>
<b>Preserving food</b>	<b>Taking food to the market</b>	<b>Making soup &amp; candles</b>
<b>Feeding the animals</b>	<b>Tending the garden</b>	<b>Making the beds</b>
<b>Preparing the food</b>	<b>Collecting the eggs</b>	<b>Collecting the honey</b>
<b>Making &amp; Mending clothes</b>	<b>Milking the cows</b>	<b>Making butter &amp; cheese</b>

<b>Fetching water</b>	<b>Dyeing cloth and wool</b>	<b>Lighting the fires</b>
<b>Maintaining the house - fixing the roof/walls etc.</b>	<b>Tending the fields</b>	<b>Spinning and weaving cloth</b>
<b>Cooking food</b>	<b>Serving food</b>	<b>Dressing the master &amp; the lady</b>
<b>Chopping wood</b>	<b>Feeding the horses</b>	<b>Keeping the horses warm in winter</b>
<b>Tending the horses shoes</b>	<b>Changing the horses hay</b>	<b>Butchering animals</b>
<b>Lambing</b>	<b>Caring for the baby</b>	<b>Hunting</b>
<b>Sharpening the knives</b>	<b>Maintaining the Lord's armour and swords</b>	<b>Making bread</b>
<b>Cleaning the tableware &amp; cooking utensils</b>	<b>Counting the household money &amp; keeping it safe</b>	<b>Emptying the 'waste' pit</b>
<b>Lighting the candles</b>	<b>Collecting the harvest</b>	<b>Collecting kindling</b>
<b>Maintaining discipline</b>	<b>Maintaining the bridge &amp; moat</b>	<b>Salting meat</b>
<b>Mucking out the animals</b>		

<b><u>Parts of the house</u></b>	<b>Gatehouse</b>	<b>Moat</b>
<b>Great Hall</b>	<b>Main bedchamber (known as the King's Bedchamber)</b>	<b>Large bedchamber (known as the Queen's Bedchamber)</b>
<b>Small Bedchamber 1</b>	<b>Small bedchamber 2</b>	<b>Servant's sleeping room</b>
<b>Kitchens</b>	<b>Cold Store Room</b>	<b>Shed</b>
<b>Barn</b>	<b>Stables</b>	<b>Orchard</b>
<b>Kitchen Garden (walled)</b>	<b>Stairs</b>	<b>Indoor Garderobe (toilet)</b>
<b>Waste pit</b>	<b>Outside privy (toilet)</b>	<b>Fireplace</b>
<b>Dinning room</b>	<b>Pigsty</b>	<b>Well</b>
<b>Farmyard</b>	<b>Woodshed</b>	<b>Tower</b>
<b>Parlour</b>	<b>Bridge</b>	<b>Guest Room</b>
<b>Pond</b>	<b>Bee Hives</b>	<b>Hen loft</b>



**From:** Richard Heywood <[richard@nationalheritage.org](mailto:richard@nationalheritage.org)>  
**To:** History Team Curators <[historyteamcurators@nationalheritagebtinternet.org](mailto:historyteamcurators@nationalheritagebtinternet.org)>  
**Sent:** Monday  
**Subject:** Tudor House Restoration Project

Team,

Just to say thank you again for meeting me on Thursday, I know you are all very busy, but I appreciate you meeting me at such short notice.

I've spoken to Professor Duffield and she is happy for us to go ahead as we discussed. So, just to remind you, we agreed you would visit the house as soon as possible, take a good look round and then let me know by Friday of your first impressions.

From what I understand it is in quite a bad state of repairs, but not quite falling down! What I need to know, before agreeing to release any money for repairs, is the following:

1. What is the building like generally - how many rooms, what kinds of rooms, outhouses, any land (gardens etc)?
2. What condition are they in - do they need extensive repair or could the house be re-opened to the public quite soon?
3. Are there any artifacts of any interest still in the house? If so, what are they? Why are they interesting? And are they damaged in any way?
4. Is the house historically significant? That is to say, would the history of the house be of interest to the public and historians?
5. What could be done to revive interest in the house if it were repaired? That is, could the house be made more attractive to visitors?

I know its a long list, but if you could just give me an outline, that would be enough for us to get started.

Thanks once again

Look forward to hearing from you

Best wishes

Dr. Richard Heywood

*Oxburgh Hall in 1774*

- 1 Arched gateway
- 2,3 Porters' lodges
- 4 Laundry
- 5 Dairy
- 6 Woodhouse
- 7 Wash-house
- 8 Aviary
- 9 Baths
- 10 Room for persons unwell
- 11 Dressing room
- 12 Bedchamber
- 13 Drawing room
- 14 Dining room
- 15 Hall
- 16 China room
- 17 Pantry
- 18 Closet
- 19 Passage
- 20 Staircases
- 21 Kitchen
- 22 Larder
- 23 Bakehouse
- 24 Servants' Hall
- 25 Storeroom
- 26 Housekeeper's room
- 27 Breakfast room
- 28 Bedchamber
- 29 Library

