Cultural and Environmental Education

History

Using internet and other electronic media in the teaching of first year History

March-April 2011

Efforts have been made to trace and acknowledge copyright holders.

In cases where a copyright has been inadvertently overlooked, the copyright holders are requested to contact the Cultural and Environmental Education Administrator, Angela Thompson, angelathompson@pdst.ie

© 2011 Cultural and Environmental Education, Professional Development Service for Teachers (PDST), County Wexford Education Centre, Milehouse Road, Enniscorthy, Co. Wexford.

© 053-923 9121, ☎ 053-923 9132, angelathompson@pdst.ie, www.hist.ie
Professional Development Service for Teachers (PDST)

Cultural and Environmental Education

History

Contact details

National Coordinator  Conor Harrison
Mobile  087-2405710
E-mail  conorharrison@pdst.ie
Administrator  Angela Thompson
Telephone  053-9239121
Fax  053-9239132
E-mail  angelathompson@pdst.ie
Address  County Wexford Education Centre,
         Milehouse Road,
         Enniscorthy,
         Co. Wexford

Associate for History: John Dredge

Acknowledgments

With special thanks to John Dredge, Associate for History, Stephen Tonge, Gerry Moore and the whole team of History Local Facilitators.

Note: Every effort has been made to ensure the accuracy of the historical data contained herein. Any inadvertent errors are regretted.
## CONTENTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Using internet and other electronic resources in teaching first year History</td>
<td>4</td>
</tr>
<tr>
<td>Junior Certificate History, Section I: How we find out about the past</td>
<td>5</td>
</tr>
<tr>
<td>Approaches to teaching the introductory topic, “The job of the historian”</td>
<td>6</td>
</tr>
<tr>
<td>Student worksheet: The job of the historian [A]</td>
<td>9</td>
</tr>
<tr>
<td>Student worksheet: The job of the historian [B]</td>
<td>11</td>
</tr>
<tr>
<td>Other useful websites for teaching “The job of the historian”</td>
<td>12</td>
</tr>
<tr>
<td>Approaches to teaching the topic, “Our roots in ancient civilisation”</td>
<td>13</td>
</tr>
<tr>
<td>Student worksheet: Mount Sandel</td>
<td>15</td>
</tr>
<tr>
<td>Other useful websites for teaching “Our roots in ancient civilisation”</td>
<td>17</td>
</tr>
<tr>
<td>Approaches to teaching the topic, “Castle, church and city”</td>
<td>18</td>
</tr>
<tr>
<td>Student worksheet: Medieval manor</td>
<td>19</td>
</tr>
<tr>
<td>Student worksheet: Medieval streetscape</td>
<td>21</td>
</tr>
<tr>
<td>Other useful websites for teaching “Castle, church and city”</td>
<td>22</td>
</tr>
<tr>
<td>Approaches to teaching the topic, “Renaissance”</td>
<td>23</td>
</tr>
<tr>
<td>Student worksheet: Renaissance paintings</td>
<td>25</td>
</tr>
<tr>
<td>Student worksheet: Vasari on Leonardo</td>
<td>29</td>
</tr>
<tr>
<td>Student worksheet: Vasari on Michelangelo</td>
<td>31</td>
</tr>
<tr>
<td>Other useful websites for teaching “Renaissance”</td>
<td>32</td>
</tr>
</tbody>
</table>
Using internet and other electronic resources in teaching first year History

Recent years have seen a significant increase in the range and quality of material available online, and through other electronic media, to support the teaching of history to first year students. Such material can be used creatively to develop student understanding of history by facilitating imaginative but historically robust connections with past societies and, also, by facilitating clearer exposition of the bases on which historical – and, especially in a first year context, archaeological – accounts are constructed.

This session will explore some of the possible approaches to improving student learning in the classroom that can be enhanced by the use of specific internet, or other electronic, resources.

It is important that all resources used in the classroom be linked to syllabus objectives and adapted to the learning needs of different students. With this in mind, relevant syllabus objectives are identified as appropriate; the resources and approaches suggested should be adapted to meet the needs of different classes and of individual students.

In the following pages, for each topic in Section I, the description of topic and the teaching and learning approaches as set down in the syllabus are laid out: there follows a number of examples of how internet and other electronic media can provide resources to carry out many of the approaches indicated in the syllabus.

The following is a list of the main websites and other resources that are used in the course of the session:

http://www.census.nationalarchives.ie/

http://www.nationalarchives.gov.uk/education/lessons/lesson25.htm

http://www.bbc.co.uk/blueprint/media/mount_sandel.shtml

http://www.bbc.co.uk/history/ancient/romans/daily_life_gallery.shtml

http://www.timelines.tv/index.php?t=0&e=1

DVD: Medieval Dublin: from Vikings to Tudors

http://history.hanover.edu/courses/art/111ren.html

http://www.vatican.va/various/cappelle/sistina_vr/index.html

http://www.fordham.edu/halsall/sbook1x.html
## Junior Certificate History

### Section I: How we find out about the past

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
<th>Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>A study of</td>
<td>General introduction to historical methods (to be exemplified further throughout the course). Exploration of different types of sources and evidence.</td>
</tr>
<tr>
<td></td>
<td>- The job of the historian</td>
<td></td>
</tr>
<tr>
<td><strong>Our roots in ancient civilisation</strong></td>
<td>A study of</td>
<td>Study based on archaeological evidence</td>
</tr>
<tr>
<td></td>
<td>- Houses, food and family life</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Work, art, crafts, tools,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Burial customs</td>
<td></td>
</tr>
<tr>
<td></td>
<td>In pre-Christian and early Christian Ireland and in one ancient civilisation</td>
<td></td>
</tr>
<tr>
<td><strong>Castle, church and city</strong></td>
<td>A study of</td>
<td>Study based on buildings, settlements and other material sources</td>
</tr>
<tr>
<td></td>
<td>- Medieval society</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- The medieval society and manor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- The medieval castle</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- The medieval monastery and parish</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Local, national and European examples can be used as appropriate.</td>
<td></td>
</tr>
<tr>
<td><strong>Renaissance</strong></td>
<td>A study of</td>
<td>Study based on visual sources and biography</td>
</tr>
<tr>
<td></td>
<td>- Art</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Architecture</td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Printing and learning</td>
<td></td>
</tr>
<tr>
<td></td>
<td>In various countries across Europe</td>
<td></td>
</tr>
</tbody>
</table>
Approaches to teaching the introductory topic, THE JOB OF THE HISTORIAN

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
<th>Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>A study of</td>
<td>General introduction to historical methods (to be exemplified further throughout the course). Exploration of different types of sources and evidence.</td>
</tr>
</tbody>
</table>

Relevant web resources:

A: http://www.census.nationalarchives.ie/

B: http://www.nationalarchives.gov.uk/education/lessons/lesson25.htm

Relevant syllabus objectives include

2.2.1 Knowledge

Student should acquire information and develop understanding of …

(d) the nature and use of historical sources

2.2.2 Concepts

Students should develop an understanding of and the ability to apply the procedural … concepts essential to the study of history.

(a) Procedural

  o Source
  o Evidence …

2.2.3 Skills

Students should develop the skills essential to the research and writing of history. They should learn to:

(a) Locate historical information from a variety of sources e.g.

  o Primary and secondary written sources
  o Statistics
  o Visual material
  o Artefacts, buildings, settlements and other material sources
  o Orally transmitted information  

(Syllabus, pp.4-5)

The attainment of many of these objectives can be facilitated through the use of various web resources.
A: http://www.census.nationalarchives.ie/

A common approach used in teaching ‘The job of the historian’ is to discuss with students whether they have a history and, in identifying personal highlights of their lives to date, helping students to apply the concepts of source and evidence to these events e.g.

<table>
<thead>
<tr>
<th>Event</th>
<th>When</th>
<th>Evidence</th>
<th>Type of source</th>
</tr>
</thead>
<tbody>
<tr>
<td>I was born</td>
<td>1999</td>
<td>Birth certificate</td>
<td>Written: public record</td>
</tr>
<tr>
<td>I started school</td>
<td>2004</td>
<td>School roll</td>
<td>Written: school record</td>
</tr>
</tbody>
</table>

Where students have access to a computer, this type of approach can be further enhanced by setting students the task of researching public records online – such as the census returns for 1901 and 1911 – to check residential and other details of their great-grandparents or other antecedents. For example, if a young person whose surname is Murphy knows that her/his great-grandfather was living somewhere in Dublin city in the years before World War I, a search of the online census returns for 1911 will bring up the result on page 8.

Steps:
1. On home page, click on “Search the census records for Ireland 1901 and 1911”.
2. Enter surname and forename.
3. From drop-down menu of counties, choose “Dublin”.
4. In ‘Townland/Street” box, enter “city centre”.
5. In “Sex” box, click on “male”.
6. Then, click “Search”.

From these returns, the information we can ascertain about John Murphy includes the following:
- John Murphy was a boarder in house 19.1 City Quay (Trinity Ward), Dublin.
- He was 63 years of age when the census was taken.
- He could read and write.
- He worked as a ‘general labourer’.
- He was a widower.

To elicit this and other information about John Murphy (or whoever is being researched), a series of tasks and questions could be set for students. See sample worksheet on p.9.

Teachers might wish to ‘recap’ by emphasising the following:
Primary sources (such as census returns) are the ‘raw materials’ that historians work with.
Secondary sources are the ‘finished products’ that historians write: these generally use a wide range of primary sources and may also take into account the work done and the writings published by other historians.

Task for teachers:
Look at the list of syllabus objectives on p.6. How many of these have been addressed in the course of this class using the census returns?
<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Sex</th>
<th>Occupation</th>
<th>Age of Male</th>
<th>Age of Female</th>
<th>Partially as to Marriage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>William</td>
<td>M</td>
<td>Sailor</td>
<td>27 years</td>
<td></td>
<td>Married to Elizabeth (birth) 27 years, born 1879, of same county and county city, Dublin</td>
</tr>
<tr>
<td>2</td>
<td>Marcella</td>
<td>F</td>
<td>Scholar</td>
<td>23</td>
<td></td>
<td>Married to John (birth) 23, born 1892, of same county and county city, Dublin</td>
</tr>
<tr>
<td>3</td>
<td>Mary</td>
<td>F</td>
<td>Scholar</td>
<td>21</td>
<td></td>
<td>Married to John (birth) 21, born 1893, of same county and county city, Dublin</td>
</tr>
<tr>
<td>4</td>
<td>Marcella</td>
<td>F</td>
<td>Scholar</td>
<td>17 years</td>
<td></td>
<td>Married to John (birth) 17 years, born 1898, of same county and county city, Dublin</td>
</tr>
<tr>
<td>5</td>
<td>William</td>
<td>M</td>
<td>Scholar</td>
<td>25</td>
<td></td>
<td>Married to Mary (birth) 25, born 1896, of same county and county city, Dublin</td>
</tr>
<tr>
<td>6</td>
<td>Marcella</td>
<td>F</td>
<td>Scholar</td>
<td>22</td>
<td></td>
<td>Married to John (birth) 22, born 1897, of same county and county city, Dublin</td>
</tr>
<tr>
<td>7</td>
<td>John</td>
<td>M</td>
<td>Scholar</td>
<td>23</td>
<td></td>
<td>Married to Mary (birth) 23, born 1894, of same county and county city, Dublin</td>
</tr>
<tr>
<td>8</td>
<td>Maria</td>
<td>F</td>
<td>General Labourer</td>
<td>22</td>
<td></td>
<td>Married to John (birth) 22, born 1897, of same county and county city, Dublin</td>
</tr>
<tr>
<td>9</td>
<td>John</td>
<td>M</td>
<td>General Labourer</td>
<td>21</td>
<td></td>
<td>Married to Mary (birth) 21, born 1896, of same county and county city, Dublin</td>
</tr>
<tr>
<td>10</td>
<td>Patrick</td>
<td>M</td>
<td>General Labourer</td>
<td>23</td>
<td></td>
<td>Married to Mary (birth) 23, born 1895, of same county and county city, Dublin</td>
</tr>
<tr>
<td>11</td>
<td>Michael</td>
<td>M</td>
<td>General Labourer</td>
<td>22</td>
<td></td>
<td>Married to Mary (birth) 22, born 1896, of same county and county city, Dublin</td>
</tr>
</tbody>
</table>

I hereby certify, as required by the Act 10 Edw. VII, and 1 Geo. V., cap. 11, that the foregoing Return is correct, according to the best of my knowledge and belief.

William Nelson, Signature of Head of Family.

I believe the foregoing to be a true Return.

Signature of Enumerator.
# STUDENT WORKSHEET: THE JOB OF THE HISTORIAN [A]

1. Write down five statements we can make about John Murphy based on the information given in the census returns:

   (a) 

   (b) 

   (c) 

   (d) 

   (e) 

2. Why are census forms such as this (which are a type of primary source) a good way of finding out reliable knowledge (evidence) about people who lived in the past?

   ________________________________________________________________

3. What other ways of finding out (i.e. what other sources) might we use to learn more about John Murphy and the times in which he lived?

   ________________________________________________________________

4. Why is evidence (good, reliable knowledge) about the past important to historians?

   ________________________________________________________________

5. What are the main sources of historical evidence that we have mentioned in the course of this class?

   ________________________________________________________________

6. When an historian uses good, reliable knowledge (evidence) about the past to tell the story of a particular episode of history (e.g. the 1916 Rising, the struggle for civil rights in the USA in the 1960s), what type of source is the book or article that she/he writes?

   ________________________________________________________________
Another way of introducing first year students to the manner in which primary sources help us to build up a picture of life in past ages is to show students documents relating to children of their own age and younger, as in the following selection from the UK National Archives on “Victorian children in trouble with the law”. Among the children featured are:

Joseph Lewis, 11 years old, sentenced to a month’s hard labour for stealing 28lbs of iron [1873].

John Greening (below), 11 years old, sentenced to one month’s hard labour and five years in a reformatory for stealing a quarter of gooseberries [1873].

Job Parkinson, 13 years old, sentenced to 7 years’ transportation for larceny [1842].

Besides the questions provided on the website, other questions could be posed to help students better understand the job of the historian and the nature of primary sources. See sample worksheet on p.11.
STUDENT WORKSHEET: THE JOB OF THE HISTORIAN [B]

Source 1: prison record of Joseph Lewis

(a) Write down five things we know about Joseph Lewis from this prison record.
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

(b) Write down two things we know about the prison system in England in 1873 from this prison record.
______________________________________________________________________________
______________________________________________________________________________

Source 2: prison record of John Gree

(a) What evidence is there in this source to help us answer the question as to why John Greening received a heavier sentence than Joseph Lewis?
______________________________________________________________________________
______________________________________________________________________________

(b) How does looking at Source 1 and Source 2 together help us to learn more about the prison system in England in 1873?
______________________________________________________________________________
______________________________________________________________________________

Source 3: list of convicts sentenced to transportation to Van Diemen’s Land, 1842

What is the age range of the convicts listed? ____________________________
For what types of crimes were they convicted? ____________________________
What was the period of time for which most were being transported? _________________
Does looking at this source help us to see how treatment of young prisoners may have changed between 1842 and 1873? (We may need to check other sources to be sure of this.)
______________________________________________________________________________
Other useful websites for teaching “The job of the historian”

http://www.learnaboutarchives.ie/archivists/web

This is the website of the Society of Archivists, Ireland. Clicking on “sample documents” gives access to examples of different types of sources. The site can be used to help students understand what primary sources are and what archives are for.


The National Library of Ireland’s digital photograph archive has thousands of images from such collections as the Lawrence and Eason Collections, showing how ‘moments in time’ can be recorded and preserved.

http://memory.loc.gov/learn/lessons/psources/source.html

This (United States) Library of Congress website gives access to a wide range of primary source material on various episodes of history. As with the previous site, it can be used to deepen students’ appreciation of what constitutes a primary source.

http://news.bbc.co.uk/onthisday/default.stm

This BBC site is a large collection of BBC news reports with audio or video files organised by date. This can be used to enable students to establish personal ‘links’ to particular historical events by checking out what happened on their birthday. The news reports have accompanying explanatory notes.

http://www.channel4.com/history/microsites/T/timeteam/

This is the website of the popular Time Team programme on Channel 4. Clicking on the “Archaeology Uncovered” tab on the top left of the page gives access to a helpful glossary and other useful material.

http://www.bbc.co.uk/history/archaeology/excavations_techniques/

This BBC website, “Archaeology in-depth”, covers many different aspects of archaeology and has some interesting interactive features including a quiz and animated features on “Reconstructions” (including reconstruction of an Iron Age house).

http://www.museum.ie/

This is the website of the National Museum of Ireland. Clicking on the “Archaeology” tab gives access to a series of articles on the different collections on display in the museum, with accompanying images. It can be used to help students understand the role museums play in preserving relics of the past and the role these objects played in the lives of people of the past.

http://www.nra.ie/Archaeology/NRAArchaeologicalDatabase/

The website of the National Roads Authority has an extensive database of archaeological sites countrywide. The site contains other relevant material such as articles from Archaeology Ireland.
Our roots in ancient civilisation

A study of
- Houses, food and family life
- Work, art, crafts, tools,
- Burial customs

In pre-Christian and early Christian Ireland and in one ancient civilisation

Study based on archaeological evidence

Relevant web resource:

Pre-Christian Ireland: http://www.bbc.co.uk/blueprint/media/mount_sandel.shtml

Relevant syllabus objectives include:

Those objectives listed on p.6. Also,

2.2.1 Knowledge

Student should acquire information and develop understanding of …

(a) the principal trends [and] issues … of the History course studied

2.2.2 Concepts

Students should develop an understanding of and the ability to apply the procedural … concepts essential to the study of history.

(b) Substantive

(i) General

- Change and continuity
- Cause and consequence
- Comparison and contrast …
- Culture and civilisation

(ii) Specific

- Home and family
- Work and leisure
- Technology

(Syllabus, pp.4-5)
Resource:  http://www.bbc.co.uk/blueprint/media/mount_sandel.shtml

Rationale for using this resource:

The syllabus says the study of this topic is to be based on archaeological evidence. Mount Sandel is the earliest identified site of human habitation in Ireland. Since it is likely to be impractical to take students to the actual site, this video clip affords students the opportunity to view the site at ‘one remove’: furthermore, the clip allows students to listen to the words of the archaeologist who carried out the excavation on the site and from whose work most of our knowledge of Mount Sandel derives. Thus, it can be used to reinforce work already done on the job of the archaeologist and, also, increase student understanding of ‘How we find out about the past’ – the theme of the entire year’s work.

Interrogating the film clip:

The questions on the worksheet (p.15) are provided as a basis for helping students to ‘interrogate’ the film clip and learn from it. The worksheet should be adapted, as required, to meet the learning needs of different groups and individuals: questions should be used selectively, reflecting students’ points of interest and learning needs.

Reinforcing student learning:

In order to reinforce student learning, a useful follow-up exercise would be to ask students to write a paragraph on, or show using diagrams:

- What we know about the people who lived at Mount Sandel 10,000 years ago
- How we know about the people who lived at Mount Sandel 10,000 years ago

Students should be instructed to use other available sources such as their textbook in order to complete the task.

Collaborative learning:

An exercise such as this provides good opportunities for collaborative learning. The class could be divided into groups with different groups focusing on different aspects of ‘what we know’ and ‘how we know’ e.g. what we know about the food of the Mount Sandel people; what we know about their houses; what we know about why archaeologists started working on the site and what they found there; how the archaeologists used radio carbon dating to help them answer questions about the Mount Sandel people. Students draw up and agree a ‘report’ and/or display on the aspect they have been assigned and give a presentation to the rest of the class.
STUDENT WORKSHEET: MOUNT SANDEL

1. Where is Mount Sandel located? ________________________________________________
   What town is it near? _________________ What river is beside it? _________________

2. What is the name of the archaeologist who discovered the importance of the Mount Sandel
   site? __________________________ In what year did he discover it? _________________

3. How different was the Mount Sandel area when the archaeologist discovered the importance
   of the site in 1973? ____________________________________________________________

4. What had attracted the attention of archaeologists to this site (“over the years”)?
   __________________________________________________________________________

5. What was the first thing the archaeologists discovered when they went to work on the site?
   __________________________________________________________________________

6. What kinds of ‘remains’ did the archaeologists discover?
   __________________________________________________________________________

7. How do the archaeologists know that people lived at Mount Sandel 10,000 years ago?
   __________________________________________________________________________

8. What small thing does the archaeologist describe as “the key to unlocking our past”?
   __________________________________________________________________________

9. What is the name of the dating method described by the archaeologist Emily Murray?
   __________________________________________________________________________

10. What is the name of the machine used by Emily Murray in the film clip?
    __________________________________________________________________________

11. What explanation of how the dating method works is given by Emily Murray?
    __________________________________________________________________________

12. Why does the other archaeologist describe this machine as “cutting edge technology”?
    __________________________________________________________________________

13. What kind of homes did the people at Mount Sandel live in, according to the archaeologists?
    __________________________________________________________________________

14. According to the presenter, why is it important for us to know about sites such as Mount
    Sandel? ______________________________________________________________________
    __________________________________________________________________________
    __________________________________________________________________________

Theme: Work and play in everyday Pompeii

Rationale: This facilitates an approach based on archaeological evidence. The gallery contains images such as that below which allow a focus on Roman food and other elements (e.g. work, art, crafts and tools) which are identified in the syllabus description of the topic. There is a commentary on each of the images by Dr. Joanne Berry.

To copy images such as this, right click on the image, then click on “Save picture as”: save the image into your ‘My Pictures’ folder in an appropriately-named sub-folder.

Wall painting depicting the sale of bread from the house of the baker

Tasks for students could include the following:

- Describe in detail what you see in the picture – people and objects.
- What can we learn from the picture about
  - Food of the ancient Romans
  - Dress of the ancient Romans
  - Painting in ancient Rome
  - Other crafts in ancient Rome
- Is this painting a primary source or a secondary source? Explain your answer.
Other useful websites for teaching “Our roots in ancient civilisation”

http://www.heritageireland.ie/en/

This “Heritage Ireland” website includes a map which allows students to identify significant historical monuments in their own area or any other part of Ireland.

http://www.pbs.org/wnet/ancientireland/index.html

This PBS website accompanied a programme entitled In search of ancient Ireland. Looking at Irish history from the Stone Age to the early Christian period, it features relevant maps and video clips.

http://www.stonepages.com/home.html

This website covers Stone Age monuments in a number of European countries including Ireland. It features a helpful glossary, photographs and information on the major Stone Age sites in Ireland.

http://www.newgrange.com/index.htm

This Newgrange visitor centre website has useful information on Newgrange and its neighbouring passage tombs as well as links to relevant resources.

http://www.mccelticdesign.com/interesting.htm

This artist’s website, “Michael Carroll Celtic Design”, contains much helpful information on techniques used in the making of illuminated manuscripts.


This Discovery Channel link is a dramatisation of Pliny the Younger’s account of the eruption of Vesuvius in 79 AD.

http://library.thinkquest.org/22866/English/FRAME.HTML

This website has extensive coverage of many aspects of life in the Roman Empire: the tabs on ‘daily life’ and ‘architecture’ are of particular relevance. The ‘maps’ tab gives access to some useful maps.

http://www.pbs.org/empires/romans/

This PBS website on “The Roman Empire in the First Century” has an extensive range of relevant resources including film clips and classroom-appropriate resources.

http://www.bbc.co.uk/history/ancient/romans/

This BBC website has many interactive features, including a “Gladiators: dressed to kill” game.

http://earth.google.com/rome/

This Google Earth feature allows students to take a ‘virtual tour’ of Ancient Rome in 3D.
Approaches to teaching the topic, CASTLE, CHURCH AND CITY

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
<th>Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Castle, church and city</td>
<td>A study of</td>
<td>Study based on buildings, settlements and other material sources</td>
</tr>
<tr>
<td></td>
<td>• Medieval society</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• The medieval city and manor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• The medieval castle</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• The medieval monastery and parish</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Local, national and European examples may be used as appropriate.</td>
<td></td>
</tr>
</tbody>
</table>

Relevant syllabus objectives:

Those listed on pages 6 and 13 of this booklet.

Relevant web resource:

http://www.timelines.tv/index.php?t=0&e=1

Rationale for using this resource

Compared to the medieval castle, good resources on the medieval manor are harder to come by. This film clip relates to a British example, probably the best type of example for students to gain a good understanding of the use, extent and social organisation of the manor. Since buildings and settlements are to underpin the study, the film provides the opportunity to achieve this in a way that can be engaging for students. It also helps to show how buildings erected many centuries ago may still inhabit and help to shape the landscape today.

Note: The questions (p.19) are provided as a basis for helping students to ‘interrogate’ the film clip and learn from it. Questions should be used selectively, reflecting students’ points of interest and learning needs. A useful, follow-up exercise would be to ask students to write a paragraph on, or show using diagrams:

- What have we learned from this film clip about life on a manor in the Middle Ages?
- What sources of evidence does the narrator mention that were used to find out about the manor he describes?
### STUDENT WORKSHEET: MEDIEVAL MANOR

#### Introductory

1. What image does the presenter say most people have in their minds when they think of the medieval period?
2. Who were the castle builders in the part of England the presenter is describing?
3. The presenter says he is going to tell the story of ordinary people in the Middle Ages. Why does he need to go out into the countryside to do that?
4. What changes brought to England following 1066 does the presenter mention?
5. What does the presenter say was the main change in the lives of ordinary people?

#### The manor

6. How old is the manor house that the presenter visits?
7. What was the name of the Norman who took over the manor from the Saxon lord Aildred?
8. (a) What primary written source has the presenter used to find out how old this manor house is?
    (b) Why was this book put together in 1086?
    (c) Why is the book extremely helpful to historians today?
9. People had different roles on a medieval manor. Name four different roles that are mentioned by the presenter and, also, illustrated on-screen.
10. (a) How were the houses of the ordinary people different from the houses of the rich people, according to the presenter?
    (b) Why have the houses of the ordinary people disappeared from the landscape?
11. The presenter mentions one mark on the landscape where one of the ordinary people carried on his business. What is that mark?
12. According to the presenter, how different would the landscape have looked back in the 11th century?
13. According to the presenter, what crops did the people of the manor grow?
14. According to the presenter, why was it necessary for most English people of the time to spend most of their day working in the fields?
15. According to the presenter, how was the land of the manor divided up?
16. What does the presenter mean by the term ‘ox-team’?
17. Some of those working on the manor were villeins; others were serfs. In what ways were their conditions different?
18. What did villeins and serfs get from the lord of the manor in return for the work they did for him?
19. Why were people living on the manor sometimes fined at ‘manorial courts’ where the lord was in charge?
20. In what ways were the lives of villagers restricted at this time, as the records of the manorial courts show?
Relevant DVD resource

*Medieval Dublin: from Vikings to Tudors, Second Edition* [Commissioned by Dublin City Council in partnership with the National Museum of Ireland, OPW and Dublinia]

Rationale for using this resource: The DVD features animated ‘reconstructions’ and dramatisations used in the popular *Dublinia* exhibition. Commissioned by Dublin City Council, in partnership with the OPW, Dublinia and the National Museum, its dramatisations are based on historical evidence and the narrative and animation are amenable to first year students. The DVD includes a second disc of “Interactive Experience”. In the ‘Video Experience’, the section on “Medieval Streetscape” offers good insights into the experience of living in a medieval town or city.

The map below – the work of Dr. Howard Clarke - shows “the Medieval town in the Modern City”. A high-quality JPEG image of this map may be viewed on the National Archives’ census pages (URL below).

Dublin’s medieval city superimposed on a modern OS map. (From H.B. Clarke, 'Dublin c. 840 to c. 1540: the Medieval town in the Modern City' (Dublin, Ordnance Survey, 1978)).

http://www.census.nationalarchives.ie/exhibition/dublin/short_history/map_1.html
1. In looking at the streets and houses of Dublin in the Middle Ages, why does the film clip start with a Viking house?

2. How many houses were there in Dublin around 1100? __________________________
   (a) What kind of houses were they? __________________________
   (b) Why were Viking houses smoky and dark inside?

3. How is the merchant’s house at Skinners’ Row, near Christchurch, built in the late 1400s, different to the Viking house?

4. Explain how the merchant’s house was a place of work as well as a house.

5. What does the narrator mean when he says there “was no sewage system” in most medieval houses?

6. What description does the narrator give of “cess pits”?

7. What were gardens used for? __________________________

8. Where did the townspeople people get most of their food?

9. Why were Fishamble Street, Winetavern Street and Cook Street so called?

10. Why did medieval streets get very muddy when it rained?

11. Why was rubbish a big problem in medieval towns?

12. Why were medieval streets dark?

13. What was good and what was bad about medieval streets being full of pigs, dogs and rats?

14. What order did King Henry VII give in 1489?

15. Why were “many different languages heard on the streets of Medieval Dublin”? 

16. What things are mentioned by the narrator that have survived or remain unchanged from Medieval Dublin?
Other useful websites for teaching “Castle, church and city”


This “Castles of Britain” website offers extensive coverage of the various aspects of castle building and castle living. Other aspects covered include medieval warfare and medieval women.

http://www.timeref.org/

This website covers many aspects of medieval life, including life in a castle, on a manor and in a medieval abbey or monastery. It has a good variety of useful images and a helpful glossary of terms.

http://www.mnsu.edu/emuseum/history/middleages/contents.html

This Minnesota State University ‘e-museum’ allows students to choose a guide – such as a knight or a peasant – to look at life in the Middle Ages from their perspective.

http://www.woodlands-junior.kent.sch.uk/Homework/Castles.html

This section of the website of the Woodlands Junior School in Kent has very accessible and useful material on castles, with good visuals.


This interactive feature from the Science Museum in London uses a quiz format and striking visuals to take students through some of the main features of the ‘Black Death’ of the 1340s.

http://www.castles.org/Kids_Section/Castle_Story/parts.htm

This Castles of the World “Castles for Kids” website provides good basic material on castles and castle life. It has some useful visuals and other resources such as four ‘colouring pages’.

http://www.britainexpress.com/History/Townlife.htm

This web page offers a good guide to different aspects of life in the medieval town.

http://www.britainexpress.com/History/medieval-monastery.htm

This web page looks at different aspects of life in the medieval monastery.

http://www.pbs.org/wgbh/nova/lostempires/trebuchet/

This PBS website accompanied a programme called Medieval Siege. The interactive features include a game where you design your own trebuchet (click on Destroy the Castle).

http://www.yorkminster.org/virtualtour/index.html

This links to a virtual tour of Yorkminster, a medieval cathedral.
## Approaches to teaching the topic, RENAISSANCE

<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
<th>Approach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance</td>
<td>A study of</td>
<td>Study based on visual sources and biography</td>
</tr>
<tr>
<td></td>
<td>• Art</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Architecture</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Printing and learning</td>
<td></td>
</tr>
<tr>
<td></td>
<td>in various countries across Europe.</td>
<td></td>
</tr>
</tbody>
</table>

**Relevant syllabus objectives:** Those listed on pages 6 and 13 of this booklet.

**Relevant web resource:**

http://history.hanover.edu/courses/art/111ren.html : grouped images of Renaissance paintings

The painting below is an important ‘visual source’ dating from the early Renaissance period.

![Masaccio (1401-28), The Trinity](image)
To help students learn about the Renaissance from paintings such as this, it may be helpful to apply the type of approach recommended in the Leaving Certificate History *Guidelines for Teachers*. That approach begins with direct description of what is in the picture, followed by interpretation and wider context. The approach may also be fruitful in helping students learn from two other masterpieces of the Renaissance, Raphael’s *School of Athens* and Michelangelo’s Sistine Chapel ceiling. A worksheet based on the approach will be found on the following page.
## STUDENT WORKSHEET: RENAISSANCE PAINTINGS

<table>
<thead>
<tr>
<th>Describe what you see</th>
<th>Interpret what you see</th>
<th>What background information do we have?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Note:</strong> In the case of the Sistine Chapel ceiling which is very detailed and complicated, concentrate on the main figures and their actions.</td>
<td><strong>Can you explain the title of the painting or (in the case of the Sistine Chapel ceiling) say what its main theme is (i.e. what the painting is ‘about’)?</strong></td>
<td><strong>Do we know who this painting was painted for?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>What are the people doing?</strong></td>
<td><strong>Do we know how long it took to make this painting?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Which person or persons appear to be most important in the picture? (Give your reasons for saying so.)</strong></td>
<td><strong>What else do we know about the painter and/or his painting?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Name any person that you can identify.</strong></td>
<td><strong>What detail or details in the picture show the new techniques of the Renaissance?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Describe the objects or structures (such as buildings) that you see in the picture.</strong></td>
<td><strong>What detail or details in the picture show the interest Renaissance artists had in ancient Greece and Rome?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>What detail or details in the picture show the new techniques of the Renaissance?</strong></td>
<td><strong>Do we know how long it took to make this painting?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>What detail or details in the picture show the interest Renaissance artists had in ancient Greece and Rome?</strong></td>
<td><strong>What else do we know about the painter and/or his painting?</strong></td>
</tr>
</tbody>
</table>
**Briefing notes on Renaissance paintings featured**

**Masaccio, The Trinity**

The painting shows the influence of Renaissance sculpture on painting. Masaccio’s understanding of three-dimensional form is said to owe much to the Florentine architect, Brunelleschi, as well as the sculptors, Ghiberti and Donatello. The barrel vault drawn in perspective was much admired by Vasari, author of *Lives of the Artists*.

The six human figures shown are the crucified Jesus, God the Father, Mary the mother of God, St. John and the two donors who commissioned the painting. (The Holy Spirit is represented as a dove.) There is a seventh ‘character’ at the bottom of the painting, the skeleton: the inscription on the stone wall of the tomb above the skeleton reads: “I was once what you are and what I am you will become”.

**Raphael, The School of Athens**

The painting – a fresco – depicts a number of philosophers of Ancient Greece, with Plato and Aristotle dominating the centre of the picture. Socrates is shown to their left in animated discussion with several young men. The old man seated on the steps is Diogenes. Other figures shown include: Pythagoras, explaining his proportion system on a slate, and on the right, Euclid, giving a geometry lesson to pupils.

**Michelangelo, the Sistine Chapel ceiling**

The overall theme of the painted ceiling is the Creation and Fall of Man as set out in the Book of Genesis. As well as depicting a number of prophets from the Old Testament, Michelangelo also includes ‘sybils’ from ancient Greek and Roman culture: these were female seers or oracles who gave guidance on future events when consulted (often in the form of riddles).

Among the scenes depicted in the central panels are the Temptation and Expulsion (from the Garden of Eden), the Creation of Eve, the Creation of Adam, the Separation of Land from Water and the Creation of Sun, Moon and Plants. On either side of each prophetic are two smaller nude figures or ignudi.

On either side of the central panels, various Old Testament prophets are depicted (including Ezekiel, Daniel and Isaiah) and sybils such as the Cumaean and Erythraean Sibyls.

The Sistine Chapel was the most ambitious pictorial ‘ensemble’ in the history of Western art.

For a ‘virtual tour’ of the Sistine Chapel go to http://www.vatican.va/various/cappelle/sistina_vr/index.html

**Brief note on use of colour in religious art**

Red indicates humanity. In relation to the humanity of Christ, red also alludes to his sacrifice on Calvary. Blue indicates divinity. If the blue is the outer garment, it relates to an obvious manifestation e.g. depiction of God the Father. Where the garment is an undergarment or shielded, it relates to the divinity revealed through humanity. Purple usually suggests royalty and majesty. Green represents growth or the earth. Variations in the symbolism of colours occur, depending on epoch, place and influence.
Relevant web resource

http://www.fordham.edu/halsall/sbook1x.html

One of the Renaissance texts available in the Internet Medieval Sourcebook is Giorgio Vasari’s Lives of the Artists, first published in 1550. (Vasari, himself an artist, lived from 1511 to 1573.)

Since the approach to this topic is to be based on biographical studies as well as visual sources, teachers may find it helpful to draw on extracts from a work which provides many interesting details and engaging anecdotes on the lives of Leonardo, Michelangelo and other artists of the Italian Renaissance.

The following is an edited [and glossed] extract regarding Leonardo:

Marvellous and divine, indeed, was Leonardo … In erudition [learning] and letters [writing] he would have distinguished himself, if he had not been variable and unstable. For he set himself to learn many things, and when he had begun them gave them up. In arithmetic, during the few months that he applied himself to it, he made such progress that he often perplexed [puzzled] his master by the doubts and difficulties that he propounded [put forward]. He gave some time to the study of music, and learnt to play on the lute, improvising songs most divinely. But though he applied himself to such various subjects, he never laid aside drawing and modelling …, to which his fancy [imagination] inclined him more than to anything else; [His father] … took some of his drawings one day and carried them to Andrea del Verrocchio, with whom he was in close friendship, and prayed him to say whether he thought, if Leonardo gave himself up to drawing, he would succeed. Andrea was astounded at the great beginning Leonardo had made … So [his father] arranged with Leonardo that he was to go to Andrea's workshop, which Leonardo did very willingly, and set himself to practice every art in which design has a part. For he had such a marvellous mind that, besides being a good geometrician [type of mathematician], he worked at modelling (making while a boy some laughing women's heads, and some heads of children which seem to have come from a master's hand), and also made many designs for architecture; and he was the first, while he was still quite young, to discuss the question of making a channel for the river Arno from Pisa to Florence. He made models of mills and presses, and machines to be worked by water, and designs for tunnelling through mountains, and levers and cranes for raising great weights, so that it seemed that his brain never ceased inventing; and many of these drawings are still scattered about …

He delighted much in horses and also in all other animals, and often when passing by the places where they sold birds he would take them out of their cages, and paying the price that was asked for them, would let them fly away into the air, restoring to them their lost liberty.

While, as we have said, he was studying art under Andrea del Verrocchio, the latter was painting a picture of S. John baptizing Christ. Leonardo worked upon an angel who was holding the clothes, and although he was so young, he managed it so well that Leonardo's angel was better than Andrea's figures, which was the cause of Andrea's never touching colours again, being angry that a boy should know more than he.
Where the text of the above is considered unduly demanding for first year students, it can be further edited and re-arranged to facilitate student engagement with and comprehension of the text, as in the version below:

**Giorgio Vasari’s description of Leonardo da Vinci.**

Marvellous and divine, indeed, was Leonardo.

For he set himself to learn many things.

In arithmetic, during the few months that he applied himself to it, he made such progress that he often perplexed [puzzled] his master by the doubts and difficulties that he propounded [put forward].

He gave some time to the study of music, and learnt to play on the lute, improvising songs most divinely.

But though he applied himself to such various subjects, he never laid aside drawing and modeling, to which his fancy [imagination] inclined him more than to anything else;

He worked at modeling (making while a boy some laughing women's heads, and some heads of children which seem to have come from a master's hand), and also made many designs for architecture.

He was the first, while he was still quite young, to discuss the question of making a channel for the river Arno from Pisa to Florence.

He made models of mills and presses, and machines to be worked by water, and designs for tunneling through mountains, and levers and cranes for raising great weights, so that it seemed that his brain never ceased inventing.

He delighted much in horses and also in all other animals, and often when passing by the places where they sold birds he would take them out of their cages, and paying the price that was asked for them, would let them fly away into the air, restoring to them their lost liberty.

While he was studying art under Andrea del Verrocchio, the latter was painting a picture of S. John baptizing Christ. Leonardo worked upon an angel who was holding the clothes, and although he was so young, he managed it so well that Leonardo's angel was better than Andrea's figures, which was the cause of Andrea's never touching colours again, being angry that a boy should know more than he.

Extracts from Giorgio Vasari’s *Lives of the Artists (1550)*, one of the Renaissance texts available in the *Internet Medieval Sourcebook*
STUDENT WORKSHEET: VASARI ON LEONARDO

1. Does Vasari think the young Leonardo was clever? Explain your answer.

2. What activities was the young Leonardo most interested in?

3. Name three other types of learning in which the young Leonardo showed interest.

4. (a)Why did Leonardo’s father bring some of Leonardo’s drawings to the painter and sculptor, Andrea del Verrocchio? (b)What happened as a result of this?

5. What evidence does Vasari give to back up his statement that Leonardo had ‘a marvellous mind’?

6. What evidence is there in the passage of Leonardo’s love of animals?

7. Vasari gives us the story of why Verrocchio gave up painting to concentrate on sculpture. The story has to do with a painting of St. John the Baptist baptising Jesus. What did Leonardo do that led to Verrocchio giving up painting?

8. Leonardo made the drawings below when he was older. What do they add to our understanding of Leonardo?

http://www.drawingsofleonardo.org/

The following is an edited [and glossed] extract regarding Michelangelo, with whom Vasari was personally acquainted. Where the text is considered unduly demanding for first year students, it can be further edited and re-arranged to facilitate student engagement with and comprehension of the text, in a manner similar to the Leonardo extract on pp. 27-28

At that time the magnificent Lorenzo de' Medici had filled his garden on the Piazza of S. Marco with ancient and good sculpture, so that the terraces and alleys were adorned with good antique figures in marble, and with pictures and other things by the best masters in Italy and elsewhere. And not only were they a great ornament to the garden, but they became a school and academy for young painters and sculptors ... Lorenzo … not only provided food and clothing for those who being poor could not afford time for study, but he also offered rewards for those who excelled in anything, that the youths by competing together might become more perfect. The head of this academy was Bertoldo, an old Florentine sculptor and a pupil of Donatello's. He taught the youths, and at the same time had the care of the things in the garden, and many drawings, cartoons, and models from the hand of Donatello … Masaccio, Paolo Uccello, Fra Giovanni, and other masters native and foreign …

Lorenzo, therefore, lamenting that there were no great sculptors in his time, though there were many painters of the greatest fame, asked Domenico Ghirlandaio if he had in his workshop any youths who were inclined to sculpture, to send them to his garden. Now Domenico held [believed] Michelangelo and Francesco Granacci to be the best of his pupils. So these two going to the garden, found young Torrigiano there working upon some figures in clay as Bertoldo had directed him. This Torrigiano was by nature very proud and choleric [easily made angry], and being robust [well-built]and fierce and courageous, he domineered over all the others. His principal occupation was sculpture … He could not endure, however, that any one should ever surpass him, and would with his own hands injure [damage]any work of another which he could not equal; and if the other resented it, they often came to something more than words about it. He took a particular dislike to Michelangelo, for no other reason than because he saw that he worked studiously, and knew that he drew at home secretly at night and on feast days, by which means he surpassed all the others in the garden, and was much in favour with the great Lorenzo. Therefore, moved by envy, he was always seeking to offend him in word or deed, and having one day come to blows, Torrigiano gave Michelangelo such a blow with his fist on his nose that he broke it, and Michelangelo bore the mark of it as long as he lived. The thing having come to the ears of Lorenzo, he was so angry that if Torrigiano had not fled from Florence he would have been severely punished.
STUDENT WORKSHEET: VASARI ON MICHELANGELO

1. What do we learn from the extract about Lorenzo de’ Medici as a patron and lover of art? (A patron was a rich person who paid artists to make works of art for him.)

2. Bertoldo worked for Lorenzo. What do we learn from the extract about Bertoldo and what he had responsibility for?

3. At the end of the first paragraph, what do you think Vasari mean by ‘other masters native and foreign’?

4. How did it come about that Michelangelo joined with the apprentice artists in Lorenzo’s garden?

5. Why did Michelangelo and his fellow pupil, Torrigiano, come to blows?

6. What evidence is there in the extract that Lorenzo was impressed by Michelangelo?

Lorenzo de Medici by Andrea del Verrocchio
[Image: http://www.all-art.org/early_renaissance/verrocchio1.html]

Battle of the Centaurs, relief sculpture by Michelangelo, c.1492
(sculpted whilst Michelangelo was still a teenager)
[Image: http://www.wga.hu/frames-e.html?/bio/m/michelan/biograph.html]
Other useful websites for teaching “Renaissance”

http://www.pbs.org/empires/medici/

This PBS website, “Medici: Godfathers of the Renaissance”, has a number of attractive features including an interactive tour of Florence, and gives many insights into Florence’s role as ‘cradle’ of the Renaissance.

http://www.mos.org/sln/Leonardo/

This Boston Museum of Science “Exploring Leonardo” website covers all aspects of Leonardo’s career as artist, scientist and inventor. It has good visuals and a ‘Hot list’ of links to other Leonardo websites.

http://www.michelangelo.com/buon/bio-index2.html

A dedicated Michelangelo website, this looks at his ‘Early life’, ‘middle years’ and ‘final days’. It has good visuals and makes good use of primary source extracts, including extracts from Vasari.

http://www.ibiblio.org/wm/paint/auth/durer/self/

This Web Museum, Paris, page on Albrecht Dürer offers detailed coverage of Dürer and his work, with access to excellent visual images of many of his major works.

http://shakespeare.palomar.edu/life.htm#Intro

Dealing with Shakespeare’s life and times, this website is exemplary in its use of (extensive) primary source material from the period.

http://www.gutenberg.de/english/erfindun.htm

From a website dedicated to its inventor’s memory, this offers a useful introduction to the invention of the printing press.

http://galileo.rice.edu/galileo.html

“The Galileo Project” website gives extensive coverage of Galileo and his work.

http://www.yesnet.yk.ca/schools/projects/renaissance/index.html

This “Renaissance Personalities Student Home Page” provides access to illustrated articles on a wide variety of Renaissance personalities.

http://www.shakespeares-globe.org/virtualtour/

This virtual tour of a reconstruction of Shakespeare’s Globe Theatre could be used in conjunction with a clip from the film Shakespeare in Love to show the theatre in use.