

Arts, Literary & History Trail - KS4 - Teacher Notes

Introduction

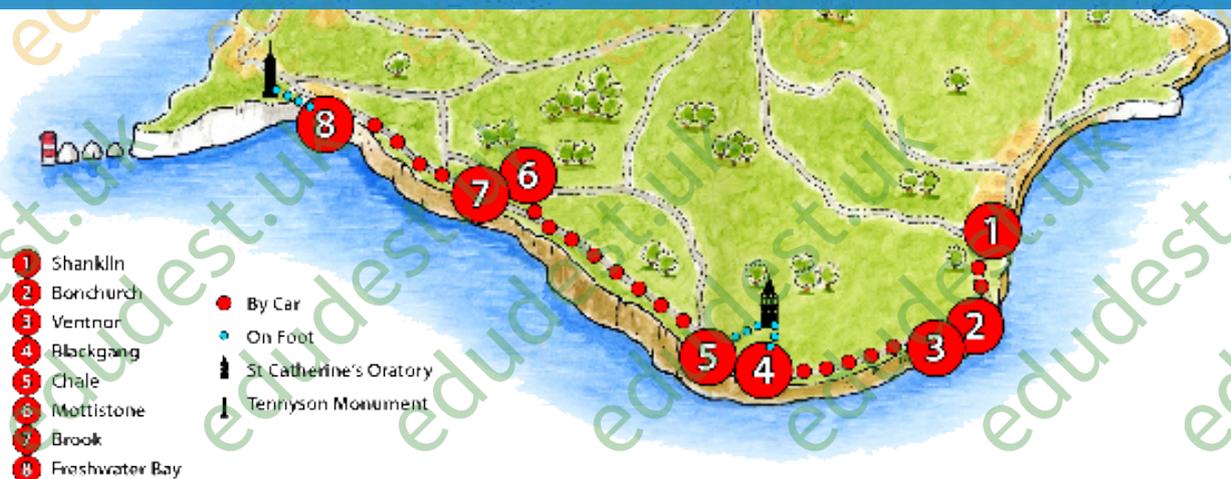
- The trail is designed for learners to engage with the rich arts, literary and historical heritage of this part of the Isle of Wight.
- The resources act as prompts for ideas that students and teachers can explore either before, during or after their visit to the Island. It is the teacher input that will be able to make the crossover activities meaningful.
- Suggested tasks are flexible and designed to be starting points for learning opportunities.
- Subjects of interest include English, Literature, Art, Media, History and Photography.
- The following pages contain notes on learning opportunities at each venue - for key stage 4.
- The final pages of the pack contain biographies and background information on the poets, painters and writers referenced in the student resources.

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Linked Documents

Please use these supporting notes in conjunction with the resource documents numbered below - there is one per location:

1 0 7 6 7 1

Shanklin

1 0 7 6 7 2

Bonchurch

1 0 7 6 7 3

Ventnor

1 0 7 6 7 4

Chale & Blackgang

1 0 7 6 7 5

Brook & Mottistone

1 0 7 6 7 6

Freshwater Bay

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Location 1: Shanklin

KS4 Subject areas:

English (Poetry/Reading/Writing)

Background: John Keats visited the Isle of Wight in April 1817 with the intention of staying over the summer whilst recovering from illness.

He stayed in Shanklin. He speaks with enthusiasm of the beauties of Shanklin, but in a postscript written the following day, mentions that he has been nervous from want of sleep, and much haunted by the passage Lear, 'Do you not hear the sea?' - adding without further preface his own famous sea-sonnet (details from the biography by Sir Sidney Colvin (1887)).



in

Keats did not like the solitude of the Island, and left the following month.

See <http://www.john-keats.com/briefs/1894-7.htm>

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Also at: <http://www.john-keats.com/briefs/1894-7.htm> www.edudest.uk

Try to focus on ways Keats communicates his enthusiasm and his disdain for different things he sees.

Consider traditions and features of letter writing.

On-site (or follow-up) activities: Students can complete the writing tasks on the worksheet or any others the teacher feels may be suitable.

There is also an unseen poem on page 2 of the resource for practising skills.

History

The information on page 3 of the resource can be used as background, or to build further knowledge of the location and influences that promoted change over time here.

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Extract from 'To A Cat'

STATELY, kindly, lordly friend,
Condescend
Here to sit by me, and turn
Glorious eyes that smile and burn,
Golden eyes, love's lustrous meed,
On the golden page I read.

All your wondrous wealth of hair,
Dark and fair,
Silken-shaggy, soft and bright
As the clouds and beams of night,
Pays my reverent hand's caress
Back with friendlier gentleness.

Location 2: Bonchurch

KS4 Subject areas:

English (Poetry/Reading/Writing)

Background: Swinburne grew up at East Dene, a large stone mansion and estate in the village of Bonchurch on the Isle of Wight, which his father bought as a holiday home in 1841. At the age of five, he was baptised in the old church in 1843. He was a poet and novelist and was nominated for the Nobel Prize in Literature each year from 1903 – 1909 (with the exception of 1908). Due to being a vibrant, rather rebellious character who enjoyed the excesses of life, his health suffered, and at the age of 42, he was looked after for the rest of his life by his friend Theodore Watts, in Putney, London.

Despite dying in Putney in 1909, he was later buried in Bonchurch (according to his will) where his grave can be found. Known as an atheist, he requested

that there was to be no Christian ceremony at his funeral. The poet and author of 'Dedication' by Swinburne was criticized by some of his beliefs, wrote the poem 'Dedication' which is next to Hardy's poem 'Dedication'. Both poems used are reproduced in this pack.

Possible pre-visit tasks: Research Swinburne. Look at some of his poetry.

Look at Hardy's poem in class prior to the visit (it is quite challenging).

Pupils could look at the extract from the poem 'Dedication' by Swinburne (printed overleaf). Discuss pros and cons of restricting your writing to a set format of rhythm and rhyme. Look at western literary tradition from the classical playwrights.

Swinburne was often criticized for concentrating on musicality at the expense of sense. Should this be a criticism?

Students should try to use similar features in their own poetry writing attempts on-site.

On-site activities: Students can complete the poetry annotation/creative writing tasks on the worksheet or any others the teacher feels may be suitable.

Follow-up ideas: Students complete some promotional materials for Bonchurch using their notes made on-site (see page 4 of the resource).

Students can complete their draft poems about their friends/qualities in Hardy's style.

Art

On-site or follow-up activity: The activity on page 3 of the resource allows for an artistic response to Swinburne's creativity and life.

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Morning round this silent sweet
Garden-seat
Sheds its wealth of gathering light,
Thrills the gradual clouds with might,
Changes woodland, orchard, heath,
Lawn, and garden there beneath.

Fair and dim they gleamed below:
Now they glow
Deep as even your sunbright eyes,
Fair as even the waking skies.
Can it not or can it be
Now that you give thanks to see ?

...
What within you wakes with day
Who can say?
All too little may we tell,
Friends who like each other well,
What might haply, if we might,
Bid us read our lives aright.

Wild on woodland ways your sires
Flashed like fires;
Fair as flame and fierce and fleet
As with wings on wingless feet
Shone and sprang your mother, free,
Bright and brave as wind or sea.

Location 2: Bonchurch

Extract from 'Dedication'

The sea gives her shells to the shingle,
The earth gives her streams to the sea;
They are many, but my gift is single,
My verses, the firstfruits of me.
Let the wind take the green and the grey leaf,
Cast forth without fruit upon air;
Take rose-leaf and vine-leaf and bay-leaf
Blown loose from the hair.

The night shakes them round me in legions,
Down through the leaf-forest of the trees,
Time sheds them like snows on strange regions,

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Dead fruits of the fugitive years,
Some stained as with wine and made bloody,
And some as with tears.

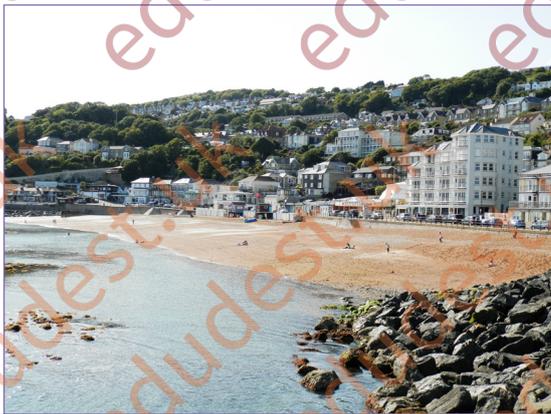
Some scattered in seven years' traces,
As they fell from the boy that was then;
Long left among idle green places,
Or gathered but now among men;
On seas full of wonder and peril,
Blown white round the capes of the north;
Or in islands where myrtles are sterile
And loves bring not forth.

....

Though the many lights dwindle to one light,
There is help if the heaven has one;
Though the skies be discrowned of the sunlight
And the earth dispossessed of the sun,
They have moonlight and sleep for repayment,
When, refreshed as a bride and set free,
With stars and sea-winds in her raiment,
Night sinks on the sea.

Algernon Charles Swinburne

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Location 3: Ventnor

KS4 Subject areas:

English Language (Writing for audience and purpose)
Media

Possible pre-visit tasks:

Study some travel guides and different styles of this type of writing.
Compare local leaflets with online sites such as Trip Advisor and Lonely Planet. Research to find out about the origins and purpose of the town i.e. a Victorian seaside resort. Discover the reasons why it was popular then.

On site ideas: Students use the prompts on the worksheet resource to take notes about the town: initial impression, location, ambience, facilities, appeal for different groups of visitor, key features, etc. in preparation for the script writing task

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Students write a script for a 15 minute outside documentary broadcast for radio with the purpose of raising public awareness of Ventnor as a holiday destination.

It may be helpful to listen to a BBC Radio outside broadcast first.

Students should consider the problems with writing for radio and how the narrative is fundamentally important.

Summary exercise: Write a factual entry for Ventnor, of no more than 30 words, for inclusion in a short A to Z guide to the Isle of Wight.

Arts, Literary & History Trail - KS4 - Teacher Notes

Location 4: Chale & Blackgang

Background:

St Catherine's Oratory - also known as 'The Pepperpot' - is an octagonal tower which was built in the 1300s.

The story behind its building is that in 1313, a ship called the 'St Mary of Bayonne' ran aground in Chale Bay. It is believed that the sailors sold the cargo (which was white wine) to the locals and the Lord of Chale Manor (Walter de Godeton) was later found in possession of many barrels. As the wine had belonged to a religious community in France, he was fined for this misdemeanour and was ordered by the Catholic Church to build a lighthouse and an oratory as penance. A priest would say prayers (for those lost at sea) and operate the lighthouse at the cost of Walter de Godeton. The light in the lighthouse was simply a fire that would be set alight in the roof and this could be seen through the eight 'slits' in the building.

NOTE: There is a quite a walk up to the Pepperpot so students need to be prepared for a 'hike' - there is a worn path, but it is a challenging climb - NOT suitable for wheelchairs.

Chale Church

The famous painter JMW Turner completed a sketch of Chale Church during one of his visits to the Isle of Wight. You will

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KS4 Subject areas:

English (Creative Writing)

The Isle of Wight is immersed in ghost stories. The history of smugglers and wreckers has appealed to many an imagination and visiting such an area while knowing some of the history is likely to stimulate creativity among young writers too.

Possible pre-visit tasks: Students can research the history of St Catherine's Oratory, smugglers and wreckers etc. as background information for a ghost story. They should practise economical use of words and accurate descriptive writing.

They can then draft ideas for a plot using St Catherine's Oratory as a key location.

On-site: Students should gather ideas for details within the story so that it links closely to the locations. They can draft descriptions of places, views etc

Follow-up Ideas: Students continue the writing process to complete a ghost story that is set in a real location.

History

Possible pre-visit tasks: Research the history of St Catherine's Oratory aka 'The Pepperpot'.

Art/Photography

CHALE CHURCH

On-site activities: At Chale Church, students can see if they can find the perspective from which Turner completed his sketch. They could then complete a sketch from the same place and compare it to Turner's.

Follow-up options: Students could either complete a watercolour (in Turner's style) of their own sketch or perhaps reproduce Turner's sketch as a watercolour painting.

Other ideas: They could do a sketch and keep some in pencil (like Turner's image of Bembridge Windmill).

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Chale & Blackgang - History

Blackgang & Chale - a place for Smugglers!

Smuggling in Britain: A General History

Archaeology provides evidence that trade between Britain and Europe began in the Iron Age somewhere around 200 BC. Traders from the Roman Empire travelled along the Channel in boats a bit bigger than a modern coach. There were larger boats but these needed a harbour and so limited where you could go ashore and therefore trade.

Having been at sea for a few weeks the crew of the ship would need to get fresh water. Cliffs, like those behind Brading, were known to produce water that was safe to drink wherever they were found. Then when the traders got near the shore they would see that there were no defensive features so they would know that the people would not kill them.

This is how trading came to the Isle of Wight. More than a thousand years later, in 1215 Magna Carta gave the king the power to charge import duties. When they were charged on raw wool for spinning, it was easy to make sure it was paid because there were a handful of people in a few towns buying and selling.

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Britain is an island with 19 000 miles of coast, without being detected especially because everyone wanted to buy what you had to sell: they were not going to tell the authorities.

So smuggling flourished all over the country, but especially in the south. Foreign governments used smugglers to carry letters to and from their spies so the forces in favour of smuggling were far stronger than those opposing it.

Smuggling on the Isle of Wight

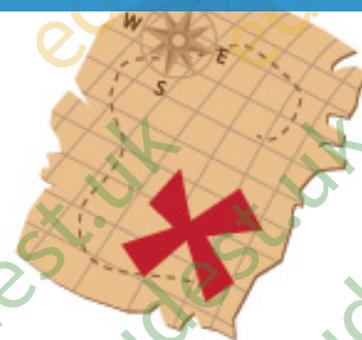
12th March 1395 the Rector of Freshwater, Thomas Symonde was charged with being an 'owler' or smuggler of wool.

In the 1720s Daniel Boyce from Stokes Bay on the west of the Island, amassed sufficient wealth to build Appley House in Ryde, it is now a hotel. He used the name David Boyes, indeed before the Registration of Births Deaths and Marriages Act of 1836, it was easy to have many names. And before photographs it was possible to pretend to be many different people.

The Smugglers Act 1731 increased the severity of the punishments for those caught. Smugglers caught with weapons could be sentenced to death, people found making signals out to sea at night got month's hard labour. Duties on Imported Liquor were put up so high by the Act of 1751 it made duty paid alcohol unaffordable.

Between 1777 and 1801 William Arnold was customs collector at Cowes. He realised that many smugglers made enough money to bribe the officers who were meant to stop them to turn a blind eye. So he tried to identify and then sack corrupt officers.

(continued overleaf...)



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Smuggling on the Isle of Wight (continued)

William Arnold's son became Dr Thomas Arnold of Rugby School and his grandson was Matthew Arnold the poet. William Arnold was able to achieve more because he had the support of the government and the Royal Navy, who were concerned about the consequences of the French Revolution of 1789.

George Morland was a talented and fashionable painter who had lived beyond his means and fled to the Isle of Wight to evade his creditors. Between 1787 and 1789, he painted fishermen and smugglers in the Romantic style of the period. He lived at Freshwater where he painted 'The Wreck of the Haswell' which depicts half submerged mariners with the look of horror on their faces knowing what awaits them.



In 1822 a new Coastguard Force was founded, it was to guard the coast against smugglers. By 1836 the Coastguard Commander at Cowes found that many of his men were smugglers or colluding with them. On 22nd February 1836, Lieutenant

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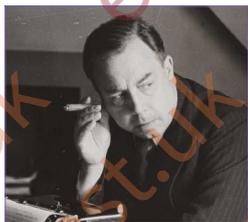
on them and this allowed smugglers a very broad range of activity. However it made it very difficult for the customs officers because they had so much to try to control. In 1842 the Prime Minister Robert Peel removed duties from some obvious goods like gold and silver, printed or died fabric from China, the Caribbean and the Middle East, but for some reason there had also been duties on coconut shells and ribbons. This meant that the customs men had only to concentrate on alcohol, tobacco, sugar.

James Buckett lived in Brighthelm and this is his account of smuggling in the nineteenth century as he gave to his son at the end of his life: James Buckett was born in 1805 and spent his life as a fisherman. In fishing he needed all the skills of a sailor and to endure all the dangers of the sea but only make a small amount of money from the sale of the fish. He could use the same skills and have the same dangers but get a larger reward by smuggling. In this he would be satisfying local demand and would therefore not be reported to the authorities. Plus if he continued to fish and only smuggled from time to time, he would not get rich enough to arouse anyone's suspicion.

James described how a local farmer or businessman would put up £50, which in the middle of the nineteenth century was a year's wages for a working man. He had a wherry called The Bet, this was a small open boat about 20 feet long. At the time of the month when there was no moon, he set off at night for Barfleur on the east side of the Cherbourg peninsula. There he would buy barrels of brandy that had been roped together in pairs for easy loading and unloading. The aim was to get back to the Island when there was no moon to help the coastguards see, however the wind might not blow or there could be a storm, both of which would make the return journey difficult. The south of the Isle of Wight is full of chines and caves that are ideal for hiding things in. While at sea he was on the look out for coastguard cutters, which had more sails and so moved much faster and easily catch a wherry especially when it was heavily laden with barrels of brandy.

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Location 5: Brook & Mottistone



Background:

J.B. Priestley was born in Bradford in 1894 and after being educated at Belle Vue Grammar School, he went to work for a wool firm called Helm & Co. It was whilst working here that he started writing at night; he had some of his articles published in newspapers as far as London and he later moved south. He served in the World War I and experienced many injuries. He describes many of these experiences in his autobiography, called *Margin Released*. He moved to the Isle of Wight and resided in Brook Hill House and Billingham Manor (in Chillerton) between 1933 and 1959. Due to the fact that he loved socialising with friends and family, he hosted great parties and was nick-named 'Jolly Jack' for his bubbly character. However, to those who did not know him particularly well, he came across as rather gruff. During his time on the Isle of Wight, he wrote many of his works, including *An Inspector Calls*, which is one of his best-known plays and a classic of the mid-twentieth century.

The Long Stone is a good name for this site in Mottistone. It stands 3.9 m tall and is made from a local stone called greensand. The site was excavated by C.N. Hawkes in 1956. The results from this suggested that this stone could have been

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KS4 Subject areas:

English, History crossover

Possible pre-visit activities: Students can research the life of J.B. Priestley: where he lived, marriages, publications, political leanings etc. They could draw a time line, or write a potted bibliography in so many words.

Students could explore the use of radio as a major source of communication during Priestley's working life. They should also consider how, without images, the emphasis was purely on words and sound to convey meaning.

On-site activities: You could walk the students up to the Long Stone in Mottistone which Priestley's wife, Jacquetta, worked to excavate.

Students could write up notes on their impressions of the Isle of Wight so far. They could include descriptions of locations in an entertaining style that could be published on a tourism website like www.myisleofwight.com or broadcast on radio without the luxury of images. They should work on trying to counter any negative comments with positive ones.

Follow-up ideas: Students can look at the tradition of letter writing for airing thoughts and opinions and compare with the blogs of today.

Priestley wrote letters but also made radio broadcasts. Students could listen to parts of Priestley's 'Delight': <https://www.youtube.com/watch?v=wtclGy2IINA>. Students can write about their own delights, things that please them. These could be read out and recorded like radio broadcasts.

They can complete their notes made on site about their impressions of the Island as writing to entertain. This could also be completed with a view to read, record and broadcast. Any travel writing about the Island could be submitted to Red Funnel who may consider publishing it.

Art (Creative Response)

Possible on-site tasks: Sit and sketch the Long Stone. Photograph the monument.

Arts, Literary & History Trail - KS4 - Teacher Notes



Location 6: Freshwater Bay & Tennyson Down

Background: Tennyson was born in Lincolnshire in 1809 and attended Trinity College, Cambridge in 1827 where he received The Chancellors Gold Medal (a prestigious award given for poetry) in 1829. His first solo collection of poems were published soon after.

When Tennyson's poem *Maud* (written in 1854-55) became a firm favourite with British Society, Alfred Lord Tennyson was able to buy Farringford, on the Isle of Wight, which he initially rented with his wife from 1853. In 1850, he was made Poet Laureate and he held this post for forty years. Heralded as one of the greatest poets in British History, he died, at the age of 83, in 1892. The monument

which stands at the top of Tennyson Down (renamed in his honour) was erected after his death.

Near to Farringford is Dimbola Lodge which was the residence of the Victorian photographer, Julia Margaret Cameron. She hosted many famous people here, including Tennyson, Lewis Carroll and Charles Darwin.

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KS4 Subject areas:

English (History skills crossover)

On-site: Students could craft some poetry using the monument or Freshwater Bay as a stimulus.

Possible pre-visit or follow up tasks: Look at a couple of poems by Tennyson e.g. *Crossing the Bar* and *Break, Break, Break*. There are online analysis notes for both poems. Do a comparison with a poem from the GCSE Syllabus.

Students can investigate the frustrations of being in the public eye. They could compare Tennyson with JK Rowling, both driven to move house as a result of media attention.

Students can write a diary entry as a celebrity expressing their concerns for their families etc. or write a magazine article. How has the intrusion into privacy changed over time? What is being done to protect victims? Research the Leveson Enquiry.

If you visit Dimbola Lodge, students can write a review for a tourism website. You'll need to ensure they research the features of this style of writing prior to embarking upon this task. They may want to use quotations from visitors (look on review websites such as 'TripAdvisor' for this type of content).

They could also look at the history of the Pop Festival from Woodstock to the Isle of Wight, to the present day. Who were the major artists at the largest Isle of Wight Festival in 1970? Investigate the influence of musicians such as Joni Mitchell and Jimi Hendrix on modern day music. In 1970, nearly 600,000 people descended on an Island with a resident population of less than 100,000.

Consider the implications of this and the reason for the subsequent act of Parliament: "Isle of Wight Act" preventing gatherings of more than 5,000 people on the island without a special licence. Students could write a letter from a resident to the local council complaining about how they have been affected.

continued overleaf...

Arts, Literary & History Trail - KS4 - Teacher Notes

Location 6: Freshwater Bay & Tennyson Down (continued...)

Other ideas: Students may want to research the negatives of fame from the perspective of a modern-day pop star/actor in order to understand that success also takes away a sense of freedom. They could re-draft their diary entry so that it reflects the darker side of being a 'celebrity'.

Research could be done into what celebrities have to do in our current society to protect themselves. Perhaps students can find examples of the lengths that famous people have to go to in order to protect their families. This could be a mini-project which outlines that 'all that glitters is not gold'.

Art/Photography

On-site: Students can make sketches of the bay or at the monument. They should consider why Tennyson was inspired by this place.

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Use the photographs in a package of promotional material that makes links with the heritage of Freshwater Bay (Media/English crossover).

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Algernon Charles Swinburne 5 April 1837 – 10 April 1909

1775	1780	1785	1790	1795	1800	1805	1810	1815	1820	1825	1830	1835	1840	1845	1850	1855	1860	1865	1870	1875	1880	1885	1890	1895	1900	1905	1910	1915	1920	1925	1930	1935	1940	1945	1950	1955	1960	1965	1970
JMW Turner										JB Priestley																													
Alfred, Lord Tennyson																																							
Charles Dickens										Alfred Noyes																													
Julia Margaret Cameron																																							
Algernon Swinburne																																							

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Birth and influences

Algernon Charles Swinburne was born on 5 April 1837 in East Dene, Bonchurch, Isle of Wight. He went to school at Eton and spent his holidays at his grandfather's home in Northumberland. Swinburne thought of Northumberland as his spiritual home.

He then went to Balliol College Oxford where he began writing poetry and met the Pre-Raphaelites, Dante Gabriel Rossetti, William Morris and Edward Burne-Jones.

In the 1860s he travelled southern France and Italy.

What else was happening at that time?

The 1840s saw 'railway mania' - the enthusiastic building of railways across the world. The beginning of a national time zone. In 1848 there were revolutions in France, Germany, Italy, Austria, and Denmark.

Britain remained relatively peaceful and therefore tolerant of different religions, ways of living and political views. In Europe manufacturing and trade were severely disrupted. This helped Britain and by 1850 British factories and mines were producing more than all the rest of the world put together.

The consequence of this was wealth on a scale never seen before. However it was spread very unequally, the rich were very rich and the poor dying before they reached the age of fifty. Although elementary education was made compulsory in 1870 so literacy levels increased. This made newspapers, books and poems popular, so it was a golden age for authors and journalists.

Why they chose the Isle of Wight

The choice of East Dene was Swinburne's parents', not his. They were very fond of Bonchurch and played a part in the building of the new church which opened in 1849.

Swinburne did not live at the house during the most rebellious and scandalous part of his life. However after 25 years of unproductive obscurity in London it was felt right to return his body to the church his family had been so closely connected with.

Algernon Swinburne is buried next his brother Edward and sisters Alice, Charlotte and Isobel.

Their work on the Isle of Wight

East Dene was Swinburne's home from 1841 until 1865. This covers the most productive and highly acclaimed period of his life. His poem *Atalanta in Calydon* was published 1865 and it is likely that his most acclaimed publication, *Poems and Ballads* (1866) owes something to East Dene. These established Swinburne as the Britain's greatest living poet - the successor to Tennyson.

However Swinburne lived life to excess and from 1879 to his death he was cared for by Theodore Watts in Putney London. It has been said of Watts that he saved the man but killed the poet. Stained glass windows designed by his pre-Raphaelite friends can be found at the churches of St Lawrence and St Mildred's in Whippingham on the Island.

Arts, Literary & History Trail - KS4 - Teacher Notes

Joseph Mallord William Turner - baptised 14 May 1775 – 19 December 1851

1775	1780	1785	1790	1795	1800	1805	1810	1815	1820	1825	1830	1835	1840	1845	1850	1855	1860	1865	1870	1875	1880	1885	1890	1895	1900	1905	1910	1915	1920	1925	1930	1935	1940	1945	1950	1955	1960	1965	1970
JMW Turner										JB Priestley																													
Alfred, Lord Tennyson																																							
Charles Dickens										Alfred Noyes																													
Julia Margaret Cameron																																							
Algernon Swinburne																																							

Birth and influences

There is no official record of the date Turner was born, but it will have been in the first half of 1775. His father was a barber and his mother was the daughter of a butcher, so while he will have had enough to eat, his family would not have been wealthy. He was baptised on 14 May 1775. He was stayed with an uncle in Margate and painted the scenery there and his father sold his sketches from his barber's shop. So

people were buying his work purely on merit and not because of his name.

In the years that followed Turner worked for a number of architects, the most famous of whom was Bonomi, who is referred to in Austen's *Sense and Sensibility*. In 1789, aged 14, he was enrolled at the Royal Academy of Art, his place being awarded by the most important artist of the time, Sir Joshua Reynolds. In term time at the Royal Academy he was taught the full range of artistic skills and the holidays were spent travelling around the country making sketches for what would become paintings.

Why they chose the Isle of Wight

Before the development of railways in the 1840s, travelling more than a hundred miles was seen as exotic but not alien. Thus places like the Lake District and the Isle of Wight were of great interest.

Before the development of photography in the 1860s, painting was the only method of recording what people saw. Turner had great joy in representing the atmospheric effects of the sea and the sky; the Isle of Wight gave him considerable scope in these areas as well as allowing him to keep clear of the wars raging in Europe.

What else was happening at that time?

In 1775 George III had been on the throne for 15 years and was successful and trade boomed. The population grew and this pushed up the price of food, making farming profitable, in turn the agricultural revolution was underway. The Regency period was remodelled with elegant Georgian squares and terraces which gave rise to an interest in architecture.

Both of these themes appealed to Turner and so his work was perfectly attuned to the times. Turner did with painting what the Romantics did with poetry. The French Revolution of 1789 sent shockwaves across Europe. Firstly, beheading a king was appalling in itself, but secondly the instability that ensued was highly unnerving for the governing classes.

This curtailed travel to Europe and so the wealthy developed an interest in sea bathing in places like Brighton, Weymouth and the Isle of Wight.

Their work on the Isle of Wight

Unlike poets and authors, there is very direct proof of the influence of place upon painters. Turner visited the Isle of Wight in 1791 and again 1796; this trip gave rise to *Fishermen at Sea* depicting a fishing boat off The Needles.

On this trip he also did sketches of Godshill, Colwell and Totland bays, Brading Harbour, Chale Farm, Mottistone Mill, Steephill Cove and Appuldurcombe. This book of his sketches is now held at the Tate Britain. Turner visited again in 1827, this time to stay with the exuberant regency architect John Nash, who had built East Cowes Castle, now demolished.

This trip gave Turner full scope to display his talent in showing light and cloud in his depiction of Carisbrooke Castle, which is now on display in the Carisbrooke Castle Museum.

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Arts, Literary & History Trail - KS4 - Teacher Notes



John Boynton Priestley 13 September 1894 – 14 August 1984

1775	1780	1785	1790	1795	1800	1805	1810	1815	1820	1825	1830	1835	1840	1845	1850	1855	1860	1865	1870	1875	1880	1885	1890	1895	1900	1905	1910	1915	1920	1925	1930	1935	1940	1945	1950	1955	1960	1965	1970
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Alfred, Lord Tennyson																																							
Charles Dickens										Alfred Noyes																													
Julia Margaret Cameron																																							
Algernon Swinburne																																							

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Birth and influences

John Priestley was born in Bradford in 1894 and Yorkshire life features frequently in his work. His father was a headmaster and Priestley was educated at a boarding school. At sixteen he began work as a clerk in a wool firm, which brought him into contact with the other end of the economic spectrum and laid the foundations for his socialist standpoint. His evenings were spent writing and he had articles published both locally and in London. When Priestley volunteered to go to war on 7th September 1914 he was part of the first wave to do so.

He was seriously injured in June 1916 but was nursed back to health and was sent back to the front in January 1918. This meant that he had direct experience of all the horrors of trench war and laid the foundations for his work in the Campaign for Nuclear Disarmament.

After the war Priestley went to university in Cambridge and this brought him into contact with the literary circles there.

What else was happening at that time?

The world was in a state of social, political and economic upheaval. These things provided the background for Priestley's work. Compulsory education and mass production reduced the cost of goods, increasing the size of the reading public. This made

popular authors richer than ever before because these were the days before most people had a radio or a television and people read more.

In the aftermath of World War One there was a desire to avoid war and this idea was reborn with greater vigour after the nuclear bombs dropped on Hiroshima and Nagasaki in 1945. In 1948 India gained its independence and by the end of the 1960s most of the other countries in the British Empire were also governing themselves, reducing Britain's importance in world affairs. 1960 saw the introduction of the combination contraceptive pill; it was available on the NHS to all women without regard to their marital status, giving sexual freedom. It was at this time that people's aspirations changed, until this point fashion showed that girls copied their mothers, from then on mothers wanted to be like their daughters and the cult of youth was born.

Why they chose the Isle of Wight

Of all the houses owned by famous people on the island, Brook Hill House is by far the most imposing and Priestley lived there from 1948 until 1959.

Like Tennyson before him, Priestley was attracted by the beauty of the area but also the seclusion of the house: we can see it from afar but not get close enough to intrude. This was important to Priestley and his guests who included Compton Mackenzie, A J P Taylor, John Betjeman, Iris Murdoch, Judy Campbell and her daughter Jane Birkin. Priestley left the Island to be closer to his friends but regretted leaving.

Their work on the Isle of Wight

The work produced in the second half of Priestley's life did not achieve the popularity of his earlier work.

While at Brook Hill House he wrote nine plays, the most successful of which was *Dragon's Mouth* in 1952. His novel *The Magicians* came out in 1954. In 1955 he published *Journey Down the Rainbow* a second instalment in his autobiography.

His main efforts were directed toward the Campaign for Nuclear Disarmament which was formally launched in 1958.

Arts, Literary & History Trail - KS4 - Teacher Notes



Alfred, Lord Tennyson - 6 August 1809 – 6 October 1892

1775	1780	1785	1790	1795	1800	1805	1810	1815	1820	1825	1830	1835	1840	1845	1850	1855	1860	1865	1870	1875	1880	1885	1890	1895	1900	1905	1910	1915	1920	1925	1930	1935	1940	1945	1950	1955	1960	1965	1970
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Birth and influences

Alfred, Lord Tennyson was born on 6 August 1809 in Steventon, Berkshire. His father was a vicar and his mother the daughter of a vicar, so he was born into a respectable middle-class family. He was educated at local school and finally at Trinity College, Cambridge. Here his closest friends were Arthur Hallam, a poet and Henry Brookfield, whose literary talents showed in his sermons.

At Trinity they were members of The Cambridge Apostles, a secret society given to discussing controversial topics on Saturday evenings while sharing food and wine. Tennyson's prodigious talent was recognised while at Cambridge when in 1829 he was given 'The Chancellor's Gold Medal' for his poem, *Timbuktu*. His style had been influenced by Keats and the other romantic poets as can be seen from the rhythms and music of his verses.

Why they chose the Isle of Wight

Tennyson rented the Farringford Estate in 1853 and bought it in 1856. It had the space and he had the money to alter the house and gardens to make it his adored home on the island. He had been made Poet Laureate in 1850 succeeding from William Wordsworth, he published *Charge of the Light Brigade* in 1855 and these successes made him as big a celebrity as any today. Therefore he needed somewhere to escape from his adoring but nose fans.

Tennyson became close friends with Julia Margaret Cameron, the pioneer photographer, and Geoffrey Watts the painter who lived a few miles away in Freshwater. Tennyson was buried in Westminster Abbey but there is a memorial to him in All Saints Church, Freshwater, where his wife and son Hallam are buried.

What else was happening at that time?

Britain was becoming a world power because of the wealth Britain got from trade, some of it from African slaves. In 1848 there were revolutions all over Europe, but Britain remained relatively peaceful.

In Europe, manufacturing and trade were severely disrupted and by 1850 British factories and mines were producing more than all the rest of the world put together. The consequence of this was wealth on a scale never seen before. However it was spread very unequally: the rich were very rich and the poor dying before they reached the age of fifty. There were some improvements for the poor: elementary education was made compulsory in 1870 so literacy levels increased. This made newspapers, books and poems popular, so it was a golden age for authors and journalists.

Their work on the Isle of Wight

Tennyson's reputation was well-established when he arrived on the island but poems like *Charge of the Light Brigade* really caught the mood of the nation in 1855.

According to Robert Browning, another poet from that time, Tennyson was obsessive about re-writing and refining his poems so that the metre and rhythm were perfect. For this he needed the time and the peace found on the island.

So many of the poems in the second half of Tennyson's life would have been written or refined on the island, poems like *Maud*, *Enoch Arden* and *Idylls of the King* about King Arthur, which he had been working on since 1833.

Arts, Literary & History Trail - KS4 - Teacher Notes



Julia Margaret Cameron - 11 June 1815 – 26 January 1879

1775	1780	1785	1790	1795	1800	1805	1810	1815	1820	1825	1830	1835	1840	1845	1850	1855	1860	1865	1870	1875	1880	1885	1890	1895	1900	1905	1910	1915	1920	1925	1930	1935	1940	1945	1950	1955	1960	1965	1970
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Birth and influences
What else was happening at that time?

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married Charles Cameron.

When he died in 1848 she returned to London and spent time with her sister, Sarah Princep, whose house in Kensington was the focus of literary and artistic talent of the age. In 1863, when photography was in its infancy, Julia's daughter gave her a camera. At this stage it was a very hands-on affair and its success depended on the talents of the photographer. Cameras had to be prepared and then the plates developed using toxic chemicals. Julia joined the photographic society in London and was taught by David Wynfield.

In the middle of the nineteenth century, that fact that wealth was concentrated in the hands of so few meant that those who were rich found it easy to make contact with people who were also powerful or influential. So Julia Margaret Cameron quickly made contact with a whole range of people who shared her interest in new technologies and enjoyment of the things they made possible.

Julia's work was clearly influenced by leading artistic movement at that time: the pre-Raphaelites who romanticised the medieval period.

Why they chose the Isle of Wight

In 1860 Julia Margaret Cameron visited Tennyson at his home on the Isle of Wight and was taken with the scenery. West Wight has always been much less developed than the East, yet the distance between the two is short, making it easily accessible.

The Cameron family bought an estate near Tennyson's and named it Dimbola after their tea plantation in Ceylon, now Sri Lanka. At Dimbola, Julia had the space and the money to develop her photography. Her well known neighbour was an attraction for the great and the good.

Soon Julia and her house became an attraction in themselves which meant that she was not short of subjects.

Their work on the Isle of Wight

Julia was a perfectionist and Dimbola was set up to help her get the results she desired. With the technology of the age, this could take a long time, much to the irritation of some of her subjects. Julia liked soft focus portraits and with her careful composition she was able to create the atmosphere which the Romantic poets had done in words.

She captured what we would now call celebrities, some of whom sat for no one else. So through her work, we know what Charles Darwin, Alfred Lord Tennyson, Robert Browning, John Everett Millais, William Michael Rossetti, Edward Burne-Jones, Ellen Terry, and George Frederic Watts looked like. Another aspect of her work was to photographic illustration. In this she attempted to recreate scenes from the past but she also work with Tennyson to depict his 'Idyll of the King'.



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Arts, Literary & History Trail - KS4 - Teacher Notes

Background Information: A very short history of photography

When it began

The earliest photographs were taken in the 1820s but the images were not very clear. The first successful method was developed by Louis Daguerre and became known as the Daguerreotype. It was commercially available from 1839. Shortly after this Fox Talbot developed a different method that was called calotype. With both of these methods, the back of the camera was an oblong plate covered with chemicals that were sensitive to light. The shutter had to be open for a few minutes, so people had to sit perfectly still. You sometimes see pictures that were partly blurred faces, this is because the people or the trees had moved.

How it was done

Most of the earliest photographs were taken outdoors because there was not enough light inside. Magnesium wire was developed in the 1870s and this allowed photography to move indoors.

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Why did it become popular?

Several things worked together to make photography a major industry. Firstly it was new. Secondly, very rich and famous people had their photographs taken and the less well-off copied them. Thirdly, the Crimean War 1854-1855 was the first to grip the British public, but the last to which soldiers could take their wives. The war was covered by the world's first war-correspondent, William Russell. The telegraph meant that Russell's reports on the war could be printed in The Times the day after the event. This gave them an immediacy that gripped the public and there were queues outside the newspaper offices waiting for the news.

The other thing about the Crimean War that gripped the public were the photographs taken by Roger Fenton. His photographs were staged but they gripped the public nevertheless. The fourth thing that helped the rise of photography was the economic boom of the nineteenth century that made the rich richer. This is linked to the fifth factor that helped photography: by 1865 the national rail network was mostly complete. These allowed more people to go on holiday and then after 1871 bank holidays meant that even the poorer sorts could get away even for a day. Then having gone on holiday people wanted to record it. In 1884 George Eastman found a way of putting the chemicals onto a roll; film was born. By this time cameras were smaller and easy to use, even to carry with you on a day out, there are plenty on display to see.

What did they photograph?

The early photographs were not in colour so landscape was often better served by painting. Portraiture was popular because of photography's inherent accuracy. However what photography excelled at were the things that had never been the subject of painters and sculptors - day to day life, accurate pictures of the poorer sorts (for example, look for the holes in the apron of the fish woman), things that were not staged and not managed, just ordinary.



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