

Arts, Literary & History Trail - KS3 - 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, History, Music, R.E. and Photography.
- The following pages contain notes on learning opportunities at each venue - for key stage 3.
- 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:

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Shanklin

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Bonchurch

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Ventnor

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Chale & Blackgang

107665

Brook & Mottistone

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Freshwater Bay

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Location 1: Shanklin

KS3 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 in 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)).

Keats did not like the solitude of the Island, and left the following month. See: <http://www.john-keats.com/briefe/180417.htm>

Gerard Manley Hopkins spent one summer at Shanklin Manor in 1863 where he completed several poems, including one on the sinking of the HMS Eurydice.

Possible pre-visit tasks: Research Keats and Hopkins, and time spent at Shanklin. Look at some of their poetry.

Reproduction of the poem 'The Sea' by Gerard Manley Hopkins. This poem is a sonnet. It is a poem of 14 lines.

Focus first on the poem 'The Sea' by Gerard Manley Hopkins. This poem is a sonnet. It is a poem of 14 lines.

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Students could search for images of the sea that illustrate different aspects of the sonnet. What about sound clips?

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Similar activities could be undertaken for the Hopkins poem, however teachers may want to prep one and then use the other for 'unseen' poem analysis on-site.

On-site: Students can complete the nature-inspired tasks on the work-sheet and write a short poem.

Students produce their own description of Shanklin in Hopkins' style.

Follow up ideas:

Poems could be worked on in more detail. Analysis of the Keats' sonnet could be continued.

Further work inspired by Keats could look at his love letters to Fanny Brawne, see: <http://englishhistory.net/keats/letters/love-letter-to-fanny-brawne-13-october-1819/>

Students could write a letter to a friend or family member attempting to describe a deep emotion that they have felt.

Using the theme of 'love' or 'love and loss', students could craft a poem, inspired by the story of Keats and Brawne. They could relate this theme to a personal experience as love can come in many forms – for example: love for a place, a person, a sport, a season, a pet, an emotion. In their poem, they could describe how they feel when they experience love of something/someone, then describe how they feel when that object of love is no longer there.

The following poems could be used as a starting point:

In the Attic by Andrew Motion

Stop all the Clocks by W.H.Auden

Advice to a Teenage Daughter by Isobel Pilling

A Declaration of Need by John Hegley.

History (Growth of Shanklin, transport and its impact)

The information on page 5 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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Location 2: Bonchurch

KS3 Subject areas:

Literature

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 Thomas Hardy, a close friend of Swinburne's (who is said to have been influenced by some of his beliefs), wrote the poem 'A Singer Asleep' whilst sitting next to Swinburne's grave.

Both poems used are reproduced in this pack.

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On-site activities: The selected verses from Swinburne's poem 'Dedication' could be read out near the church. The presence of the trees should help to create a sympathetic environment, especially if it is a windy day.

Students could attempt a few lines of their own, using the same rhythmic structure. Students annotate the poem *First Footsteps* - they could discuss this in groups with the teacher's input.

Follow-up ideas: Students can read parts of *David Copperfield* and produce their own illustrations.

History/Art/R.E.

Background: Bonchurch is steeped in history and is believed to be one of the oldest settlements on the Isle of Wight. Old St Boniface Church has a nave and chancel which dates back to the eleventh century and has been a popular place for tourists to visit on their travels. The poet Algernon Charles Swinburne was baptised here and later buried in the newer St Boniface Church up the hill which was consecrated in 1848.

Possible pre-visit tasks: Learn about the features of old churches and why they were there.

Research the churches in Bonchurch (there are several) - discuss why new churches were built in this village.

On-site activities: Students can complete the 'features of the churches' part of the resource. Students could sketch both churches on their walk around the old part of Bonchurch. Upon return to school, they could reproduce one of the images using different media. It may, therefore, be wise to photograph the outside of the buildings. They could also sketch any images which they find interesting inside the church or church grounds (such as stained glass windows, different grave stones etc.).

There are many other interesting sights around Bonchurch village, such as the pond, Jacob's Ladder (a set of 102 steps), and a range of architecture and natural scenic views. As with the churches, students or teachers may want to photograph some of these scenes and use different media later to reproduce the images which are seen.

Follow-up ideas: They can use media to reproduce images of Bonchurch they have sketched or photographed.

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Location 3: Ventnor

KS3 Subject areas:

English Language (Writing for audience and purpose)

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.

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English Language/Literature (Reading/Creative Writing)

Other follow-up ideas: Research the life of Alfred Noyes, a poet and writer who lived in Ventnor.

Read the opening of his sci-fi novel *The Last Man*, and ask students to continue the story as a piece of creative writing.

An e-text of the novel for teaching use can be found here:

<http://www.gutenberg.ca/ebooks/noyesa-thelastman/noyesa-thelastman-00-h.html>

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 need to source a copy of this sketch on-line for students to use. This and other sketches and paintings Turner completed of Island locations are available on the internet for teacher use.

There is no record of a watercolour of his Chale sketch, but you can see many other paintings of locations such as Carisbrooke Castle, Bembridge Windmill and Cowes Castle.

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Location 4: Chale & Blackgang (continued...)

Background:

Smuggling in Britain and in Chale/Blackgang

Notes on this aspect can be found on the last 2 pages of the resource, as they are intended for students to complete a project, if desired.

KS3 Subject areas:

History

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

Follow-up Ideas: Students can create a smuggling timeline using the information on pages 4-5, as well as their own research. Students could work together to complete a class project on 'Smuggling Through Time!'

Art/Photography

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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).

ORATORY/PEPPERPOT

On-site activities: Students can take photographs/ make sketches to illustrate the descriptions for a classroom display.

Follow-up options: Students could read out their descriptions to members of an art class who then attempt to draw what is being described. They can create a display with descriptions and images.

English Language (Writing) - History crossover

On-site or follow-up activities: Students

can write an accurate description of the inside and outside of the oratory. Students could imagine that their description is to be used as part of an outside broadcast for radio where they need to help the listener create an accurate image in their mind. A list of vocabulary may be helpful e.g. buttresses, octagonal, pyramid, rectangular, square, shaft, medieval, slender, penance. They can then add details about its location and the story behind it.

Students can complete a piece of creative writing entitled: Imagine you are a wrecker, smuggler or pirate. Write creatively, using the opening 'One Night at Blackgang...'

Students could also write a newspaper article or script and film a news report about the exciting capture of an smuggling gang, or a bunch of pirates!

Follow-up: Visit <http://www.visitisleofwight.co.uk/things-to-do/st-catherines-oratory-the-pepperpot-p1068221> to read a description. Students compare their own. Can they learn from the printed one?

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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 nicknamed '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 the entrance to a barrow. In the Stone Age heroes and leaders were buried in barrows. Barrows were made by

arranging tall stones so that they made the walls of a narrow passage. The body was then placed inside along with treasures to help the hero in the afterlife. In the centuries that followed these barrows were often raided and their treasures stolen. Once they

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KS3 Subject areas:

History (with English crossover)

Possible pre-visit or follow up tasks:

Brook: research the life of J.B. Priestley and produce a timeline of Priestley's works. On this timeline, students could also include some of his major, personal life-events (e.g. his involvement in the war, the birth of his children, his marriages etc.)

Mottistone: Research the Long Stone at the National Trust Website at

<http://www.nationaltrust.org.uk/mottistone-estate/features/the-long-stone-at-mottistone>. It is suggested that teachers look up other barrows so students can see what kind of things are found in them, to help with the writing task.

Other ideas: Students could also investigate how J.B. Priestley is believed to have been the catalyst to the emergence of the C.N.D. (Campaign for Nuclear Disarmament). They could research the group and produce a timeline of its events.

English (Writing)

On-site activities: Show students Priestley's 'mini-essays' from his book *Delight* - students can write a short composition in this style on something that delights them. Here is a link to some on-line extracts: <http://www.dailymail.co.uk/femail/article-1212382/Lifes-LITTLE-delights-A-rediscovered-masterpiece-captures-simple-pleasures-make-life-worth-living.html>

Follow-up ideas: Students can invent their own myth or legend for the Long Stone. They could make notes on-site about the key characters and events before refining their writing back at school, ensuring that they have included the correct features of this style of writing. They could also invent a myth or legend for a building/monument of significance in their local area.

In response to their work on Priestley, students can consider a time when they may have regretted a decision. They could produce a draft of a poem which describes their regret. They can craft a letter evoking his sense of isolation.

Art (Creative Response)

Possible on-site tasks: Sit and sketch the Long Stone. Photograph the monument with people alongside, showing its size.

Follow-up ideas: When back at school, students could attempt to represent the Long Stone as a monument with mystical powers - how could they use media to represent this?

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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 Chancellor's 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. After being given a camera as a present by her daughter, she became interested in photography and she was known for making many portraits of her family and friends.

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KS3 Subject areas:

History

Possible pre-visit or follow up tasks: Students can find out about Alfred Lord Tennyson and his link with the Isle of Wight. They can create a timeline showing important events and where he lived.

Students can study 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. 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.

English/Literature

Pre-visit options: Suggested poems to look at: *The Lady of Shalott*; *The Eagle*; *Break, Break, Break*; *The Charge of the Light Brigade*. N.B. A study of ballads could include *The Lady of Shalott* and *The Highwayman* by Alfred Noyes (see Ventnor resource).

On-site: Students can look at Tennyson's poems on page 3 of the resource and respond to them.

Follow-up ideas: Students can study the 'negatives of fame' experienced by Tennyson in his day and compare them to now. They can craft a diary entry or article that reflects one view, such as Tennyson's.

If you visit Dimbola Lodge, students could be encouraged to write a review in response to what they have seen. They could use their own photographs of the area to promote the area effectively.

Art/Photography

On-site: Students can make sketches of the bay or at the monument.

Follow-up ideas: If you visit Dimbola Lodge, students could use photographs to inspire further pieces of artwork in different media. They could make a collage of a variety of Cameron's photographs. See if they can recreate some of her examples.

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Charles John Huffam Dickens 7 February 1812 – 9 June 1870

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

Charles Dickens was born on 7 February 1812 in Portsmouth. His father worked in the Navy Pay Office, his mother's family worked in the cloth trade. He was the second of nine children. His father was sent to debtors' prison in 1822, where he was joined by his wife. Although only age 10, Charles was brought

to work and so did not join his parents, but worked in a factory sticking labels on tins of boot polish. From this Dickens learned what most rich people never knew: the horrors and the hardships of daily life for the working classes. This is why the theme of social justice runs through all of his work. Thankfully Dickens had been taught to read and write so he gradually moved from labouring work to jobs that required education.

By 1827 he was working in an attorney's office in London, where to counteract the boredom of the work, he mimicked colleagues and customers. It was this capacity for human observation that gave his work their appeal. His literary talent, hard work and social background allowed him to make rapid progress. In 1836 he married Catherine Hogarth, whose father owned the paper Dickens contributed to. By this time his literary output was so prodigious he had not problem in earning enough to support himself and his growing family.

Why they chose the Isle of Wight

Dickens came to the Island with his family in July 1849. At that time it was quite common for people with Dickens' wealth to rent a house for several months for a holiday. The timeline above shows he was not alone in his appreciation of the Island.

He rented Winterbourne House in Bonchurch and wrote to his wife, "I have taken a most delightful and beautiful house, cool, airy, private bathing, everything delicious. I think it is the prettiest place I ever saw in my life."

What else was happening at that time?

Charles Dickens was born in 1812, a time when Britain was a very powerful country. However, it was also a time when the country was divided. The rich were very rich but more than half of children born in working class areas died before they were six and adults rarely 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.

trade, some of it in African slaves.

This was very significant because on the surface Britain was a very civilised country but if you walked behind the fashionable streets you stepped into slums as deadly as any in India and Brazil today. This was because the wealth was spread very unequally: the rich were very rich but more than half of children born in working class areas died before they were six and adults rarely 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

While in Winterbourne House Dickens wrote chapters 12 to 18 of *David Copperfield*.

This is a novel which drew strongly on his own childhood and has some of the action taking place in Yarmouth.

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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				
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Birth and influences

Algernon Charles Swinburne was born in East Dene in 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.

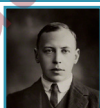
Algernon Swinburne is buried next his brother Edward and sisters Alice, Charlotte and Isobel.

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.

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Alfred Noyes - 16 September 1880 – 25 June 1958

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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Exeter College, Oxford, where he failed to be awarded his degree because in 1902, he went to meet his publisher, rather than sit the exams. It was not unusual for men to come down without a degree.

Noyes' work is clearly influenced by the Romantic poets like Wordsworth and Tennyson. It therefore struck a chord with the mood for nostalgia in the opening decade of the twentieth century. Noyes was a pacifist by nature but the circumstances around the two world wars meant that he supported the Allies as the best way of achieving the good he wished for. Noyes' first wife was American and he spent time in both countries lecturing at Princeton, a prestigious appointment.

women chained themselves to railings, burnt down churches and even went on hunger strike. All of this was deeply shocking and made many people feel that the way society was developing was distasteful and disquieting. It is unclear why, but poetry experienced a massive rise in popularity during World War One.

As an established poet Noyes became more famous and therefore wealthier. Trench war and the millions of deaths meant that, after World War One finished in 1918, there was a widespread dislike of militarism and a desire to avoid war - something Noyes had always felt. With hindsight we can see that this sentiment played a part in the policy of appeasement toward the Nazis in the 1930s.

Why they chose the Isle of Wight

In 1929 he moved to Lisle Combe with his second wife and had three children. It was a total contrast to the life he had lead at Princeton, New Jersey, a life so vigorously described by one of his pupils - F. Scott Fitzgerald.

There is no evidence that Noyes read *Black's Guide to the Isle of Wight*, but he agreed, 'The Isle of Wight is an ideal place to unwind after the stress and strain of the war years.' He travelled the Americas giving lectures and writing from 1940 returning to the Island in 1949.

His grandson Robert Noyes continues the Noyes connection with Lisle Combe where he lives with his family.

Their work on the Isle of Wight

The most significant literary piece that Noyes wrote on the Island was the last part of his *Torch Bearers Trilogy* which is an investigation of the progress of science through the ages. The first part, *Watchers of the Sky* had been published in 1922, the second *The Book of Earth* in 1925. The final part, *The Last Voyage*, came out in 1930. Contemporary reviewers considered it to be better constructed and executed than the other two.

Two Worlds for Memory (1953) was probably the most significant to Noyes himself, it was an autobiography detailing his conversion to Catholicism.

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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		
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												Algernon Swinburne																													

Birth and influences

There is no official record of the date Turner was born, but it will have been between 1770 and 1775. His father was a barber, 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.

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 leading to a more prosperous rural economy. The country 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.

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.

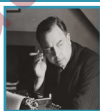
Their work on the Isle of Wight

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.

Arts, Literary & History Trail - KS3 - 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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Birth and influences

John Priestley was born in 1894 and Yorkshire life features frequently in his work. His father was a headmaster and his mother a schoolmistress. At sixteen he began work as a clerk in a wool firm; this 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?

Compulsory education and mass production reduced the cost of books, 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 - KS3 - 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 Tennyson was born on 6 August 1809 in Steventon, Hampshire. His father was a vicar and his mother the daughter of a vicar, so he was born into the respectable middle class. 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, *Timbuctu*. 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 nosey 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?

In the 19th century, Britain was a world power. It was too mad to rule, but as he would not die, his son George IV was crowned King in 1820. He was a weak man and influenced the rebuilding of many towns. All of this was 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 - KS3 - 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

Julia Margaret Cameron was born on 11 June 1815. Her father worked for the East India Company and her mother was the daughter of a wealthy family. She was educated in France, but returned to India where she 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.

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.

What else was happening at that time?

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.

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'.

Arts, Literary & History Trail - KS3 - 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.