



ENGLISH HERITAGE

# Tynemouth Priory

INFORMATION FOR TEACHERS



*The Priory was a place of pilgrimage from the seventh century until its suppression in 1539.*

## INTRODUCTION

Tynemouth Priory is an excellent resource for studying National Curriculum subjects from Key Stages 1 to 3.

At KS3, the presence of both a castle and a priory, erected by the two great powers of the medieval world - feudal lords and the Church - provide a unique opportunity for studying Britain 1066-1500.

At KS2, the site is an ideal focus for a Local Study as well as offering opportunities for cross-curricular work where work in maths, science, English, geography, technology and art can be developed.

As the priory can easily be reached by metro, school groups will be able to visit very cheaply.

This booklet contains a brief history of the priory, a description

of important features, a timeline and educational approaches for preparatory, on-site and follow-up work. These educational approaches offer inspiring on-site activities that integrate other subjects to support historical understanding. A separate booklet gives advice on using the castle.

## HISTORICAL BACKGROUND

We know that a monastery existed at Tynemouth in the seventh century, because in 651 the body of St Oswin, the murdered King of Deira (South Northumbria) was interred here. Oswin became a popular saint and as a consequence the monastery prospered as a place of pilgrimage. This increased when St Osred was buried here at the end of the eighth century.

In the ninth century, repeated

attacks by Viking raiders made life precarious, and in 875 they finally destroyed the monastery.

In 1085 Robert de Mowbray, Earl of Northumberland refounded the priory, as a daughter house of St Albans Abbey in Hertfordshire, who sent monks to colonise the new priory.

The church was the most important building in the priory and was completed first, around 1110. Its nave served as the local parish church. Soon afterwards, the wooden buildings in which the monks had been living were rebuilt in stone, beginning with the east range in about 1110, and completing the west range by 1140, and finally the south range by 1150.

In 1127, another saint, Henry of Coquet, had been buried at Tynemouth, further enhancing the priory's appeal to pilgrims, who undoubtedly brought more gifts to add to its wealth. This was much needed as the prior was responsible for the maintenance of the castle and its garrison.

At the end of the twelfth century, the east end of the church was enlarged to provide a splendid new setting for the shrine of St Oswin. Then, in the thirteenth century the west end was extended to create more space for the local people.

In 1326, a Lady Chapel (no longer visible) was built to the north, then in the middle of the next century a small chapel, now known as the Percy Chantry, was built onto the east end.

The priory's income came from endowments of money and land which they farmed as granges.

Revenue also came from coal mines on their estates of Benwell, Cowpen, Denton, Elswick, Tynemouth and Wylam. This involvement in the coal trade led to conflict with merchants in Newcastle who claimed to have had the sole rights of trade on the Tyne. In 1270, after the priory had established North Shields as a port, the mayor of Newcastle with an armed band of citizens attacked North Shields, burning property and carrying off a shipment of coal. The loss to the priory was approximately £300.

In 1539, Henry VIII dissolved the priory. The prior was pensioned off, objects of value were removed, the shrine broken up and the priory and its lands were leased to Sir Thomas Hilton, then eventually acquired by the Percy family, Dukes of Northumberland.

However, the king recognised the strategic value of the site and it became part of his scheme for national coastal defence. The church became a useful landmark to guide shipping, which may be why the east end was never demolished. In 1581, accounts show that a coal fire was kept burning in an open brazier high up in the church. This continued until 1659 when the stairs collapsed, and a lighthouse was built nearby shortly afterwards.

After the dissolution, the nave of the church was walled off and it continued as the parish church. However, during the Civil War it fell into ruin and in 1668 a new parish church, Christ Church, was built in North Shields. However, the parish still continued to bury their dead in the former monks' cemetery up to the middle of the nineteenth century.

In the eighteenth century there was a revival in the interest of old buildings, particularly for their romantic appeal, and numerous paintings and prints were made of the priory and castle. Nevertheless, this did not stop the government at

that time from clearing much of the site for a military base, even using the Percy Chantry as a gunpowder store.

In 1904 the priory church was given to the Office of Works, followed shortly by other priory buildings. These, with the rest of the site, came into the care of English Heritage in 1984.

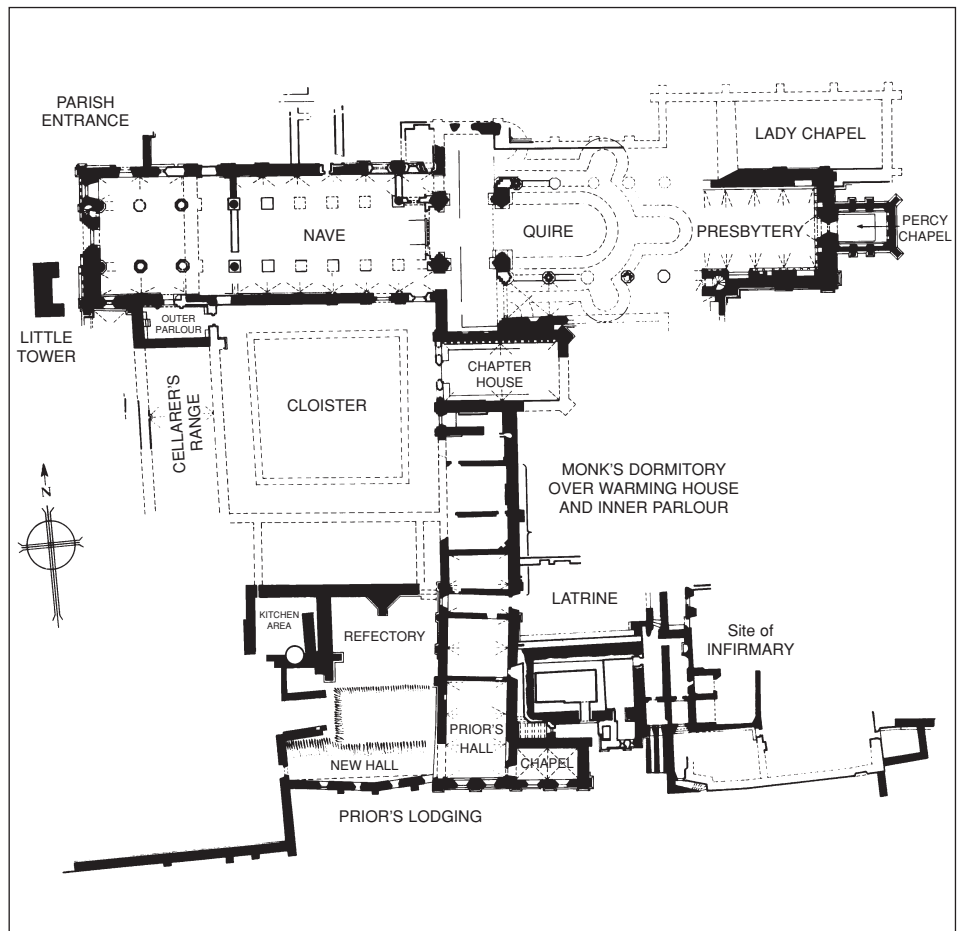
## DESCRIPTION OF THE PRIORY

It is important to recognise that the dual occupation of the site led to shared defences. A wall encompassed both castle and priory, which ensured privacy but also had a defensive use.

monks leading the services. There are two doors in the north wall of the nave: one for use by the local people and the other by the parish priest as it connected with his house. The monks entered the church from the cloister through a large decorated doorway in the south wall. A blocked-up doorway nearby was the original entrance before the church was enlarged.

### Rood screen

This stone screen separated the nave from the quire. Its name derives from the cross (rood), which was fixed above it with an image of the crucifixion. The altar of the parish church would have stood between the two doors.



### Church

The church is cross-shaped and had a tower over the crossing, but only three of the crossing piers remain. The nave was used as the parish church, the quire was used only by the monks, and the presbytery was used by senior

### Presbytery and quire

The east end originally consisted of three chapels with semi-circular east walls. Their contours are marked on the ground. The presbytery was the most sacred part of the church, and therefore the most decorated. In the middle was

the altar, with the tomb of St Oswin behind. The shrine of St Henry was below the two triple-headed arches. Two other large recesses in the walls were for tombs of important people. The rows of arches against the walls were essentially decorative but could be used by infirm monks and pilgrims as seating. Other fittings include an aumbry (cupboard for storing sacred objects used in services) and a piscina (basin for washing them).

The quire would have been enclosed on all four sides so that pilgrims could still visit the shrine without disturbing the monks during their services.

Much later, the presbytery and quire were heightened, creating a large room above the altar and another level of windows for the quire.

You will need to point out to pupils that the tombstones and memorials now in the church were put there long after the priory was dissolved.

### **West front**

Unusually, the west front is not symmetrical. The large doorway was only used on major church festivals, and then only by the clergy. As it symbolised entry into the house of God, its surrounds are very ornate. On either side of the door is blind arcading (arches built flat against a wall). Higher up, on the south side are two niches, presumably for statues.

### **Percy chapel**

This fifteenth-century chapel is much restored. The roof bosses have carvings, largely of Jesus and the Apostles. On either side of the altar is an aumbry, with a niche for a statue above, and a small piscina in the south wall. The windows have nineteenth-century stained glass, giving an impression of the original effect, when all the stonework would have been coloured and gilded.

### **Cloister**

This was a covered walkway around a square, linking the main buildings needed by the monks. The north walkway was where the monks studied and copied books because it was sheltered from the winds by the church and faced south to receive more light and warmth.

### **Chapter house**

The monks met here each day to discuss priory business. It is so called because during the meeting, a chapter from the Rule of St Benedict (founder of the Benedictine order) was read out. On the north side is a wall arcade with seats for the monks. This was presumably continued around the other walls.

### **Outer parlour**

This was the only room where the monks were allowed to talk to visitors to the priory. It is placed furthest away from the east (holiest) end.

### **Day stairs**

There were two staircases into the monks' dormitory. The day stairs led from the cloister and were used during the day. The night stairs (no longer visible) led from their dormitory into the church, but were only used during the night.

### **Warming room and dormitory**

The warming room was the only room, apart from the kitchen, where a fire was allowed. Its tiled floor still remains. Above, and occupying the whole length of the east range, was the dormitory for the monks.

### **Drains**

The drains are a good example of medieval technology. Running water came via a pipeline from a source 3km away. Human waste was collected in a series of settling tanks before discharging into Prior's Haven. Urine was used to tan leather and the solid waste was

used as manure on the priory's gardens.

### **Refectory (dining hall)**

Little remains, apart from the multi-sided base of the pulpit from where a monk read extracts from religious books during meals. Otherwise, meals were taken in strict silence.

### **Kitchen**

Very little remains of the kitchen areas, which would have been extensive in order to feed a large community of monks, guests and pilgrims each day. One good example of an oven remains (probably one of many).

### **Cellarer's range**

Supplies from the priory's farms in Northumberland were stored on the ground floor. On the first floor was the 'Common Hall' where servants, novices or guests could be accommodated.

### **Inner parlour**

This was the only place in the cloister where conversation was allowed between the monks inside the priory.

### **Prior's lodgings**

The prior originally slept in the dormitory with the other monks. However, as the priory expanded, his position as a powerful landowner grew, and a separate suite of rooms was provided for him. These included a private chapel and a hall where he could entertain important guests.

### **Burial ground**

There are nearly 700 parish gravestones, dating from 1715-1856.

Other buildings, no longer visible, included a brewhouse, a malt house, a kiln house, a windmill, a bake house, a buttery (for storing barrels of wine) stables, barns and workshops.





*An oven in the kitchen area. It was heated to a high temperature by burning wood or coal inside, before the bread was placed inside to bake.*



*The Percy Chantry gives an impression of the fine decorative detail which would have adorned much of the priory church. As well as giving teachers an opportunity to show the practical application of maths and technology, pupils' sketches can be used for a wide range of art-based activities.*



*Help pupils build up their skills in reading clues in the remaining stonework by asking them to complete sentences such as 'we know that this was where the monks sat and discussed business because...'. They will hopefully recognise that the arcing on the wall is what is left of seating.*

## EDUCATIONAL APPROACHES

### Preparing for the visit

Before visiting Tynemouth, pupils will need to practise the skills which they will be using on site, such as observing, describing and recording (taking notes, diagrams, digital or film photographs, video or tape recordings).

For work back at school it is useful to take photographs, either during your visit with pupils or when you make your planning visit. Slides are particularly useful for preparation and follow-up work, and digital photographs give you the opportunity to integrate ICT into follow-up work, especially for display purposes.

Brief your helpers prior to the visit so that they understand how you want them to work with pupils.

To prepare pupils for a visit you may find it useful to look at:

- the layout of a typical priory or abbey. It has very clearly defined areas for work, sleep, eating and prayer; organised in a specific pattern.. You will find 'Using Abbeys' (see Useful Resources) helpful as it explains the standard plan of a monastery and life within it. Collect copies of the ground plan of other priories from guide books and compare them with Tynemouth to reinforce similarities (contact Education Bookings if you are unable to get copies). Look for the differences between Benedictine and Cistercian priories

- aspects of Christian worship, and what evidence pupils might expect to see in the church for this - chapel, altar, shrine, piscina, rood screen, tombs, aumbry and sedilia. 'Using Abbeys' is a helpful reference

- the importance of saints and pilgrimages to a holy site, and the way in which priories obtained their incomes from grants and estates.

## FAMILIARISATION ACTIVITIES

These are quick, skill-based activities that let pupils discover the priory before starting any detailed investigations. However, if you are visiting with very young children or with pupils who have learning difficulties you could build your entire visit around one of these activities.

### What the stones tell us

Because the church and priory are in ruins, pupils may not immediately recognise what different areas were used for. However, there are many clues in the stonework that enable pupils to make their own deductions. These have been highlighted in the drawings in the enclosed resource sheet. Number them and stick them around a plan of the priory, then give photocopies to pairs or small groups of pupils. Ask them to find each feature and mark its location on the plan. When you go round as a group, pose questions at each feature to help pupils understand the significance of each one (suggestions with answers are given below each drawing which you will need to delete before photocopying). You could extend this activity by asking pupils to write down words to describe each feature, and use this information as part of creative writing when you return to school.

These drawings can also be used to emphasise the use of stone as a major building material and the way that it was carved for different purposes, thereby developing pupils' understanding of medieval building technology.

### 'Leading words'

Another useful familiarisation activity is to give pairs or small groups of pupils a sentence or phrase describing a particular feature and ask them to find where they refer to. Give older or more able pupils descriptions with more

technical language, and younger or less able pupils fewer descriptions with simpler language below a line drawing or photograph. Perhaps, omit a key word from each description which pupils have to fill in when they have found the part of the site. Suggestions are given below for the church, that will help pupils to understand the layout and function of its different parts.

However, you could develop your own for the rest of the priory, highlighting key features such as the fireplace in the infirmary, oven, drains, warming room floor tiles, windows of the prior's hall, or the chapter house and parlour seating.

Another approach using descriptions is to ask groups of pupils to write their own and then pass them to another group to find. Preparation for either of these activities could fit in well within literacy work at school, and their outcomes could be used to stimulate creative writing as part of follow up work back at school.

*Blocked up doorway into the nave*

*Large window which was divided into seven sections*

*Three square cupboards in the walls*

*Two large stone coffins*

*Seven pointed arches between two round arches*

*A different window inside an earlier one*

## ON-SITE ACTIVITIES

### Building up the stones

Pupils will understand the priory and church more if they are able to 'rebuild' the site. An excellent way of doing this is to ask pupils to pretend that they are on a medieval building site and that the priory is still under construction. Ask them to think and describe how different parts will look when they are finished by looking at what 'has already been started'. By thinking of what is to come rather than what has been destroyed, pupils may be more motivated to use their imagination.

If you choose this approach you could take along images of medieval builders at work site (laminated images may be loaned from the custodian). First, ask pupils to describe the materials, tools and techniques used. For example look at what mechanisms were used to lift or transport materials; how materials were cut, shaped, assembled or bonded; or how the appearance or strength of buildings was improved. You could even ask them to list what sounds they might have heard. Then, ask pupils to place the images where they think these builders could have worked on the priory. Finally, ask pupils to imagine that they were one of the builders in the scene working on the priory and to write an account of what they are doing, explaining how and why, and what they are thinking and feeling. Extend this by including observations and impressions taken on the day of your visit. Draft this on site using only words and short phrases, then develop the text back at school.

Another way of helping pupils read the clues in the stonework is to use the artists' impressions of the priory (laminated sets for use on site can be loaned from the custodian). Give pupils one or more versions and ask them to identify the evidence that has helped the artists to make their

drawings. Look at each feature in turn, such as windows, doorways, roof and tower. If you use one or more impressions you could ask pupils to look for differences in the way that the same evidence has been interpreted.

The recent English Heritage artist's impression can be found in the enclosed resource sheet. Give pairs of pupils a photocopy and ask them to use colour to mark those parts that still exist. Then, either on site or back at school discuss how the artist was able to work out how the missing or uncoloured parts might have looked.

Suggestions on other ways to use artists' impressions on site and in the classroom are contained in 'Interpreting the Past', (see Useful Resources, page 8).

### Shapes, structures and souvenirs

The priory offers teachers an opportunity to use maths, which in turn helps pupils understand the technology used in the design and construction of the building. Numerous two-dimensional shapes and three-dimensional structures have been used - square, rectangle, circle, oval, octagon and arch (round, pointed and trefoil). Looking out for them will reinforce pupils' mathematical skills at KS1, and help KS2 pupils understand aspects of medieval building technology. For example, ask pupils to look for shapes that repeat and say why. Ask them to identify parts of the priory that are symmetrical and to say why. Let pupils take photographs of examples of symmetrical arrangements, geometric designs and number patterns.

Also, sketches taken on site could lead to work in art and design, for example, designing a souvenir of the site. As a two-dimensional activity pupils could create surface decoration for giftwrap, wall and floor tiles, cushion covers or a

bookmark, by tracing and repeating designs, or through simple printmaking work. As a three-dimensional activity pupils could design and make artefacts such as a paperweight, a money box, a jewellery case or a fridge magnet, depending on what modelling or construction materials you have at school.

Pilgrims liked to wear badges on their journeys to shrines, or they bought souvenirs once they arrived at their destination, often using them as lucky charms. You could ask pupils to make a badge which might have been worn by a pilgrim visiting Oswin's shrine using clay, or to design a modern badge which could be given to modern pilgrims visiting the priory. Look at Tynemouth's own logo which consists of three crowns, or the English Heritage logo.



*In the priory there were many uses for arches, some were structural, such as doorways, windows and vaulting. Others were decorative, such as for niches and wall decoration.*

### **Sounds of the site**

Music is an excellent way for pupils to communicate their intellectual and emotional observations of the site. The inherent shapes and patterns of the church are an ideal stimulus for a piece of music entitled 'A guided tour'. Begin with some pre-visit practice in school, familiarising pupils with the sounds of simple percussion instruments and clapping to create variations in sound, rhythm, speed and volume.

Then, during your visit, walk around the church, asking pupils to look for patterns that emphasise its design and decoration, such as arches, columns, buttresses, vaults, windows and details of door surrounds. Make a note of these and then divide your class into groups. Ask each group to experiment with sound, choosing the most appropriate instrument to represent each feature (you need to have a range of instruments to provide a variety of sounds). Then use the pattern or the frequency of each feature to determine how the rhythm is repeated, for example where there are:

- circular features, the rhythm could ebb and flow in a cycle
- several similar shapes in succession, the beats or rhythms could be faster
- large or small patterns, the sound could be repeated quickly or slowly, or loud and quiet
- steps, the pitch or volume could increase or decrease.

The size and condition of areas in the priory could alter the effect or mood, for example where the tour comes to:

- large empty spaces, the rhythm could echo
- incomplete walls, the beat could be intermittent
- tall spaces, the sound could last longer or tail off slowly
- more sacred areas, the beat could

be more solemn or pronounced  
 ■ low foundations or high walls, the pitch could be higher or lower.

Finally, ask pupils to devise a route around the church, connecting each feature. Perhaps as the route moves closer to specific features the volume could increase (crescendo), and as they move away it could decrease (diminuendo). Also, where pupils come across two or more patterns or features together, they could combine them to create a more complex composition, working out which rhythm and sound should dominate and which should be in the background.

As an extension to this task, you could suggest that pupils add background sounds which they encounter during their visit, such as the screeching of gulls, the pounding of waves, the force of the wind, the chatter of voices or the roar of traffic.

They could also include sounds to symbolise those that they might have heard when the priory was in use, such as chanting, whispering or praying; sounds of footsteps in procession; or voices in deep discussion in the chapter house. Record their pieces on site and then refine them back at school.



*Where pupils see several similar shapes in succession, you could ask them to adjust the rhythm of their chosen sound or use variations in pitch to describe the shape.*



## Wondrous writing

This documentary source was written by a monk to a fellow monk at St Albans and gives a colourful description of the site and a detailed account of life there in the early thirteenth century.

*“Our house is confined to the top of a high rock and is surrounded by the sea on every side but one. Here is the approach to the monastery through a gate cut out of the rock so narrow that a cart can hardly pass through. Day and night the waves break and roar and undermine the cliff. Thick sea frets roll in wrapping everything in gloom. Dim eyes, hoarse voices, sore throats are the consequence. Spring and Summer never come here. The north wind is always blowing and brings with it cold and snow; or storms in which the wind tosses the salt sea in masses over our buildings and rains it down within the castle.*

*Shipwrecks are frequent. It is great pity to see the numbed crew, whom no power on earth can save, whose vessel, mast swaying and timbers parted, rushes upon rock and reef. No ringdove or nightingale is here, only grey birds which nest in the rocks and greedily prey on the drowned, whose screaming cry is a token of a coming storm. . . In the spring the sea air blights the blossoms of the stunted fruit trees, so that you can think yourself lucky to find a wizened apple, though it will set your teeth on edge should you try to eat it. See to it, dear brother, that you do not come to this comfortless place. But the church is of wondrous beauty. It has been lately completed. Within it lies the body of the blessed martyr Oswin, in a silver shrine, magnificently embellished with gold and jewels. He protects the murderers, thieves and seditious persons who fly to him and commutes their punishment to exile. He heals those who no physician can cure. The martyr’s protection and the church’s beauty furnish us with a bond of unity. We are well off for food, thanks to the abundant supply of fish of which we tire”.*

This extract, along with pupils’ own observations, can be used to inspire creative writing that supports historical understanding, be it imaginative, informative or persuasive. Begin by reading it in class before your visit and then, depending on their age and ability, ask pupils to underline the words that they do not understand. They can then either look up meanings in a dictionary or select them from a list which you have prepared in advance. Once pupils understand the content of this source you can ask them to:

- describe the setting of the site, perhaps giving reasons why this was/was not a good location
- imagine what they think the site will look like when they visit
- give three reasons why the monk was unhappy and three reasons why he could be happy
- list any advantages of being a monk
- explain why someone in trouble with the law might head for the priory. (You will need to explain the laws of sanctuary)
- suggest why someone who was ill might go to the shrine of St Oswin
- distinguish between fact and opinion. This will help them assess the reliability of this source in giving an accurate account of life in the priory
- discuss what this person really thinks about his life at Tynemouth.

Then, take this source on your visit and ask pupils to underline words that apply to the site now. Ask them to identify ways that the site has changed since the thirteenth century.

You could follow this by directing pupils to particular areas of the site and ask them to describe what they see, hear, feel and smell, or to find and describe areas which are beautiful, scary, dark, impressive or private. (This activity makes a good

familiarisation activity as soon as you arrive at the priory as it gives a purposeful way for pupils to get to know the site quickly.) Use it to create a medieval ‘advert’ to attract pilgrims from other parts of the country to visit Tynemouth. What features will pupils promote, and how will they use language to persuade people to visit?

Another way of using this source, both in the classroom and on site, would be to ask pupils to extract all the adjectives and the nouns which describe what was there. Take these lists with you on your visit and ask pupils to say whether these adjectives still apply. If not, what describing words would they use instead? Do the same with the nouns, ticking off what is still there, and writing down things that are there in place of those that are no longer visible. Their observations could also be used to create captions for photographs and drawings which pupils may have taken during the visit.

You could ask pairs or small groups of pupils to collaborate on producing a storyboard for a documentary about life at the priory in the thirteenth century. Pick six parts of the text, choosing a view of the site to illustrate each part. Where features are no longer there, ask pupils to draw in the missing parts from what they see on site, or by using other sources when you return to school.

You may want to discuss any bias this source may have. It is clearly a translation from an earlier document. How accurate is it? Does the style affect the content? Reference is also made to the priory as a house. Why use this term?

The following two activities are ideal activities to develop literacy and communication skills, and help pupils focus on the important elements of the site.

## Advertising Tynemouth

The coastal position of the town attracts many tourists, but they do not always visit the site. You could ask pupils to work in groups to develop an advertising campaign to promote the site. First, ask pupils to identify the various aspects of the site that make it interesting. Then, identify the different groups that they might attract to make a visit. What forms of promotion would they use? How would they adopt the language to make it appealing to each group? (This allows you to look at types of persuasive language.) Take drawings or photographs of the site (digital or film) to use back at school.

## 'Time Traveller'

Ask pupils to imagine how Prior John de Whethamstede (the builder of the gatehouse) might have felt if he had travelled through time to the present. What would he recognise? What has or has not changed? How would he feel about the condition of the priory?

## MAKING A VISIT

### Opening hours

April to Sept, 10.00am-6.00pm.

Oct, 10.00am-5.00pm.

Nov to March, 10.00am-4.00pm, closed Mon & Tue.

### Booking procedure

By application form available from: Education Bookings, English Heritage, 41-44 Sandhill, Newcastle Upon Tyne, NE1 3JF Tel: 0191 269 1227/8.

### Maximum party numbers

100 with an adult/pupil ratio of 1:15. When walking around the site you should be aware of the uneven nature of the remains.

## Facilities

**Parking:** municipal car park overlooking Prior's Haven, along Pier Road.

**Wheelchair access:** the main gate will be opened to admit wheelchair users. Most of the site is accessible.

**Toilets:** none on site, but municipal toilets nearby.

**Shop:** our custodians welcome school groups as all proceeds contribute towards the continuing work of English Heritage. Please help us by supervising your pupils in groups of under 15.

**Picnics:** permissible on site.

## USEFUL RESOURCES

Teacher guides published by English Heritage Education

Barnes, J. *Design and Technology and the Historic Environment*, 1999, ISBN 1-85074-399-1.

Cooksey, C, *Using Abbeys*, 1992, ISBN 1-85074-328-2.

Copeland, T, *Maths and the Historic Environment*, 1992, ISBN 1-8507-329-0.

Fairclough, J, *History through Role Play*, 1994, ISBN 1-85074-478-5.

Maddern, E, *Storytelling at Historic Sites*, 1992, ISBN 1-85074-378-9.

Lockey, M, & Walmsley, D, *Art and the Historic Environment*, 1999, ISBN 1-85074-651-6.

Collins, F, & Hollinshead, E, *English and the Historic Environment*, 2000, ISBN 1-85074-330-4.

## Posters:

*Interpreting the past*, 1999, ISBN 1-85074-737-7. Six A3 size colour posters with eight-page booklet giving ideas on using artists' impressions on site and in the classroom. The ideas used in this pack can easily be used with the laminated sets of artists' impressions which can be borrowed from the custodian.

## Photographs:

The English Heritage National Monuments Record holds aerial photographs of many historic sites, which are useful resources for a site visit. For further information please contact 01793 414600 or e-mail [nmrinfo@english-heritage.org.uk](mailto:nmrinfo@english-heritage.org.uk).

**Videos:** (available on free loan through our 'Resources' catalogue)  
*Role Up - history through role play*, English Heritage, 1994, 30 mins.  
*Art, music, English and drama*, English Heritage, 1992, 25 mins.  
*In memoriam - the archaeology of graveyards*, 1990, 20 mins.  
*The Master builders - the construction of a great church*, 1991, 23 mins.

## English Heritage Education

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Written by David Walmsley, Karen Teasdale and Peter Hepplewhite  
Produced by David Walmsley  
Illustrated by Sean Whittle  
Designed by Small World Design  
Printed by Palladian Press  
©English Heritage 2001  
Photographs courtesy of English Heritage Photo Library and David Walmsley  
Revised 2002