

THE FITZWILLIAM MUSEUM

EDUCATION DEPARTMENT

Do- It- Yourself Turrets and Tiaras Reception/Key Stage I

This is one of our range of DIY resources, which aim to provide you with what you need to teach your pupils in the galleries. We hope that the following teaching ideas include some which are suitable for your needs. As we do not know your pupils, or the specific aims of your visit, these ideas may need adapting, but we hope they will act as a springboard. Each idea includes signpost sequences all of which point to pupil interaction with the exhibits, *example prompt questions written in italics*, and information. Many are followed by suggested extension ideas that can take place in the galleries. 'Into Action' sheets, which are linked to these teaching ideas, are available for pupils to use in the galleries.

When you are talking in front of the painting, or any work of art in the Museum, be very careful not to touch it yourself. Also, as the children sit down in front of the painting make sure that they can all see the painting – the gallery lighting can make this difficult if the children sit too close. Often it is better to sit the children a little further back to give them a good view.

Aims of the Turrets and Tiaras session

- To introduce young children to looking at paintings and objects.
- To encourage young children to engage actively with real paintings and objects.
- To link paintings and objects with a story to provide a familiar context for learning from paintings and objects.
- To encourage children to enjoy the collections and to want to see more.
- To stimulate a desire for children to make art themselves.

Galleries used in this session

Galleries 31, 32, 34, 33 and 27

Take children to Gallery 31, The Armoury. Sit them comfortably so they can see:

Nonsuch Palace, Flemish School, early 17th century

Once upon a time, a long, long time ago, there was a handsome prince. His name was Prince Roland and he was betrothed to the beautiful Princess Penelope. She lived in this castle, with her mother and father, King Warwick and Queen Anne.

Prince Roland was on his way from a jousting tournament for an engagement banquet with his future in-laws. Tucked inside his breastplate, close to his heart, was a sweet-smelling embroidered handkerchief from the princess.

Why was he wearing armour? (protection/battle, but also to show off, he thought he looked especially handsome/dashing in his best suit of amour - what do you think?)

As well as King Warwick and Queen Anne lots of other people lived in the castle. *Have a look at the painting - can you see any animals around the castle? Which bit of the castle do you like best? Can you see any turrets?*

Now, whilst Prince Roland is riding into the stables to tie up his horse and get changed, we're going to go into the castle to see where Princess Penelope's story begins...

Go through door to Gallery 32, and immediately opposite door you will see

The Adoration of the Magi, Flemish, M.3-1980.

Sit the children in front of this making sure other visitors can get behind the group to access the side galleries.

Who do you think this baby is?(The Princess when she was born). Eighteen years ago, King Warwick and Queen Anne were blessed with a beautiful baby girl. Kings and noblemen came from far and wide to bring special gifts for the baby. They wore their

finest clothes and jewels, for she was a very special princess. *What is special about their clothes? Do you think people would dress like this today? What do you think they're bringing her?*

Move through to the right hand area immediately to your right and look up at portraits

Portrait of Anophrius Scheit, Bartel Beham, P.D.225-2007

Portrait of Anna Scheit, Bartel Beham, P.D.226.2007

Now, as the princess grew older, the King and Queen were very busy ruling the Kingdom, so Princess Penelope was looked after by the royal tutor, Mr Wyse, and the royal nanny, Mrs Thorpe. Mr Wyse and Mrs Thorpe were very important people in the court because they were responsible for the princess, so the King asked for their portraits to be painted so that everyone would know who they were. *Why did they have their portraits painted? Why couldn't they have taken a photograph?* When she turned 18, the princess' portrait was painted, let's see if we can find it...*Move through to the last room on the right.*

Unknown Lady, Follower of George Gower, M43

Why do you think this is the princess? Talk about materials in her dress How she would have needed help to get dressed. Now it's the day of the banquet. Throughout the castle people are getting out the finest plates and goblets from storage rooms, using these special keys. Whilst the princess is getting ready for the party I want to show you another part of the castle. Here in the treasury is some of the King's money - this is going to be a very expensive party! We are going to need to be very quiet and sneaky, because we shouldn't really be in this room. *(walk through Gallery 32 to the furthest room on the left)*

Here we are in the Apothecary's study. You can see his important books and storage chests. A long time ago, if someone was ill they didn't have doctors and hospitals and chemists like we do. The king had a trusted apothecary, who made medicines when the royal family were sick. Only wealthy people could afford an apothecary and they paid him lots of money for making medicines *(look at coins in cabinets either side of cases 2 and 5)* you can see how rich he was. Now to be an apothecary you had to be very clever indeed, and because of this everyone in the royal family trusted him

completely. Everyone, that is, except the tutor and the nurse. They were suspicious, and kept a close eye on him because they know he is jealous of the prince and is in love with the princess. They think he might be plotting something for the grand banquet later. They think he might be going to cast an enchantment upon the prince to stop the prince and princess from getting married! Oh! Quiet! Can you hear footsteps? We need to leave quickly before he comes back.

Leave and walk to the Fan Gallery 34 via armour: oh look, all the noblemen and knights have arrived and have hung up their armour to get ready for the banquet. Gosh, it's feeling quite hot in here. Let's go and see what all the ladies are getting up to.

(enter Fan Gallery 34, by door to right of staircase, and walk to corridor of samplers – teach while the children stand here)

Now, whilst the men are getting ready the ladies have been busy practising their embroidery. They didn't have television in those days, so this might have been one way of passing the time. Princess Penelope would have been taught how to do this by her nurse. *Have a look, what sorts of things have they been stitching?* (letters/creatures etc)

(Bring them through to furthest display of fans and get them to sit) Can you feel the breeze from all the ladies fluttering their fans? It is very hot on the day of the banquet, and the ladies are wearing such tight corsets and elaborate dresses that they need to use fans to keep cool. *Look at all the different fans. What different materials and pictures and patterns can you see? Which one do you think is Princess Penelope's?* But now it's time to go and join the party?

Walk through to gallery 33, sit in front of case 4.

Now, there's lots and lots of people coming to the party, and this is just a little selection of the plates their food is going to be served upon. There's lots of noblemen and lords and ladies in all their brightest outfits and shiniest jewels. The King and Queen have

taken their seats at the head of the table, with the prince and princess by their sides. Everyone is having a wonderful time. *What can you hear at the party? (clanking / chatter / clinking / munching / slurping etc) What can you smell? Taste? Etc...*

Meanwhile, the apothecary has been very busy, just as Mr Wyse and Mrs Thorpe suspected! He's been planning to stop the wedding, by making a potion to cast an enchantment upon the prince...and he's put it in a special serving decanter – *can you see it here?*

Jug (top right), Turkish Iznik, C.31-1950

He thought no one had seen him do it, but Mr Wyse and Mrs Thorpe are too clever for him. They made sure that one of the castle servants poured the potion into a different decanter. The second decanter was the one used to serve wine to the Apothecary's goblet ... so now the potion is in the apothecary's wine, but no one else knows.

Jug (top left), Turkish Iznik, C31-1930

Suddenly, KABOOM! There's a puff of purple smoke, and the apothecary has vanished! Everyone stops, and one of the ladies is overcome and faints in surprise. In his place is a creature of the night. It has feathers, and big, round eyes. All he can say is 'twit toowoo twit toowoo'... I wonder if you can find him and sit near him? He won't bite! *(sit by ceramic owl. Why do you think he's so big? Is he happy/sad etc? What is he feeling?)*

Take children to Gallery 27 and sit in front of

Owl with Removable Head, Robert Wallace Martin, C41-1928

When Lady Mary Anne had recovered from her faint, the nurse and tutor explained to everyone what had happened. And because Princess Penelope and Prince Roland were such lovely, kind, warm-hearted people, they took pity on the apothecary now that he was an owl. They decided to set him free, but to make sure that the royal falconer left food out for him every night. But they vowed NEVER to break the enchantment. Now if at night time you ever hear a 'twit toowoo', remember it could just be an enchanted owl...