

## Medium Term Planner for Thematic unit Beyond Face Value Year 6

### Rationale

This end-of-key stage unit fulfils the post-1066 thematic requirement of the National Curriculum, but it does so in a particularly imaginative way. Instead of looking at just one period, here we look at three. Each has been deliberately chosen as they are optional topics so schools might not teach them at all. What we've done is to link the periods by a theme, an important one that runs through all studies of history. As a key role of historians is to sift and evaluate sources to try and construct an accurate view of the past, pupils need to see clear and motivating examples of where historians need to be careful so that pupils can truly understand what it is that historians do. The three chosen cameos are: **Tudor portraits** (Henry VIII and Elizabeth I); **Victorian factories and town life; World War Two Home Front** (Evacuation and the Blitz). Progressively, pupils begin to ask the questions as to the nature and purpose of the source. **Who produced it and why?** These are crucial questions, of course, and not just for the history lesson. These are skills for life. We are teaching pupils how to evaluate evidence and be on their guard against treating everything at face value. They grasp that factory owners might want to give a different version of events than factory workers. 'I need to know who wrote it before I can trust it'. In the age of fake news, pupils learn about propaganda so that they can play an active role in society as sceptical, but not cynical, questioners of the information that is often designed to influence rather than educate.

**NB This is a planner only. For full lesson details and resources go to the outstanding lessons section.**

Key questions content coverage/key concepts	Learning objectives	Learning activities	Learning resources	Outcomes / assessment
<p><b>1 Would the real Henry VIII please stand up?</b></p>	<p>*Pupils realise that monarchs employed artists to boost their image</p> <p>*They understand that some portraits were iconic because the monarch wanted to convey a particular message at an important time</p>	<p>Pupils brainstorm adjectives they associate with Henry VIII - if necessary prompted by slide 2 of the KQ1 Ppt.</p> <p>Police line-up – described in outstanding lesson in full in Tudor section of website</p>	<p><a href="#">KQ1 including PowerPoint 1</a> <a href="#">Would the real Henry VIII please stand up? All resources to be found in the Outstanding lesson</a></p> <p>Copies of images and laminated roll-out timeline</p>	

<p><b>② Portraits of Elizabeth I: Why do Elizabeth I's portraits mysteriously start showing her looking younger towards the end of her reign?</b></p>	<p>*Pupils learn that Elizabeth controlled her portraits in the last two decades of her life and can give reasons for this beyond vanity</p> <p>*They realise she needed to be seen to be strong after the execution of Mary Queen of Scots and Spanish Armada, especially as she was now old, unmarried and had no heirs or prospect of them.</p>	<p>Pupils are given 5 images of Elizabeth for them to sequence in terms of how old she was in each (they put sticky note with age on each). When Ppt reveals real answer pupils are confused esp. by Elizabeth's apparent youth in the Ditchley portrait when she was in fact 59. Teacher explains why (see notes in outstanding lesson in Tudor section). Described in full in the outstanding lesson in the Tudor section of the website</p>	<p><a href="#">KQ2 including Powerpoint Portraits of Elizabeth: things are not what they seem exists in the Tudor section of the site</a></p>	<p>Hinge question. Why did this painter end up in prison but this one didn't?</p> <p>Assessment task with examples of pupils' work <a href="https://www.keystagehistory.co.uk/images/A2-2i2.pdf">https://www.keystagehistory.co.uk/images/A2-2i2.pdf</a></p>
<p><b>③ Why is it so difficult to work out what Victorian factory conditions were really like?</b></p>	<p>*Pupils will learn the main dangers facing child labour in Victorian factories. They will grasp that during the 1830s onwards improvements were made in factory conditions</p> <p>*Pupils realise that images are all created for a purpose</p> <p>*They can speculate as to possible purpose by looking carefully at 'internal clues' in the pictures.</p> <p>*They understand that we can only understand the</p>	<p>Before this lesson pupils will need some context of where and when factories were built and what they were designed to achieve. Pupils should learn about improvements to factory conditions through the Factory Acts but also be aware of their limitations too</p> <p>In this lesson, pupils are shown 3 images of factory conditions from early/mid Victorian times. They are asked which factory they think they would prefer to work in i.e. which looks less oppressive. They choose the one shown top left which is in fact the earliest image. This is a puzzle as they have learned that laws were passed to improve factory conditions. So if things were improving in factories, why do these pictures seem to</p>	<p><a href="#">KQ3 including PowerPoint Lesson is fully described and resourced here</a></p>	

	<p>purpose behind the image when we know enough about the author and their motives.</p>	<p>make it appear to be getting worse? The answer lies in the provenance. Pupils are asked why the earliest picture slide 7 might make it seem better than it was. Clue idea of an advert and use of the word progress. Show slide 8 which tells background to the author Baines. Then look at picture 9. Pupils suggest reasons why a novel might not be accurate/make things seems worse. Slide 10-11 confirms that Frances Trollope was influenced by factory reformers.</p> <p>Now focus on slide 12. Ask pupils to work out the message and then speculate What would the author be trying to achieve? Slide 13 confirms.</p> <p>Finally ask pupils to look at all three images. Do they notice anything odd? Look at the windows in particular. Yes, they are the same. The children might write <i>The authors of pictures .....and .....merely copied and added their own detail to suit their purposes.</i></p>		
<p><b>4 Why do we need to be careful when using paintings to find out about Victorian life?</b></p>	<p>*Pupils are able to select images from the painting that they feel have been included for a specific reason.</p> <p>*Pupils see how the meaning of an image changes immediately you ask who produced it</p>	<p>The lesson focuses on just one painting called <i>Work</i>. It's a deceptively simple subject, men mending a broken water mains pipe in a London street but it is packed with fascinating detail.</p> <p>Pupils work in pairs to find as many people as possible in the image. The target is 20. They then investigate the image RS1 enlarged to A3 to find as many different characters as they can. As they volunteer an answer, they are given the</p>	<p><b>KQ4 including PowerPoint</b>  <a href="#">There is a full outstanding lesson to accompany this.</a></p> <p><b>RS1</b>  <a href="http://www.manchestergalleries.org/ford-madox-brown/">http://www.manchestergalleries.org/ford-madox-brown/</a></p> <p><b>RS2 Role cards</b> for people in the painting.</p>	<p>Annotations</p> <p>Pupils select right answer using <i>Who Wants to Be a Millionaire</i> options on slide 9 and then create an expert caption for the picture, starting <i>This was painted by Ford Madox Ford. To start with it looks like.... but the real meaning behind it is.....</i></p>

	<p>*They learn to look for possible deeper meaning knowing that people produce images for different purposes. Here it is to glorify the work of a hard-working navy not to show what streets looked like</p> <p>*They are able to devise historically valid questions to fire at artist</p>	<p>persona of the person they have spotted and are given a card with details about the person (<b>RS2</b> provides 20 so there should be good choice). I suggest pupils work in pairs on one character between them. They create a mime of what the person is doing and the rest of the class has to guess what they are doing. Now to the more important part. Why were they included? What was the main message behind the picture?</p> <p>Looking for deeper meaning, pupils ask questions of you as teacher-in-role as Ford Madox Brown the artist using information from the Manchester galleries website; his image never happened in real life. He is manipulating the way he wants us to think about Victorian life, elevating the role of the working man.</p>	<p><b>RS3</b> Briefing notes for <b>hot seating of artist Ford Madox Brown</b></p>	
<p><b>5 Were the evacuees as happy as they were shown?</b></p>	<p>*Pupils pick out the key ideas from an animated website</p> <p>*They are able to adjust their thinking about evacuation in the light of a wider evidence base</p> <p>*They can explain why government produced images were so positive</p>	<p>Pupils look for what 4 photos of evacuees have in common - all smiling (slide 2). They are then shown 2 other examples (slide 3). All seem to show them smiling. Slide 4 then shows a government-produced photo of happy evacuees in the bath. Pupils are asked why the happy photos were printed when we know many evacuees were unhappy. Pupils should get the idea that the target audience for the photo was the mums at home and that this was a good use of propaganda to keep up morale and stop mums bringing their children backed into the towns and cities.</p>	<p><a href="#">KQ5 including PowerPoint. Outstanding lesson</a></p> <p>You will find the 2 other KSH lessons on evacuation helpful here if you have the time.</p> <p><a href="https://www.keystagehistory.co.uk/keystage-2/evacuation-enquiry-links-with-numeracy-2/">https://www.keystagehistory.co.uk/keystage-2/evacuation-enquiry-links-with-numeracy-2/</a></p>	

	<p>*Pupils use terms like morale and censorship with confidence</p> <p>*They can evaluate a website</p>	<p>Pupils then try to explain what propaganda is and attempt their own definition.</p> <p>Pupils then look at other government propaganda - this time posters produced at the time encouraging people to take in evacuees. They then look at image 5 which was rejected, i.e. not used as propaganda. Can pupils work out what was wrong with it? More positively can they think of reasons why slide 6 was preferred. They have to annotate the positive features.</p>	<p><a href="https://www.keystagehistory.co.uk/free-samples/extending-the-bbc-website-on-eric-the-evacuee/">https://www.keystagehistory.co.uk/free-samples/extending-the-bbc-website-on-eric-the-evacuee/</a></p>	<p>Annotations around slide 6 to show how the more positive image was created</p>
<p><b>6</b></p> <p><b>Did people believe all the propaganda during the Blitz?</b></p> <p><i>Photographer Fred's clever way of beating the censors</i></p>	<p>*Pupils are able to explain what we mean by propaganda, iconic censorship, and staged.</p> <p>*They can analyse photographs or newsreel films from the early 1940s to spot signs of propaganda</p> <p>*They can explain why propaganda was so important in wartime</p> <p>*They can explain what we mean by fake news.</p>	<p>Pupils are shown an iconic photograph of the Blitz from October 1940 and are asked to describe what they can see. They are then asked if they believed what they see? How could there possibly be another meaning? Why might it not be the complete truth?</p> <p>In fact, the photograph was <b>staged</b>. The image of the milkman bravely making his way through the bombed-out houses, stepping over the rubble to ensure the milk gets delivered as usual is in fact a fake. The milkman is none other than the cameraman's assistant!!</p> <p>The filmmakers wanted to show that life continued as normal, with the mess being cleared up but no dead bodies etc. But what about the censors?</p> <p>To get the bomb damage past the censors the photographer had to show that life was carrying on as usual. How</p>	<p><a href="#">KQ6 including PowerPoint</a> <a href="#">The KQ6 outstanding lesson has all the resources</a></p> <p>Also worth looking at Smart task <a href="https://www.keystagehistory.co.uk/keystage-2/smart-task-y6-pupils-play-film-detectives-to-learn-about-government-propaganda-2/">https://www.keystagehistory.co.uk/keystage-2/smart-task-y6-pupils-play-film-detectives-to-learn-about-government-propaganda-2/</a></p>	<p>Pupils write an answer to the question <b>Why was Fred Morley able to get his photographs of the Blitz past the censors?</b></p>

	*They can explain why the photograph was so important and believed, even though it was later found to be faked	did Fred Morley manage when other photographers such as that of the image shown in slide 8 failed?		
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