



# English History Music & Art



CLARENCE HOUSE

I am delighted to welcome you to this latest Summer School and I can only thank you for making the time to take part in it. The overwhelmingly positive reaction we have had from the many hundreds of teachers who have attended in previous years assures me that my Teaching Institute is meeting a real need in bringing together members of the profession to discuss the Why, the What and the How of the teaching of their subjects. To be enabled, and indeed encouraged, to stand back for a while, free from the everyday pressures of your working lives, and reflect on what you are doing is not by way of being a luxury. I hope you will agree that it is a vital aspect of continuous professional development.

With my Teaching Institute embracing such a wide range of subjects, it is now able to offer composite courses, bringing together teachers from different disciplines in varying combinations. This helps to make them aware of the connections between subjects and how the study of one helps to inform another. From my very first Summer School in 2002, English and History have been paired as subjects that both contribute to our sense of personal and national identity. Now they are linked with Art and Music, and my hope is that teachers will feel a heightened appreciation of cultural heritage to pass on to pupils; of the best that has been thought or written, or expressed in sound, paint or other media.

Knowledge feeds the understanding, and the imagination as well. Children need both if they are to lead rich and fulfilling lives, and my hope is that this course will stimulate your thoughts about educating your pupils in the fullest sense; not only helping them to succeed in their examinations, but planting the seeds of wisdom and creativity in their minds and hearts.



### Welcome from the Course Director

I am delighted to welcome you to this Prince's Teaching Institute (PTI) Summer School. Every year since the first pilot in 2002, these courses have provided an opportunity for teachers to stand back and reflect on the nature of their subjects, on what is most important in the teaching of them, and how they can improve their teaching so as to inspire the next generation of schoolchildren. The teachers themselves tell us that such opportunities are rare in their professional lives and all the more welcome for that.

In response to this evident demand, the PTI programme is constantly developing and we have responded to increasing requests from teachers and subject associations to add other disciplines. The inaugural programme in the creative arts (Liverpool, November 2012) brought the number of subjects we embrace up to eight, and last summer a ninth was added for teachers of Latin. This expansion has meant that for our Summer Schools we now combine a larger number of subjects; we hope that this will have the additional benefit of providing opportunities to make connections between different subjects and enlarge perspectives.

Our courses traditionally place an emphasis on academic content and we have, as usual, included in this year's programme a number of seminars, presentations and lectures by speakers eminent in their various fields. We hope this will enable you to discuss subject issues of this kind in depth with academics and experts. While this requires no justification in the case of English and History, in creative subjects like Music and Art it may seem a secondary consideration. However, we start from the position that knowledge and understanding of key concepts and techniques, as well as some appreciation of how they have developed historically, are necessary for a proper appreciation of works of art. They can also act as the spring from which creativity flows. Nevertheless, we have also built into the programme opportunities for practical activities.

In the workshop sessions our aim is to offer teachers a chance to discuss their work with colleagues and to explore some of the more difficult aspects of subject delivery: what parts of our subject should we be teaching and why, and what are the best ways of doing so? To ensure that these discussions do not remain just at the theoretical level, but lead to effective action in the classroom, we shall be introducing you to the PTI Schools Programme, which is designed to ensure that your departmental planning is centred on inspiration and enrichment.

At the end of every residential course we present our findings to a panel of educationalists from a variety of backgrounds. This provides an opportunity not only for them to hear what the teachers are thinking, but also for delegates from different disciplines to listen to each other and perhaps find the reassurance of common ground. We do hope that this session will generate an active debate about aspects of education in your subject that concern you, even indeed a consensus that we can then feed through to the policymakers.

The most powerful effect of the PTI courses to date has been that teachers have gone back to their schools feeling it is within their power to change their classroom approach and to put scholarship and a delight in their subjects at the heart of their teaching. For example, one teacher writes, *"This course has given me back my belief in myself and reawakened my passion for my subject. It has also taught me that I am empowered and that I can"*.

I look forward to meeting you all in Cambridge this year. We have designed a course that I am sure you will find both stimulating and challenging, and I hope you will return to your classrooms inspired to share your experiences with your pupils and your colleagues.

# “life-enhancing” “inspirational”

**COURSE BACKGROUND** The Prince of Wales’s long standing concern about the teaching of English Literature and History was the driving force behind the creation of his first Education Summer School in 2002. Its principal aim was to inspire, invigorate and empower teachers of those subjects. The evident success of the initiative led to the Summer School becoming an annual event. After five years sufficient momentum had built up to justify expansion. The Prince’s Teaching Institute came into being, and with it the Schools Programme which encouraged more challenging departmental objectives. In succeeding years additional subject streams were created: Science in 2007, Geography a year later, Mathematics in 2009, Modern Foreign Languages in 2011, and Music and Art in 2012. In summer 2013 Latin was added to the language stream, marking the PTI’s first engagement with the world of classical antiquity.

**KNOWLEDGE AND SKILLS** Now in their twelfth year, these short but intensive courses have provided teachers from all over the country with, to use their words, “*life-enhancing*” and “*inspirational*” opportunities to discuss their subjects with professional colleagues, leading academics, and those concerned with directing national education policy. The discussions in previous Summer Schools and Residentials focused on the educational importance of particular subjects: the aspects of them that could or should be taught at different levels, and the best ways for teachers to meet the challenge of doing so effectively.

One of the abiding tensions in education is that between the teaching of knowledge and the teaching of skills. Employers tend to stress the importance of acquiring skills and competences, whereas academics are often more interested in the transmission of knowledge. There is of course a balance to be struck and the two should be complementary. The exact balancing point is likely to vary according to particular circumstances and conditions.

The PTI considers subject knowledge to be of fundamental importance. Skills cannot be taught in a vacuum, and without knowledge there can be no understanding of the concepts which are the building blocks of mental development. Furthermore, we are part of a cultural continuum. Each generation has to build upon what has been learnt, achieved and handed down by previous generations.

This view of education is reflected in the revised framework of the National Curriculum, published last year. Its principal aim is stated thus: “*The National Curriculum provides pupils with an introduction to the essential knowledge that they need to be educated citizens. It introduces pupils to the best that has been thought and said; and helps engender an appreciation of human creativity and achievement.*”

**MUSIC AND ART** In the case of the creative arts there is an additional dimension to the problem of balance. The study of Art and Music encompasses not just learning about the subjects but also doing them: acquiring not only a critical understanding but also the specific skills needed to play or compose a piece of music, to draw, to paint a picture or model a sculpture. Does this make them an exception to the general rule? Does it mean that criteria different from those in other subjects should be applied to the creative arts in determining the balance between theory and practice?

This is the kind of fundamental question that teachers of the creative arts have to find ways of resolving in their everyday working lives, but might welcome the opportunity to discuss in greater depth and in a larger forum such as this course offers.

**CURRICULAR DEBATE** A major independent review of cultural education commissioned by the government and published in February 2012 made the case for ensuring that *“all children and young people in England, no matter what their background, circumstances or location, receive the highest quality Cultural Education, both in school and out of school”*. It argued that *“schools remain the single most important place where children learn about Cultural Education”*. The government responded in July 2013 with a national plan, setting out a framework of provision on which schools can draw and confirming its aim to provide all pupils with the opportunity to benefit from our rich cultural heritage. This embraces opportunities not only for music making and art or design, but also for museum visits and studies of local history, for poetry competitions and the production of Shakespeare’s plays.

Encouraging as all that sounds, it has to be set against a reshaping of the National Curriculum that attaches greater importance to traditional academic disciplines. Yet there is strong evidence to indicate the effectiveness of subjects like Art and Music in stimulating imaginativeness, problem-solving, independent thinking and creativity. All these are attributes crucial in nurturing not only personal development but also the skills and mindset needed to keep up with rapidly changing technologies and economic structures. Furthermore the study of History and Literature helps to develop powers of critical analysis and the handling of complex ideas, and is crucial to our understanding of personal and national identity. There is nothing to suggest that any of these subjects should be relegated to second division status.

The revised framework of the National Curriculum may now be in place, but this does not mean the end of curricular debate for the time being. Teachers will still want to discuss the best ways of delivering their subjects. The framework document reminds us in its second stated aim that *“The National Curriculum is just one element in the education of every child. There is time and space...to range beyond the National Curriculum specifications”*. This is an important educational principle, but how are these spaces to be filled?





**EXAMINATION AND ASSESSMENT** Examination and assessment are essential elements in any formal process of education, and they should also encourage good learning. However, there has been a widespread and strongly held belief amongst teachers who have attended previous PTI Summer Schools that there should be more incentive for teachers to try to develop in their pupils a full appreciation of the richness of their subject and a closer correlation between the aspirational value of that subject and the way it is examined. Teachers should never feel they have to inhibit their teaching because of testing requirements. This is especially important in creative subjects, whose study involves a personal journey through different modes of expression to realise a particular vision. Experimentation and imagination are key elements in this process, as are collaboration and teamwork. How these things can be fairly and properly assessed needs careful debate, even if there is no easy solution.

There seems to be little doubt that the combination of league tables and commercially competing exam boards has tended to encourage teaching to the test and the choosing of topics that are perceived as easier. While this may have been aimed at improving test results, it will have had a distorting effect on the education of some children, leaving them unprepared for higher education and employment.

Finding the right solution to this problem is a major challenge. The withdrawal of proposals to replace GCSEs in core subjects with a new English Baccalaureate Certificate leaves the debate very much open, as does the decision last year to abandon, at least for the time being, the idea of having uniform examinations in each subject rather than a choice of different boards. The Chairman of the Parliamentary Education Select Committee has, quite properly, said that “*no sensible reform of assessment can take place without clarity as to what is to be taught*”. In other words, curricular reform must be agreed before decisions about examination can be made. That is an encouragement to our delegates here to consider the two things together.



A close-up photograph of two young women with long brown hair, smiling and looking at each other. The woman on the right is wearing a red top, and the woman on the left is wearing a pink top. They are both smiling broadly, showing their teeth. The background is blurred.

## OUR AIMS

The Prince's Teaching Institute believes that all pupils, irrespective of background or ability, are entitled to a rich, subject-based curriculum taught with rigour and passion. Established in 2006, the PTI grew out of The Prince of Wales Education Summer Schools which, every year since 2002, have provided the opportunity for teachers to come together to debate, and where necessary challenge, approaches to teaching their subject. Our aims are to:

- Promote the idea that subject knowledge, subject rigour and the enthusiasm for communicating them are essential requirements for effective teaching to children of all abilities.
- Create an inspirational forum for teachers, enabling them to step away from the classroom and rediscover their love of their subject.
- Promote and provide subject-based Continuing Professional Development for teachers.
- Encourage and inspire teachers by demonstrating good use of academic rigour and challenge in the classroom.
- Create stronger links between academic departments in schools and universities.
- Promote and enable a more constructive dialogue between teachers and government educational agencies on issues relating to curriculum development, assessment and training.
- Promote the establishment of a national body, independent of government, that will enhance effective subject teaching and uphold teachers' professional standards.

The Prince's Teaching Institute brings together teachers and leading academics with a view to encouraging rigorous and challenging subject teaching in all schools for children of all abilities. We demonstrate how children can be inspired, and consequently achieve higher standards, by teaching that goes beyond the constraints of exam syllabuses and by rich subject provision that incorporates extra-curricular activities. We also provide an additional pathway of communication between teachers, higher education and government agencies.

# The AIMS *and* OBJECTIVES of the course

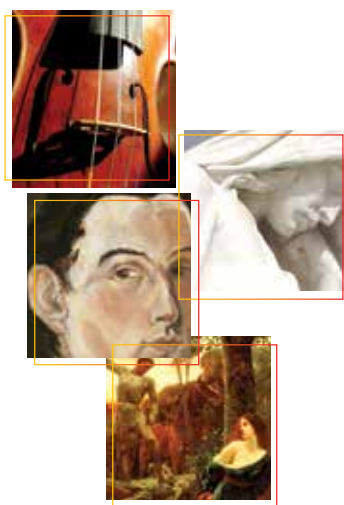
## THE AIMS

### ART and MUSIC

- To reaffirm the value of the arts through a knowledge and understanding of historical and contemporary concepts and practices.
- To nurture teaching which engenders creative curiosity and aesthetic appreciation.
- To re-inspire the teacher as a creative practitioner with the confidence to work with students towards a diverse range of practical outcomes and compositional processes.

### ENGLISH and HISTORY

- To ensure continued debate about the importance of studying English Literature and History, their integrity as subjects and their place within the curriculum.
- To develop subject expertise and facilitate the sharing of good practice in the teaching of English Literature and History.
- To highlight the value of English Literature in developing the linguistic range, understanding, and confidence of pupils; to highlight the value of History in giving them a better understanding of the UK in a global context, and of their own place within it.
- To develop in teachers the confidence to introduce pupils, whatever their background or ability, to challenging texts and materials, as well as difficult problems that promote interest in the subject, intellectual independence and critical thinking.





# THE OBJECTIVES

To consider further questions of educational principle and practice such as:

## ART

- Why we teach Art: its contribution to intellectual as well as visual acuity.
- What role art partnerships and artist residencies play in evolving our practice.
- What place critical awareness has in Art teaching.
- How we can re-invigorate our approach to teaching to create dynamic and memorable classroom experiences.
- How learning in the arts prepares students for today's society by developing important skills such as problem-solving.
- How we as Art teachers can challenge ourselves to deliver the best practice possible.
- How we can foster excellent practice in the teaching of Art and Design, through a continual renewal of teachers' passion for the subject and a re-enchantment with the education process.

## ENGLISH

- What the literary tradition is and whether it is important to try to define it; how we can give pupils a sense of this tradition.
- What kinds of literary texts pupils should have studied at each of the Key Stages.
- How teachers can best teach the 'big' novels.
- What kinds of teaching are most likely to develop in pupils a capacity for independent critical thinking combined with intellectual rigour.
- What the best ways of approaching the teaching of difficult texts are, in order to make them enjoyable and rewarding for all pupils, whatever their background or ability.
- What the relationship of English Literature is to individual identity and, beyond that, to national identity.

## HISTORY

- How we can make a broad and deep study of History engaging, rewarding and inspiring for all young people, whatever their ability.
- What the best ways are of approaching the teaching and learning of thematic history covering a long period of time, such as the story of democracy.
- What kinds of teaching are most likely to develop in pupils a capacity for independent critical thinking combined with intellectual rigour.
- How we can help pupils to develop a sense of the big picture in history, while retaining the rigour of history in depth.
- What role, if any, school History should play in developing individual and national identity and a sense of shared values; what role, if any, school History should play in public commemoration.

## MUSIC

- What music contributes to education in the wider sense.
- What repertoires and genres we should teach and how we can give students a sense of historical progression in the subject.
- What aspects of music should be taught at different Key Stages.
- What the most effective ways are to encourage curiosity and lasting interest of young people in music.
- How the core activities of listening, performing and composing should be balanced in the curriculum.
- Which teaching strategies inspire, excite and are most effective.
- How learning an instrument contributes to students' greater understanding of music.
- How technology can assist us in providing more stimulating ways of communicating the theoretical and academic side of the subject.
- How we can best integrate instrumental music tutors into a school's provision.

# Schedule Monday 23rd June

TIME	ENGLISH	HISTORY
0900-1000	<b>Registration</b>	
1000-1025	Course Welcome by <b>Bernice McCabe</b> , Course Director	
1025-1140	<b>Keynote</b> <b>Kazuo Ishiguro OBE</b> in conversation with <b>Dr Mark Wormald</b>	<b>Keynote</b> <b>Dr Tristram Hunt MP</b> <i>Why the Industrial Revolution matters</i>
1140-1200	Refreshment break	
1200-1240	<b>Pupil Panel for English and History</b>	
1240-1340	Lunch	
1340-1440	<b>Group Workshop</b> <i>Why we love our subject and the new challenges</i>	<b>Group Workshop</b> <i>Why History matters</i>
1440-1540	<b>Lecture</b> <b>Dr Gavin Alexander</b> <i>A poetics of conflict</i>	<b>Lecture</b> <b>Professor Christine Carpenter</b> <i>The growth of liberty in medieval England</i>
1540-1600	Refreshment break	
1600-1700	<b>Lecture</b> <b>Professor Helen Cooper</b> <i>The romance of violence</i>	<b>Lecture</b> <b>Dr David Smith</b> <i>Politics and governance in the Interregnum</i>
1700-1800	<b>Group Workshop</b> <i>Sharing good practice</i>	<b>Group Workshop</b> <i>Critical thinking and independent learning for the knowledge curriculum</i>
1800-1930	Break	
1930-2200	<b>Reception and Dinner</b> After dinner talk <b>Graham Sheffield CBE</b>	



MUSIC	ART	TIME
<b>Registration</b>		0900-1000
Course Welcome by <b>Bernice McCabe</b> , Course Director		1000-1025
<b>Keynote</b> <b>Howard Goodall CBE</b> <i>Here, there and everywhere:  Music and young people</i>	<b>Keynote</b> <b>Martin Clayton</b> <i>The Highest Common Denominator:  Bringing art to people</i>	1025-1140
Refreshment break		1140-1200
<b>Pupil Panel for Music and Art</b>		1200-1240
Lunch		1240-1340
<b>Lecture</b> <b>Professor John Rink</b> <i>Chopin's afterthoughts</i>	<b>Group Workshop</b> <i>Sharing good practice</i>	1340-1440
<b>Group Workshop</b> <i>Sharing good practice</i>	<b>Lecture</b> <b>Thomas Newbolt</b> <i>Drawing into painting</i>	1440-1540
Refreshment break	<b>1540-1640</b> <b>Group Workshop</b> <i>Why do we teach Art?</i>	1540-1600
<b>Lecture and seminar</b> <b>Dr Griff Rollefson</b> <i>Hip Hop and the African American  musical archive</i>	<b>1640-1845</b> Kettle's Yard visit	1600-1700
<b>Group Workshop:</b> <i>Why do we teach?</i>		1700-1800
Break	<b>1900 Break</b>	1800-1930
<b>Reception and Dinner</b> After dinner talk <b>Graham Sheffield CBE</b>		1930-2200



# Schedule Tuesday 24th June

TIME	ENGLISH	HISTORY
0900-0930	School's Programme Overview	
0930-1030	<b>Lecture</b> <b>Dr Robert Macfarlane</b> <i>Life in ruins</i>	<b>Lecture</b> <b>Professor Philip Williamson</b> <i>British democratic leadership in the age of the dictators</i>
1030-1130	<b>Choice of seminar</b> <b>Dr Robert Macfarlane</b> <i>Landscape of war</i>  <b>Dr Kate Kennedy</b> <i>Ivor Gurney: First war poet</i>	<b>Choice of seminar</b> <b>Dr Ben Griffin</b> <i>Women, gender and democracy in modern Britain</i>  <b>Dr Geraint Thomas</b> <i>People's experience of democracy in the 20th century</i>
1130-1145	Refreshment break	
1145-1245	<b>Group workshop</b> <i>Sharing development objectives</i>	<b>Group workshop</b> <i>Teaching the Big Picture</i>
1245-1330	Lunch	<b>1245-1315</b> <b>Group workshop</b> <i>Reflecting on the First World War</i>
1330-1600	<b>Workshop</b> The Royal Shakespeare Company <i>Macbeth</i>	<b>1315-1415</b> Lunch
		<b>1415-1515</b> <b>Lecture</b> <b>Professor Sir Hew Strachan</b> <i>The First World War: 100 years on</i>
	<b>1545-1600</b> Refreshment break	
1600-1700	<b>Lecture</b> <b>Dr Hester Lee-Jeffries</b> <i>Shakespeare and war and peace</i>	<b>1530-1700</b> <b>Lecture</b> <b>Andrew Robertshaw</b> <i>The Great War in colour: The Western Front as experienced not imagined</i>
1700-1800	<b>Choice of seminar</b> <b>Dr Hester Lee-Jeffries</b> <i>Shakespeare, war and gender</i>  <b>Dr Raphael Lyne</b> <i>Wars at the forefront, war at the margin</i>	<b>Group Workshop</b> <i>Sharing development objectives</i>
1800-1930	Break	
1930-2200	<b>Reception and Dinner</b> Performance by Music delegates; after dinner talk <b>Jeremy Irons</b>	



MUSIC	ART	TIME
School's Programme Overview		0900-0930
<b>Lecture</b> <b>Dr Daniel Grimley</b> <i>Sounds from Flanders Fields: Pastoralism, English music and the Great War.</i>	<b>Choice of lecture</b> <b>Eleanor Nairne</b> <i>The Artangel Collection: Specificity beyond site</i> <b>Nicola Triscott</b> <i>Art and Science: A vital, creative synergy</i>	0930-1030
<b>Lecture</b> <b>Ivan Hewett</b> <i>What's new in new music</i>	<b>Lecture</b> <b>Linda Smith</b> <i>What did Duchamp ever do for me? How to convince your students that modern sculpture is not boring</i>	1030-1130
Refreshment break		1130-1145
<b>Group workshop:</b> <i>What do we teach?</i>	<b>Group workshop</b> <i>What do we teach?</i>	1145-1245
Lunch		1245-1330
<b>1330-1415</b> <b>Recital</b> <b>Candide Quartet</b> <i>Haydn Op.20 no.4 in D major</i> <b>Caroline Shaw</b> <i>Entrance</i> <b>Britten</b> <i>Three Divertimento</i> <b>1415-1445</b> Post recital discussion with young scholars	<b>1330-1615</b> The Fitzwilliam Museum visit <b>Dr David Oldfield</b> <i>Religion, myth and allegory: 16th-17th century Italian paintings in The Fitzwilliam Museum</i> <b>Dr Alyce Mahon</b> <i>Modern art and Modernism</i>	1330-1600
<b>1445-1545</b> <b>Group Workshop</b> <i>Sharing development objectives</i>		1600-1700
<b>1545-1600</b> Refreshment break	<b>1615-1700</b> Refreshment break	
<b>1600-1800</b> <b>Practical workshop</b> <b>James Slimings</b> <i>Building a vocal ensemble</i>	<b>Group Workshop</b> <i>Sharing development objectives</i>	1700-1800
Break		1800-1930
<b>Reception and Dinner</b> Performance by Music delegates; after dinner talk <b>Jeremy Irons</b>		1930-2200

# Schedule Wednesday 25th June

TIME	ENGLISH	HISTORY
0900-1100	<b>Workshop</b> <b>First Story</b> <i>Creative writing</i>	<b>Workshop</b> <b>Dr James Harris</b> <i>Totalitarianism in the 20th century</i>
1100-1130	Refreshment break	
1130-1230	<b>Group workshop</b> <i>Finalising objectives and next steps</i>	<b>1130-1200</b> <b>Workshop</b> <b>Dr James Harris</b> <i>Totalitarianism in the 20th century (continued)</i>
		<b>1200-1230</b> <b>Group workshop</b> <i>History plenary</i>
1230-1330	Lunch	
1330-1500	<b>Report back on key themes</b> <i>Plenary discussion with panel of educationalists</i>	
1500	Evaluations and depart	



MUSIC	ART	TIME
<b>0900-0945</b> <b>Lecture</b> <b>Lucy Lowe</b> <i>The musical landscape</i>	<b>Workshop</b> <b>The Prince's Drawing School</b> <b>Sam Marshall and Richard Burton</b>	0900-1100
<b>0945-1230</b> <b>Workshop</b> <b>Howard Moody</b> <i>Improvisation and composition</i>		
Refreshment break		1100-1130
<b>Workshop</b> <b>Howard Moody</b> <i>Improvisation and composition (continued)</i>	<b>Group workshop</b> <i>Art plenary</i>	1130-1230
Lunch		1230-1330
<b>Report back on key themes</b> <i>Plenary discussion with panel of educationalists</i>		1330-1500
Evaluations and depart		1500



## OUR GUEST SPEAKERS

### Keynote Speakers

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#### English



**Kazuo Ishiguro OBE** was born in Nagasaki, Japan, in 1954 and came to Britain at the age of five. He is the author of six novels, including: *The Remains of the Day* (1989, winner of the Booker Prize), *When We Were Orphans* (2000, shortlisted for the Booker Prize) and *Never Let Me Go* (2005, Corine Internationaler Buchpreis, Serono Literary Prize, Casino de Santiago European Novel Award, shortlisted for the Man Booker Prize). His new novel, *The Buried Giant*, will be published in spring 2015. Kazuo Ishiguro's work has been translated into over 40 languages, and *The Remains of the Day* and *Never Let Me Go* have also been adapted into major films. In 1995 he received an OBE for Services to Literature, and in 1998 the French decoration of Chevalier de L'Ordre des Arts et des Lettres. He lives in London with his wife and daughter.

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#### History



**Dr Tristram Hunt MP** is Member of Parliament (Labour) for Stoke-on-Trent Central, and Senior Lecturer in Modern British History at Queen Mary, University of London. He was appointed Shadow Secretary of State for Education in October 2013. He took a First Class degree in History from the University of Cambridge (1995), before serving as an Exchange Fellow at the University of Chicago (1996), and returning to Cambridge to complete his doctoral thesis on Victorian Civic Pride (2000). Between 2001 and 2010, Dr Hunt combined his post as lecturer in History at Queen Mary with work as a history broadcaster, presenting over fifteen radio and television programmes for the BBC and Channel 4. In addition to making regular contributions to *The Guardian* and *The Observer*, he is also the author of *The English Civil War: At First Hand* (2002), *Building Jerusalem: The Rise and Fall of the Victorian City* (2004), and the award-winning biography, *The Frock-Coated Communist: The Revolutionary Life of Friedrich Engels* (2009). During this period, Dr Hunt also served as a trustee of the National Heritage Memorial Fund, the Heritage Lottery Fund, and the Centre for Cities think-tank.

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#### Music



**Howard Goodall CBE** is an award-winning composer of choral music, stage musicals, film and TV scores and a well known TV and radio broadcaster. His best-known TV and film themes and scores include *Blackadder*, *Red Dwarf*, *Q.I.*, *Mr Bean* and *The Vicar of Dibley*, and his score for the HBO film *Into the Storm* won him an EMMY Award for Original Dramatic Score in 2009. In the theatre his musicals have won many international awards, and he was musically responsible for Rowan Atkinson's memorable performance at the Opening Ceremony of the 2012 London Olympics. For the past 15 years he has written and presented his own TV documentary series on the theory and history of music. He hosts his own weekly show, *Saturday Night at the Movies*, on Classic FM, for whom he is also currently Composer-in-Residence. He is recipient of the Sir Charles Grove/Making Music Prize for Outstanding Contribution to British Music, the Naomi Sargant Memorial Award for Outstanding Contribution to Education in Broadcasting, the MIA/Classic FM Award for Outstanding Contribution to Music Education and in January 2011 he was appointed CBE in the Queen's New Year's Honours for Services to Music Education.

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#### Art



**Martin Clayton** was born and brought up in Yorkshire, and studied Natural Sciences and then History of Art at Christ's College, University of Cambridge. Since graduating in 1990 he has worked in the Print Room of the Royal Library at Windsor Castle, and since 2013 as Head of Prints and Drawings for Royal Collection Trust. In that time he has curated many exhibitions of the drawings in the Royal Collection, ranging from Leonardo da Vinci and Raphael, through Poussin and Canaletto, to Victorian watercolours and contemporary British art.



# After Dinner Speakers

## Monday



**Graham Sheffield CBE** is Director of Arts for the British Council, leading global arts policy and programmes across the Council's 110 country operation. He is currently driving a major uplift in the arts programme, which will include a comprehensive cultural skills offer, a full digital programme and investment into Creative Economy initiatives. From 1995-2010 Graham was Artistic Director of the Barbican Centre in London. Under his directorship, the Barbican became one of the most innovative, dynamic and respected centres in the arts world.

Graham graduated in Music from The University of Edinburgh and worked as a Radio 3 producer at the BBC for 12 years. He has been Chair of the Royal Philharmonic Society, CEO of the West Kowloon Cultural District, Hong Kong, Chair of the International Society of Performing Arts and a council member of Arts Council England. In 2014 Graham takes up a new role as Chair of the UK's largest music charity, Help Musicians UK. He was awarded a CBE in 2010 for services to the arts and was made Chevalier de l'ordre des Arts et des Lettres by the French government in 2005. He is an honorary Doctor of Arts at City University.

## Tuesday



**Jeremy Irons** won the Academy Award for Best Actor for his performance as Claus von Bulow in *Reversal of Fortune*. He is also a Golden Globe Award, Primetime Emmy Award, Tony Award, and SAG Award winner. He recently finished filming Series Three of *The Borgias*, in which he plays Rodrigo Borgia, and his recent film *Night Train to Lisbon* was released last year.

After receiving classical training at the Bristol Old Vic Theatre School, Irons began his acting career on stage, and has since appeared in many London theatre productions. He made his Broadway debut in 1984 in Sir Tom Stoppard's *The Real Thing* and has appeared in London in the National Theatre's *Never so Good* and in the Royal Shakespeare Company's *The Gods Weep*. Other career highlights include starring opposite Meryl Streep in *The French Lieutenant's Woman*, starring opposite Bruce Willis in *Die Hard: With a Vengeance*, and providing the voice of the evil lion Scar in Disney's *The Lion King*.

Jeremy Irons is an Ambassador for The Prince's Teaching Institute and The Prince's Foundation for Children and the Arts. He was nominated Goodwill Ambassador of the Food and Agriculture Organisation of the United Nations in 2011 and is a patron of Evidence for Development, a charity that aims to increase the effectiveness of international development aid.



## Panellists



**Dr John Wm Stephens** joined the National College as Director for School Improvement in 2012. He is now leading on teaching schools and system leadership in the National College for Teaching and Leadership. He previously worked as a teacher and headteacher in Leicestershire and the North West, and led on school improvement in a local authority. Throughout his career, Dr Stephens has engaged in research into pedagogy, inclusion and leadership. He is a trustee of two charities working in support of people with disabilities and he has a regional role in safeguarding for a national charity. He has been a school governor for twenty years, ten of them as chair.



**Mark Dawe** was appointed Chief Executive of Oxford, Cambridge and RSA Examinations (OCR) in 2010. He is currently a governor of Sawston Village College and vice chair of Stapleford Community Primary School. Previously he has been a corporation member of Lewisham College. He was Principal and Chief Executive of Oaklands College in Hertfordshire. He has a wealth of experience across a broad spectrum in the education field. Prior to his role at Oaklands College, he was Deputy Director, FE Strategy at the Department of Education and Skills having joined as Deputy Director, Adult Basic Skills Strategy Unit in 2003. After qualifying as a Chartered Accountant, he joined Canterbury College, becoming Head of Corporate Services in 1994. In 2000, he helped set up eGS, an e-procurement provider to the public sector.



**Sean Harford** is one of Her Majesty's Inspectors (HMI) and is Ofsted's Regional Director for the East of England and National Director for Initial Teacher Education. Prior to joining Ofsted as HMI in 2003, he held teaching and senior management posts in maintained secondary schools. He has also been the associate adviser for Science for a local authority. He has led section 5 inspections of schools in the primary and secondary phases, also specialising in the monitoring of schools in categories of concern.

# Keeping in Touch

**Schools Programme** As you have attended this Summer School, your department is eligible to join The Prince's Teaching Institute Schools Programme. The Schools Programme is a membership scheme that gives you the opportunity to stay in touch with teachers you have met and allows you to continue to promote the spirit of the Summer School once back at school. Members share ideas and projects that enhance their department's subject provision, and meet every year to share experiences and devise further ideas.

Membership gives all members of your department access to the resources of the Staffroom area of the PTI website, discounts on Continuing Professional Development courses and, after a year, the opportunity to use the PTI Mark on your school's stationery and website (above). Membership is obtained by discussing and agreeing your departmental objectives with your Summer School Teacher Leader, and requires the agreement of your school's head and chair of governors.

For further details please talk to any member of the PTI team at the Summer School, or email Alice Arkwright:  
[alice.arkwright@princes-ti.org.uk](mailto:alice.arkwright@princes-ti.org.uk)

**Continuing Professional Development** The Prince's Teaching Institute provides one-day subject-based Continuing Professional Development courses. Combining academic lectures and teacher workshops, the courses are similar to a day of the Summer School, but are usually focused on a particular area of the curriculum. The days are devised and led by practising teachers, and the PTI office provides all logistical support, including inviting guest speakers.

Past speakers have included Lord Peter Hennessy, Terry Jones, Sir Tom Stoppard, Jeremy Paxman, Jools Holland, Wendy Cope, and Professor Gary Sheffield. Details of forthcoming events can be found at:  
[www.princes-ti.org.uk/events](http://www.princes-ti.org.uk/events)

We welcome offers to run CPD events. If you are interested, please email Sarah Darrall Shaw:  
[sarah.darrallshaw@princes-ti.org.uk](mailto:sarah.darrallshaw@princes-ti.org.uk) or Guy Norton: [guy.norton@princes-ti.org.uk](mailto:guy.norton@princes-ti.org.uk)

## Website

The public pages of [www.princes-ti.org.uk](http://www.princes-ti.org.uk) contain details of all of our activities and events. Membership of the Schools Programme allows you to access the Staffroom area of the website and its expanding library of resources. As well as the opportunity to listen again to many of the lectures from this Summer School, you will be able to hear podcasts of speakers from previous PTI events, and access a wealth of presentation materials and teaching resources. Should your department join the PTI Schools Programme, all members of your department will gain access to these resources.

[www.princes-ti.org.uk](http://www.princes-ti.org.uk)









# Thank you to all our donors

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## BERNICE MCCABE Course Director

Headmistress, North London Collegiate School, and  
Co-Director, The Prince's Teaching Institute

A Head for over 20 years, Bernice McCabe studied English at Bristol University and has an MBA. She taught for 16 years in mixed comprehensives in Bristol and London, including 5 years as Head of English and 4 years as Deputy Head of The Heathland School, London Borough of Hounslow. Since 1990 she has been a Headmistress: for 7 years of Chelmsford County High School, a maintained grammar school, and since 1997 of North London Collegiate School, a 4-18 independent school, which opened its first overseas campus on the island of Jeju in South Korea in September 2011.

She has served on national education committees in the maintained and independent sectors. Since 2010 she has been a member of the National Curriculum Review Advisory Committee and in February 2013 she was appointed as an Expert Advisor for the London Schools Excellence Fund, set up by the Mayor of London to promote excellent teaching and help tackle underperformance in London maintained schools.

In 2002 she directed the first Prince of Wales Education Summer School. In 2006 the annual Summer Schools grew into The Prince's Teaching Institute which she now Co-Directs.

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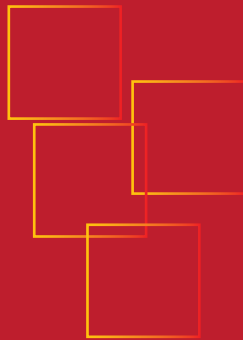
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English • History • Music • Art  
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