

# DETAILED NOTES

The Pupils' Book is divided into two sections. Section 1 is a detailed examination of Oliver Cromwell's life and actions, through which we also view the causes and consequences of the Civil War. The big summative task for Section 1 is to write a biography of Cromwell – this can either be built up en route (using Worksheets 23–27) or can be tackled in one go at the end of Section 1.

The short Section 2 places Cromwell and the Civil War in the wider context of the development of parliamentary democracy in Britain.

## ◆ Section 1

### Introduction

- ◆ Pupils' Book pages iv–5
- ◆ Worksheets 1–5B

Pages iv and 1 form more than a title page – the Discuss box also helps set up the 'Hero or Villain' enquiry for the whole book. It should generate plenty of questions.

The Cromwell quiz (page 2) is supported by **Worksheet 1**. If possible use it before pupils have read page 3 of the textbook so they don't know the pattern to the answers. Emphasise to pupils they are guessing what they think Cromwell did – not what they would have done!

Activity B (page 3) is supported by **Worksheet 2**. Pupils record their hypothesis at the top and then add evidence to this sheet as they work through the book. They may find this easy or they may need a lot of support. One form of support we have provided for this running task is at the end of the first three units. Worksheets 9, 13 and 18 give possible evidence in a cut and sort format. Pupils can either copy the statements on to the scales or paste them on to an enlarged version. You could turn this into a whole-class activity with a big set of scales on the wall to which these sorted cards could be stuck. The combined worksheets will generate a lot of evidence and plenty of opportunities for class discussion, so a large format set of scales is preferable. For Units 1.4 and 1.5, where the evidence is more accessible, there is no equivalent worksheet, but see notes on Units 1.4 and 1.5 below.

**Worksheet 3** is a possible homework – pupils use a questionnaire to find out what their family or friends know about and think of Cromwell.

**Worksheet 4** uses the 1970s film *Cromwell* to help you set up your enquiry either before the Cromwell quiz (page 2 of the Pupils' Book) or afterwards, alongside the first Cromwell Close-Ups (pages 4–5). The film is available on video. We use the opening sequences (the first 12 minutes) of the film to help pupils begin to form their own impression of Cromwell.

The times of the scenes are:

- Scene 1: starts 0.00 min; lasts 40 seconds
- Scene 2: starts 0.40 min; lasts 2 minutes 6 seconds
- Scene 3: starts 2.46 min; lasts 5 minutes 8 seconds
- Scene 4: starts 7.54 min; lasts 1 minute 43 seconds
- Scene 5: starts 9.37 min; lasts 2 minutes 19 seconds.

This film is a very useful teaching resource. It shows Cromwell as a troubled but principled man who was moody, introverted and often violent. But take care: some parts of the film, for example the scene where Cromwell is one of the five MPs Charles tried to arrest in 1642, are entirely fictional. You can make a virtue of this by emphasising to pupils that, as with any other interpretation, they should test it against other evidence rather than take it at face value. The scenes used in Worksheet 4 are also largely fictional. They are set in 1640 when Cromwell was an obscure, unimportant figure and the final scene in which Cromwell smashes up crucifixes and candlesticks is almost certainly false, although it does help make an entirely true point – he hated Catholicism.

### Introducing the biography task (pages 4–5)

One big decision you need to make at the start is whether pupils write their biography en route, at the end or not at all. See notes on Unit 1.7 for the advantages and disadvantages of each writing approach.

If pupils are writing their biography as they go through the units then you need to spend some time discussing Worksheets 23 and 24 at this point. You should then introduce each of the Worksheet 25 writing frames as pupils progress through the book. See below for discussion of these sheets. Worksheets 25A–G are downloadable as Word files, and Worksheet 28 as a PDF file, from the SHP website ([www.tasc.ac.uk/shp](http://www.tasc.ac.uk/shp)).

If you are writing your biography at the end then the key tasks to enable this are a) the Hero or Villain scales; b) the word bank; and c) the timeline. Pages 4–5 set up two of those tasks while the first was already set up by Activity B on page 3.

Activity 2, the word bank, will be particularly useful in supporting pupils' biographical writing. You may have your own favoured strategies for making dynamic word banks – cards on walls is a good one – but if you don't, **Worksheet 5A** gives a sample recording sheet. Make sure this word bank contains more than just adjectives. It should include similes (and metaphors) that will add life to the writing. It may include other people's descriptions of Cromwell. See also notes on an 'action bank' below.

Activity 3, the timeline, will be useful for two reasons:

- It will help pupils to maintain a chronological structure in their biography. They could include their completed timeline in their biography. But a class timeline, on the wall, will also be useful. There is an occasional reminder about these ongoing tasks (e.g. on page 7) but after that it is mostly up to you!

- b) If you are doing the biography writing you could consider the timeline as an ‘action bank’ to mirror the ‘word bank’ introduced in Activity 2. A biographer focuses on what their character did. The subject’s own actions should be allowed to speak for themselves without the biographer’s adjectives intruding too much. A bank of actions related to each unit is as useful as the word bank.

If you are not writing a biography at all you simply follow the Pupils’ Book guidance through Units 1.1–1.6. Each unit works independently, in its own right and has its own task. You need to leave out Unit 1.7.

**Worksheet 5B** provides a copy of the timeline in the Pupils’ Book that pupils can add to as they work through each unit.

### Unit 1.1 Why did Cromwell go to war?

- ◆ Pupils’ Book pages 6–17
- ◆ Worksheets 6–9

This unit covers Cromwell’s early life and the events which led to the outbreak of Civil War in 1642. The Activity on page 6 explains the structure of this unit clearly. Each spread contributes answers to one or more of the interviewer’s questions about the period up to 1640. (There is a second similar task for the period 1640–1642 on page 15.)

It is best if the interview is done as oral work on tape or video so we hope your classroom set-up and your technology allow for it. Alternatively it can be enacted by pupils in the classroom or completed as written work.

Pupils who are going to tape their interviews should be making notes related to each question – not writing full answers for Cromwell – but to make sure pupils are getting the idea you could get them to write a full answer for one of the early questions.

Question 4 on page 7 is referring to the anachronism implicit in the task of a modern media reporter being present at the opening of Parliament hundreds of years before the invention of electricity, the tape recorder, the microphone, the mass media, etc. – just in case any of your pupils are in any doubt!

Barry Coward, one of the best academic experts on this period, says it is essential to understand how important religion was in this period. So pages 8–11 focus on seventeenth-century religious beliefs. The more time you spend explaining their importance, the more everything else in this book will make sense. **Worksheet 6** further supports pupils’ understanding of Cromwell’s religious beliefs and motivation, especially his anti-Catholicism.

In order to understand the tensions described on pages 12–13, pupils also need to understand the way the country was governed – why the king mattered so much. If they have studied *King John* in this series they will have been well prepared. **Worksheet 7** provides a copy of the grid in Activity question 1 for pupils to complete.

Pupils should now tape record or video their first interview before they proceed to look at what actually happened in 1640 (page 14). They could work in pairs – one playing the interviewer, one playing Cromwell.

In Activity B on page 15, the 1642 interview should follow the same model as the previous interview, using pages 16–17, but should be speedier than the first.

Here is a possible homework. Use **Worksheet 8** to review Cromwell’s life up to 1642. **Add in the date 1642, age 43 and pages 6–15 before copying.** It will help underline the important biographical point (made in the Cromwell Close-up on page 15) that although we are focusing a lot on Cromwell, at this stage he was not yet a famous or important person. Pupils should fill in the shaded section as independent assessors. The same form can then be used again after Units 1.2, 1.3 or 1.4 to show the changes. It would also be useful on pages 46–47 (which examine Cromwell’s importance in history head on). Each time, customise the form with suitable dates.

**Worksheet 9** supports the Activity on page 17, providing the first set of data for the Hero or Villain scales.

### Unit 1.2 Cromwell: the hero of the Civil War?

- ◆ Pupils’ Book pages 18–27
- ◆ Worksheets 10–13

**Worksheet 10** provides a copy of the story strip on pages 18–19 for pupils to add their captions. Pupils will need to be prompted to add frames as they work through pages 20–26.

In case you are wondering about our choice of battles in Activity A on page 22: Hastings was covered in *The Norman Conquest*; Agincourt in *King John*.

When you study the material on pages 22 and 23, discuss with pupils the usefulness of re-enactment groups for finding out about the English Civil War. See box on page 20 of this TRB for more details on re-enactments.

**Worksheet 11** supports Activity question 1 on page 25, providing more structure for pupils’ conclusions.

**Worksheet 12** supports Activity B on page 26.

**Worksheet 13** supports Activity C on page 27, providing more data for the scales.

### Unit 1.3 A bloody murderer?

- ◆ Pupils’ Book pages 28–37
- ◆ Worksheets 14–19

Now you have to make some important choices. There are three investigations in this unit: 1 The execution of Charles I; 2 The defeat of the Levellers; and 3 The massacre of Irish Catholics at Drogheda. Each one provides important evidence for the Hero or Villain scales. Each one has the same main tasks – a decision point followed by biased writing – and they each explore similar issues – Cromwell’s reputation as a tyrant – so you don’t need to study them all. You could divide your class into three groups, each one following a different investigation and then reporting their findings back to the rest of the class. This could take the form of presenting opposing viewpoints for the rest of the class to arbitrate between, possibly in the form of a trial. Investigations 1 and 3 are more accessible than 2 and are certainly the most mainstream – indeed the massacre of the Irish is a piece of history that still has currency today.

**Worksheet 14** is a literacy-oriented homework task using Source 2 from page 28 for detailed interrogation. You could ask similar questions of Source 1, perhaps as a class discussion, to establish whether Cromwell's attitude towards Charles I changed during this period or whether he always wanted to be a 'king-killer'.

**Worksheet 15** supports the 'Decision time' activity on page 29. You could produce similar sheets for the similar tasks on pages 33 and 35.

The Activity on page 31 establishes the main task for these investigations, introduced on page 28, which is to produce biased writing from opposing viewpoints. The convention of not using the key words 'hero' and 'villain' is known in the Foundation Strand of the Key Stage 3 Strategy as 'Taboo!' Pupils may be familiar with the term or the game on which it is based. Pupils need to be clear about the purpose of this writing – it is not to be balanced! The first part of **Worksheet 16** gives generic advice on how to write in this way. It can be used for class discussion before pupils get started.

These biased writing tasks are not as easy as they might first appear. It is easy enough for pupils to write in a biased way. But each task combines three levels of thinking: about the events; about Cromwell's role in them (which is not always known); and the interpretation of Cromwell. Investigation 1 is particularly tricky because it needs to draw on events from before the execution. You can't write about the execution with a Cromwell angle because he was not there. So it involves a backward look at 'how it had come to this'. The second sheet of **Worksheet 16** therefore provides a quite directive writing frame for pupils writing about the execution. To help you set the scene for their writing you could also read out the two extreme parallel examples below. Discuss:

- Which is pro- and which is anti-Cromwell.
- How do you know? Think of words, phrases, and selection of events.
- Has the writer lied at any point (or introduced incorrect information)?

#### Version 1

This execution was Cromwell's greatest moment.

Step by step Cromwell edged nearer to his final ambition – to get rid of the King and grab power for himself.

Before the war no one had taken Cromwell seriously. In Parliament he had been treated like a joke. The Civil War gave him the opportunity he wanted. Now that the King was public enemy number one he could strike.

Cromwell raised his own army. He stole the King's money to arm and train the army. He ruthlessly fought his way to the top.

Now he was the most powerful man in England, except for one problem – the King. Charles was Parliament's prisoner. How could Cromwell deal with him? In public Cromwell put on a show of agonising doubt. 'Only a traitor would put the King on trial,' he said. In private he freely discussed why they needed to get rid of the King as soon as possible.

When the moment came he let his army officers do his dirty work for him as they threw out all the MPs that were opposed to putting the King on trial. And when the fake trial reached its prejudged outcome he led the rush to sign the death warrant.

And then the final insult – as the King, God's appointed ruler, was taken out to die, Cromwell could not even be bothered to turn up. It's as if he was saying, I have more important things to do with my time.

The axe fell. The awful deed was done. And somewhere in secret Cromwell and his men gloated. Now they were well and truly in charge and could do whatever they wanted!

#### Version 2

This execution was Cromwell's saddest moment.

Cromwell was a gentle man. He had hoped that Parliament and the King would settle their dispute peacefully, without bloodshed.

Religion had been all he was interested in. He had not thought that the King would be stupid enough to declare war against his own Parliament.

But the war must be won – he was sure of that. He was fighting for the peace of England and God was on his side. He was prepared to die for such a noble cause.

Now destiny had handed him a problem – what to do with the King. Cromwell could not trust the King. He had deceived them once – he could do it again. They could not send him out of the country – he would return. They could not keep him prisoner – he would just plot. Cromwell agonised many a sleepless night – was execution the only way? If so, let them run a proper and orderly trial and give the King every chance to defend his actions.

To the very last Cromwell was in doubt. His army officers got fed up with his indecision and purged Parliament of all the King's supporters. Now Cromwell had no choice – he could not stand against his own army. With a heavy heart and for the good of England he signed the warrant with a sigh.

Now that the end was near he could not bear to watch this execution – instead he took his closest friends away to pray for the soul of the executed King.

As they prayed they heard the roar of the crowd from Whitehall. Cromwell knew the act was done. He repeated to himself again and again, 'For the good of England'.

Following on from the Levellers' investigation on pages 32–34, **Worksheet 17** is an extension sheet on the Women's Petition to Parliament, which provides an extra dimension to the issues covered by the Putney debates and a link forward to *Dying for the Vote*, our Y9 book which continues the story of the struggle for democracy that is started in Investigation 2.

**Worksheet 18** provides evidence for the Hero or Villain scales (Activity B on page 37). It covers all three Investigations.

**Worksheet 19** is a citizenship-driven activity – putting Cromwell on trial for war crimes. It is very much an extension activity but if pupils have completed the

## DETAILED NOTES

investigation on Ireland it will not require any extra research to set this up and you can make as much or as little of the role play aspect of this as you wish. You could also use the short BBC programme 'Cromwell: soldier or war criminal?' in the KS3 Curriculum Bites Interpretations series, first broadcast in 2003. You could easily customise Worksheet 19 for Investigations 1 or 2, to put Cromwell on trial for murdering the King or the Levellers.

### **Unit 1.4 King Cromwell?**

- ◆ Pupils' Book pages 38–41
- ◆ Worksheet 20

The first paragraph on page 38 covers a turbulent and complex period. We have not gone into the detail of how England was governed as a republic because it would be too time-consuming to explore it in worthwhile detail and the issues are complicated. If you want to find out more about it, you could use pages 88–89 of SHP's *Re-Discovering the Making of the UK*. Cromwell was leader of the army which made him the most powerful person in Britain. All ideas about how to rule the country seemed to revolve around him. During this period he had a love–hate relationship with Parliament. He got very frustrated with the way Parliament acted and closed it when MPs did not act as he thought they should.

The focus of this unit is MPs' offer of the crown to Cromwell in 1657. The first spread, pages 38–39, has a greater significance in the whole story of this book than its extent would suggest. It is what our book title, '*King Cromwell?*', is all about, and it sums up perhaps the biggest dilemma of Cromwell's life – whether to take the chance to win Parliament's support by becoming King Oliver.

Pupils will have to decide why Cromwell rejected the offer. Cromwell clearly found it a difficult decision to make (also see Source 4 on page 49). Pupils will have to decide if he rejected the crown because of fear of the army (which fits in with the villain hypothesis) or because of his religious beliefs (which supports the hero view).

**Worksheet 20** supports Activity question 1 on page 38.

Pages 40–41 provide a valuable opportunity to interrogate two contemporary visual sources. Source 1 is a hostile view presenting Cromwell as a crown-grabbing military dictator. Source 2 is an official view, produced at the time of Cromwell's death, portraying him as a hero who brought peace, unity and prosperity to Britain. Source 1 is relatively straightforward if you examine the detail. Source 2 is much more complex. The basic points are highlighted in the Activity on page 40 but there is more to note:

- ◆ The right column carries the Parliament building. The flags are the flags of England, Scotland and Ireland. Kneeling women from each country are offering Cromwell a victory wreath.
- ◆ The left column represents the rule of law. Cromwell's initials are at the top, representing the sun.

- ◆ A Bible quotation snakes down from God to Cromwell's sword on a ribbon – and a related one down to Parliament.
- ◆ The background imagery connects Cromwell not only to Noah but also to another celebrated Bible figure, Abraham (seen about to slay Isaac) – the model for a man whose obedience to God's commands was tested to the limit.

There is no Hero or Villain worksheet for this unit, but your pupils' conclusions about why Cromwell rejected the crown and the views in Sources 1 and 2 will provide pupils with material to add to their scales (Worksheet 2).

### **Unit 1.5 The man who hated Christmas?**

- ◆ Pupils' Book pages 42–43

This unit investigates the complex relationship between Cromwell's unpopular Puritan measures, for which he is mostly remembered, and his personal life. During the period of rule by the Major Generals (one of the experiments in government tried during the Republic) the country was divided into 11 regions, each under one of the army's major generals. Some of them were extreme Puritans and used this opportunity to impose strict Puritan habits on the reluctant population. Cromwell's reputation as a religious bigot and Puritan killjoy derives, to a large extent, from this system which he established in 1655. However, the evidence of his personal life presents more shades of grey.

There is no Hero or Villain worksheet for this unit, but these two pages give pupils plenty of evidence to add to their scales (Worksheet 2).

### **Unit 1.6 Hero or villain?**

- ◆ Pupils' Book pages 44–47
- ◆ Worksheets 21 and 22

By now your pupils' own Hero or Villain scales – or your class scales – should be thoroughly loaded one way or the other. This unit provides more data for the scales but also helps pupils to review what they have already learned as they investigate how and why views about Cromwell have changed so much since his death. It will help pupils understand the transitional nature of historical interpretations; and provide a useful antidote to a comment that I still hear on Parents' Evenings: 'Well, at least history doesn't change, does it?'

**Worksheet 21** provides the large graph for the Activity on page 44.

**Worksheet 22** is an optional source evaluation homework on an infamous and mythical incident in Cromwell's childhood. It tells us more about Cromwell's reputation after his death than about his childhood, which is why we have placed it here.

Pages 46–47 introduce a new theme and one to which we will return more directly in Y9, particularly in the unit on the twentieth century: significance. There is no single set of criteria by which to examine significance so here we have devised our own.

Activity A applies these criteria to Cromwell and Activity B then examines individuals across history. You could easily substitute other individuals for those we have chosen for page 47 – indeed if you have videoed or are familiar with the 2002 BBC series ‘Great Britons’ you might like to use their top ten (add the five who are not already on this page: Darwin, Princess Diana, Brunel, Nelson, Newton). This series was broadcast after the Pupils’ Book went to press. The BBC asked viewers to rate individuals according to these criteria: legacy, genius, leadership, bravery, compassion. Cromwell scored, out of 10: 6, 5, 7, 7, 4 – and came last! You could reuse Worksheet 8 here for a final time.

**Unit 1.7 Visit the biography fairground!**

- ◆ Pupils’ Book pages 48–54
- ◆ Worksheets 23–28

How you use these worksheets will depend on the decision you took at the start of the book (see page 15). If the class has been drafting biography sheets unit by unit, pupils will now have a lot of draft material to work

with, for which they will mostly need help to organise and edit. If you have left this task until the end, then it is more demanding (in terms of how much writing there is to do) but also simpler in that pupils will start their writing with a very strong sense of Cromwell, his actions and motives. It is closer to the way a real historical biographer works: research, make notes, gather the evidence, reach your big judgements and then write. The advice for planning, revising and editing the work on pages 48–54 can be used for either approach.

If possible, examine some other examples of biographical writing to help pupils understand that:

- a) Biography does not require a long narrative – some pupils may write little more than a biographical sketch – and that is quite acceptable. You may want to put a word limit to make this point; for example, a maximum of 500 or 1000 words plus a timeline and an illustration.
- b) There are different styles of biographical writing. These are explained on **Worksheet 23**, which is designed for class discussion about the advantages and disadvantages of each approach. In the discussion try to bring out these points.

<b>Approach 1: narrative/descriptive</b>	
Advantages	chronological structure; easy to follow; historical writing needs some narrative
Disadvantages	sticking to description can't help explain Cromwell's actions; a 'this happened . . . then this happened' approach will bore the reader
Advice	use dates; refer to your timeline regularly; keep the pace going; include lots of exciting action; use of interesting detail to help readers imagine the scene
<b>Approach 2: analytical</b>	
Advantages	good history/biography must have some analysis; helps readers understand the character/event
Disadvantages	harder to write than description; might lose a sense of story if you do it too much; could be jumbled and confusing; hard to make it interesting if it sounds like a history essay
Advice	give evidence to support your analysis; if there are two points of view state them both but then say which you favour; keep your analysis short
<b>Approach 3: imaginative</b>	
Advantages	helps readers identify with the character; fills in some of the missing detail; allows you to write their thoughts as if they were really happening
Disadvantages	must be based on evidence or understanding of your character – otherwise you are writing fiction not biography
Advice	only write in this way if you are sure you have evidence to back up your view; invent dialogue (what characters say) to bring the situation to life

## DETAILED NOTES

If you want your pupils to follow our plan and aim for a major written outcome, Worksheets 23–27 offer them extensive support.

- ◆ Generic advice on **planning** and **checking** is provided by **Worksheet 24**. A blank writing frame, **Worksheet 25A**, is provided for general use when pupils do not need as much support.
- ◆ A **writing frame** for each ‘chapter’ of a six ‘chapter’ biography is given in **Worksheets 25B–G** – each chapter corresponds to one unit of the Pupils’ Book. Worksheets 25A–G (the writing frames) are available as Word files, downloadable (free of charge) from the SHP website at [www.tasc.ac.uk/shp](http://www.tasc.ac.uk/shp). They are intended to be customised by you and to be imported into your own network and/or into the pupils’ own writing. You should aim to help your pupils write independently at some stage without the structured support provided by these worksheets. Only you can judge when your pupils are ready to meet this challenge.
- ◆ **Worksheet 26** helps with **beginnings** and **endings**.
- ◆ **Worksheet 27** looks at **chapter titles** and provides a range of Cromwell quotes that might also be useful for other purposes. For example some quotes can also be used as epigrams (which usually appear after a title to set a scene for that chapter). Remind pupils that they can choose a title **after** they’ve written the chapter, hence our reminder at the bottom of the writing frames.
- ◆ Finally, **Worksheet 28** provides a **certificate**. Your pupils will definitely have earned it. This is also on the SHP website (in colour).

Good luck!

### ◆ Section 2

If you have used *King John* in the **This is History!** series you will recognise these units as the logical successors to Section 2 of that book. The same activities are used for the new period to examine the changing relationship between monarchs and parliament from 1500 until 1900.

#### Re-enactment groups

In addition to helping pupils find out about Civil War battles, the photographs in Source 7 (pages 22–23) also show how much interest this period still arouses today. Re-enactments of Civil War battles attract large crowds at weekends during the summer. Pupils should realise, however, that they are *interpretations* and not the real thing! Discuss with your pupils the usefulness of re-enactments for finding out about the English Civil War. Try to include the following points:

- ◆ they help to convey an atmosphere of what the fighting was like
- ◆ the soldiers’ clothing, weapons and equipment are based on historical research – but they are *replicas*
- ◆ they present a ‘sanitised’ version of the past; they lack the true life and death drama of a real Civil War battle; the participants are fighting for fun and there are no serious injuries

### Unit 2.1 When did Parliament take over the monarch’s power?

- ◆ Pupils’ Book pages 56–59
- ◆ Worksheet 29A

The game and graph on pages 56–59 should be used swiftly to get an overview. **Worksheet 29A** provides a scoring/recording sheet to turn the scores from the game on page 57 into a graph. Pupils can work individually or in groups to play the game and complete their graphs. Alternatively it can be used as a whole class activity. Then pupils should study our version of the graph on pages 58–59.

### Unit 2.2 Why did Parliament become more powerful than the monarch?

- ◆ Pupils’ Book pages 60–61
- ◆ Worksheet 29B

Pupils can use **Worksheet 29B** to choose, and prioritise, their three most important factors and explain the reasons for their choices.

### Unit 2.3 What have you learned from your study of Oliver Cromwell?

- ◆ Pupils’ Book pages 62–65
- ◆ Worksheets 30 and 31

The Activity on page 63 is designed for class discussion. For question 2 you can use **Worksheet 30**.

The Leveller in the bottom right is designed to lead you into the next volume in this particular trilogy, *Dying for the Vote*, which examines the extension of the franchise to working men and then to women with depth studies of the Chartists and the suffragettes.

Activities A and B on pages 64 and 65 are ideal opportunities to use the **This is History!** Passport (see pages 5–7 of this Teachers’ Resource Book).

**Worksheet 31** provides an important opportunity for self-review.

- ◆ can they be completely accurate 350 years later – especially when we know the outcome of the battle, unlike Cromwell and his contemporaries.

Taking your pupils to a re-enactment, however, can be a powerful way of increasing their motivation, help them to experience something of the drama of these events and provide a richer context to study them than four photographs in a textbook! To find out if any re-enactments are being planned in your area, phone English Heritage Customer Services on 0870 333 1181 and ask for a copy of the current Events Diary. Alternatively, you could invite members of your local regiment into school to give a demonstration of seventeenth-century drill and musket firing. My pupils have thoroughly enjoyed such occasions. To find out if there is a regiment in your area, contact the English Civil War Society at [http://www.english-civil-war-society.org/public\\_html/](http://www.english-civil-war-society.org/public_html/).