



front cover

John Everett Millais 1829–1896

Ophelia 1798 (detail)

Photo: Jacqueline Ridge,
Tate Conservation

James Abbott McNeill Whistler 1834–1903

Nocturne: Blue and Silver - Chelsea 1871





Of which famous Pre-Raphaelite painting is this a detail?

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Pre-Raphaelite Vision: Truth to Nature

Notes for Teachers



Miquette Roberts

Introduction

Why is the art of the Pre-Raphaelites of a hundred and fifty years ago still relevant to us today?

New inventions changed the Victorians' way of life dramatically. For instance, 'The locomotive gave a new celerity to time,' said political and social reformer, Samuel Smiles; 'it virtually reduced England to a sixth of its size.' Travel by train meant, for instance, that London based artists could easily reach the coast for painting expeditions while photography provided them with an alternative to sketching and a fresh way of seeing the world.

Both their excitement over these changes and their struggles to adapt to the problems they brought with them remain with us, albeit in different forms. Our present day world is being transformed by the development of the internet while the proliferation of mobile phones offers instant communication wherever we go. For ecological reasons we are worried about the continuous encroachment of city into countryside, an expansion which first became a worrying feature in the nineteenth century. Fresh interpretations of how long ago the world might have come into being led Victorians to question their religious beliefs, yet religion continues to play an important, often disturbing part in our world affairs today.

Victorian artists responded to the changes affecting them by documenting their world minutely, drawing on their knowledge of science as well as their spiritual feelings. Many of today's artists also respond to a changing world by recording its appearance closely. The documentary photographs of Martin Parr and Lucian Freud's views from his window on to his back yard are just two examples.

The text of these notes is directed at teachers of all key stages but the suggestions for discussion and the activities are intended to be adapted by teachers for their students. In most cases young people of all ages can engage in the discussion or activities at different levels. Where an activity is intended for a specific age group this is made clear in the text.

A cross-curricular exhibition

The Art and Design curriculum requires students of all ages to make records of what they see in their sketchbooks. This exhibition is an ideal opportunity for GCSE and A-level students, in particular, to compare the way they observe their surroundings with Pre-Raphaelite techniques. But an interest in art can also lead us to question other disciplines such as science. John Everett Millais felt that one of the greatest compliments he ever received was when a botany professor brought his students to view *Ophelia* instead of taking them on a field trip. Students should consider how much their own drawing reflects their attitudes and knowledge in other fields. Teachers of natural history, geology, geography or biology could also use the paintings in this exhibition as a springboard for the study of their own subject areas.

John Everett Millais 1829–1896

Ophelia 1798 (detail)

Photo: Jacqueline Ridge, Tate Conservation



- For general information on the art of the Victorian period, ask for our free teachers' notes on *The Victorians* which includes a timeline
- To find out everything you could possibly want to know about *Ophelia*, visit: www.tate.org.uk/britain/eventseducation/sch_tatelearning.htm and look for the 'work in focus' by clicking on Learn Online
- In our *Tate Britain Teachers Kit* (£12.99 from Tate shops or by mail order on 020 7887 8869), there is a key work card on *Ophelia* and sections on *The Victorians*, aimed at primary groups, and *The Pre-Raphaelites*, aimed at secondary groups.

Key exhibition themes

The appearance of nature: natural and man made

The Pre-Raphaelites cared about nature. From the 1830s onwards the British became fascinated with geology as conflicting ideas about the formation of the earth were discussed. These theories, clearly explained by Charles Lyell in his *Principles of Geology*, 1830–3, involved on the one hand a series of cataclysms, on the other, slow, unceasing mutation. When artists painted a landscape they did so with an awareness of how it might have been formed. They studied geology and natural history so that they would be able to reflect their knowledge in the way they painted.

But they were also concerned with the way their own country was being changed by man very much more quickly than it was by geology. Victorian Britain had been altering rapidly as the population moved from the country to live and work in the cities. The census of 1851 revealed that for the first time more people lived in towns than in the country. Britain was no longer an agricultural nation: it was the start of the situation we have now – big towns and fewer and fewer people living and working in the countryside.

So part of what the Pre-Raphaelites aimed to do was to stop time in its tracks, to record in minute detail what certain places looked like at a given time before they were altered very slowly by geological change or very quickly by man.

They were right to expect change. The process has continued and greatly accelerated since the 1850s. The move from country to town has continued, leading to battles between developers wanting to build more and environmentalists trying to save some of what William Blake (1757–1827) had described as ‘England’s green and pleasant land.’ At the present time many people are worried by the threat of GM crops both to plant diversity and our long-term health.

- **Do you wonder how the world came into being? Have you studied geology? Do you see God reflected in the beauties of nature?**
- **How much nature is there where you live? (e.g. a vista of fields stretching into the distance/a solitary tree?)**
- **Have your surroundings changed recently and, if so how do you feel about any changes taking place in the area where you live? For instance, new buildings being added to an already built-up area or countryside covered by new houses?**
- **In what ways are you aware of the presence of nature in your environment? Do you care whether there are trees, parks and flowers or not?**

Nature as an expression of faith

Many people see the beauties of nature, such as a sunset sky or pearls of dew in morning grass, as evidence of God's creation. Such beliefs became problematic for the Pre-Raphaelites as developments in geology cast doubt on Bible stories as fact. Geologists found out, for instance, that the world had existed for tens of thousands of years before the flood described in the book of Genesis. In his *Origin of Species*, published in 1859, Charles Darwin described our evolution from ape-like ancestors, casting doubt on man's privileged position set apart from all other living creatures by virtue of having a soul. Overwhelmed by all the speculation and tormented by what he called 'the clink of the geologists' hammers', John Ruskin, writer on art, critic and champion of J.M.W. Turner, lost his faith. Originally he had believed that to paint nature was a form of worship, claiming that 'All great art is praise.'

Women artists

Painting was an unusual career for a woman in Victorian times. Men held the power in art as elsewhere and dictated what was permissible subject matter for women to paint - nudes, for example, were not considered suitable and women were not allowed to attend life drawing classes. Because the Pre-Raphaelites focussed on landscape, an unexceptional subject, it was possible for women to make a contribution in that field. They often painted their surroundings, the view from their window, for example, and this domestic emphasis fitted in with the contemporary attitude that woman's place was in the home. The two women artists included in the show were the sisters of male artists. This was the usual pattern: generally only women who were connected to male artists were likely to consider art as a possible career. They are Rosa Brett (1829–1882), self-taught and sister to John Brett, and Joanna Boyce (1832–1861), sister of George Price Boyce. Joanna Boyce was described by D.G. Rossetti as a 'wonderfully gifted woman' but her desire to paint repeatedly came into conflict with domestic duties. After caring for her brother George for five

- **Create a campaign (e.g. Posters, adverts, slogans) to prevent a high rise block being built in an empty space. Show how such a building would transform the appearance of the area.**
- **Research your local area – either your school site or where you live. How has the area changed over time? Did it used to be more green?**

months while he was ill in 1850, she married miniaturist Henry Wells and died at the age of 28 following the birth of her second daughter.

The scant consideration accorded to Victorian women artists has persisted almost up to the present time. Only one woman, Elizabeth Siddal, had her work included in the Tate Pre-Raphaelite exhibition of 1984 and that may have been principally because she is known as the model for Millais's *Ophelia* and as D.G. Rossetti's wife who died from an overdose of laudanum at the early age of 33. Be sure to look at the paintings by Rosa Brett and Joanna Boyce in rooms 1 and 2. They are there because of their quality not because of the women's connections with male artists.

Rosa Brett **In the Artist's Garden** c1859
Private collection



- In what ways might the paintings suggest to us that women were tied to the home? Do you think they concentrate on a closer, more domestic view?
- How does the scale of their paintings compare to the painting by men?
- Are there major differences between the work of the female artists and their male counterparts or are they really quite similar?
- In girl boy pairs discuss what you like best to paint, draw or photograph. Discuss any marked differences between your choices. If so, do they follow male/female stereotypes?

The way the exhibition is arranged

There are six rooms, each with a different theme, and about 150 art works in this show- not very many for a major exhibition. This is because each work is highly detailed, painted slowly with small strokes of a fine brush. When a painter chooses to paint in this way it is because he intends us to look intently at what he has painted.

What follows is a brief introduction to each room, highlighting a few of the paintings.

John Everett Millais 1829–1896
Ophelia 1798



- Aim to look at no more than one or two paintings in each room but consider them as carefully as you can.
- Walk round each room in pairs with each student pointing out what he or she has noticed to her companion.
- Look, describe and discuss before looking at the caption.

Room 1: Selecting nothing, rejecting nothing

This is a quotation from John Ruskin, art critic and painter, who advised painters that 'they should go to nature in all singleness of heart...rejecting nothing, selecting nothing, and scorning nothing.' (*Modern Painters*, volume 1, published 1843). He saw scientists as models for artists in their close attention to detail and believed that only truth (arising from knowledge as well as the ability to observe and depict) can produce beauty. If you acquire knowledge about geology and natural history you are more likely to be able to paint a beautiful picture, he thought. When he gave artists his advice about rejecting and selecting, however, he expected them to follow the traditional practice of sketching out of doors and painting their finished picture in the studio. The Pre-Raphaelites amazed him by breaking with tradition and painting complete pictures out of doors in front of the motif. This allowed them to paint the plants and flowers surrounding them in great detail (see, for example, the details on the front cover of these notes). Their clear-eyed gaze gave each object equal attention and value, creating a new look for painting.

Some critics, used to nature generalised or embellished to create visual poetry, were upset. Such Pre-Raphaelite pictures could not be art, they thought, they were too much like nature itself. They were disconcerted by the way that the focus was spread evenly over the entire canvas because, generally speaking, we do not look at everything as attentively. We look in order to get clues which allow us to negotiate our way through the world: it is only on rare occasions that we inspect our surroundings critically, observing them closely. Current pleasure in these Pre-Raphaelite paintings may be that they force us to really look.

Primary and secondary

- In pairs, choose a painting to look at. Look at it really carefully, describing what you see and pointing out the details you discover to one another. Point out things you can recognise (types of bird, tree, flower).
- One person should turn their back to the painting, their partner asks for the description of a given detail (e.g. what it looks like, the colours used). How much have you remembered?
- The students in each pair go to separate rooms where they note down ten words to describe a painting of their choice. Then they swap rooms and find the picture from the list of words given to them by their partner.
- Would you like to be able to step into the landscape? What bit of it would you want to explore?

Artists knowledgeable about science

Certain professionals, botanists for example, look carefully and in detail at nature in order to learn about it. In some of their paintings Pre-Raphaelites worked like botanists rather than in the way critics had come to expect from artists. As well as illustrating Shakespeare's *Hamlet*, Millais's *Ophelia* 1851–2 is a detailed botanical study in which he records the exact appearance of plants like nettles, forget-me-nots, purple loosestrife, daisies and a willow tree.

Artist William Holman Hunt was also interested in science and optics. His *Our English Coasts, 1852 (Strayed Sheep)* 1852, is a record of coastal degradation – the sunlit meadow sloping in towards the sea eventually collapsed into it in a landslide in the 1970s.

The emotional impact of a clear-cut style

But a style which details objects as though they were seen through a microscope also creates a specific atmosphere. At times strong emotion may cause us to look at things more intently than usual. This can happen, for instance, when we are very frightened. We see *Ophelia* as she is about to drown with the kind of surreal clarity we might experience on such an alarming occasion. The sharpness of detail in *Fairlight Downs - Sunlight on the Sea* 1852–8, on the other hand, captures a moment frozen in time on an exceptionally beautiful day as a walking stick (left foreground) is hurled through the air for a dog to catch.



William Holman Hunt 1827–1910 *Our English Coasts, 1852 (Strayed Sheep)* 1852

- Back at school; draw the foliage on a tree from a distance. Now go right up close and draw the leaves as you see them.

Secondary

- Compare Frederic Leighton's *The Lemon Tree* 1859 (pencil) with Rosa Brett's *In the Artist's Garden* (oil on board) c1859. Which do you think is more like the real object in nature?
- Choose one detail in a given work to draw. Next to your drawing write what you think it contributes to the painting, why you think the artist has included it.
- Find Holman Hunt's *The Haunted Manor* 1849–56, the only work whose title suggests a story. It is thought that Hunt, unable to sell the painting, added the 'haunted' building later. Can you think why he might have done so?

Room 2: The mere look of things

While John Ruskin recommended that artists took a scientific approach to nature, not all of them followed his advice. Ford Madox Brown, for example, said that in his paintings he was trying to record his 'love of the mere look of things.' Ruskin condemned Brown's *An English Autumn Afternoon, Hampstead - Scenery in 1853* (1852–3, 1855) as 'a very ugly subject' asking him why he chose to paint it. Brown's commonsense reply was 'because it lay out of a back window.' (He was then living at 33 High St, Hampstead.) He noted in the catalogue entry that 'the time is 3 p.m. when late in October the shadows already lie long and the sun's rays...are preternaturally glowing.' Like the French Impressionists, the Pre-Raphaelites lived in an urban setting. Claude Monet painted the Seine at Argenteuil as Brown painted Hampstead because these were places near at hand where town and country meet.

Painting views through windows

So the area where the Pre-Raphaelites happened to live were the places they painted. Just as Brown painted the view of Hampstead from his lodgings, Charles Allston Collins painted a view from the family home overlooking Regent's Park in *May, in The Regent's Park* 1851. These views were both painted by the artists indoors, looking out. It meant that they had their equipment close at hand and could observe their subject closely without the inconvenience of taking it all out of doors. *The Pretty Baa Lambs*, begun in 1851, was also painted indoors at Brown's former home in Stockwell, using his own family as models. 'The lambs and sheep used to be brought every morning from Clappam common in a truck. One of them eat up all the flowers one morning in the garden where they used to behave very ill' he complained. He completed the painting in five months of 'hard labour' between April and September, adding the distant background later when he was finding it difficult to sell the painting.

Ford Madox Brown 1821–1893

An English Afternoon, Hampstead – Scenery in 1853 1852–3, 1855

Birmingham Museums and Art Gallery, Presented by the Public Picture Gallery Fund



- Compare the photographs with the paintings in this section of the exhibition. What qualities do they share? What is unique to each medium?
- Nearly all Pre-Raphaelite views focus on nature even though many were painted in London. What do you see through your windows? How much nature can you find?

Analysing colour in strong sunlight

The brilliance of Brown's colours is heightened by the fact that he painted over a white ground as the Impressionists would do later. Like them he discovered colours in the shadows. Look at the clear blue shadow cast by her flowers on to the baby's dress in *The Pretty Baa Lambs*.

Photography: a parallel development to painting

The Pre-Raphaelites were painting in the early days of photography. The two forms of art developed in parallel, their practitioners interested in one another's craft rather than influenced by it.

Charles Allston Collins 1882–1873

May in the Regent's Park 1851



- Draw in outline the view from a window. Choose one small detail to focus on with Pre-Raphaelite thoroughness.
- Look at Ford Madox Brown's *Heath St, Hampstead*, 1852, 1855. Instead of facing the row of houses lining the street, he opens up the view by looking up its length from the pavement. Try sketching your street from the pavement.

Room 3: Holy places

Painting the real place

This section of the exhibition treats artists' travels abroad where they went to paint eye-witness descriptions to show what inspirational places, including biblical settings, really looked like. Thomas Seddon and William Holman Hunt travelled to Egypt (see Seddon and Hunt's paintings of the Sphinx and the pyramids) and then went on together as pilgrims to the Holy Land, intending to find out and record the exact appearance of places mentioned in the Bible. This approach contrasted with the strategy of an equally devout artist, Aberdonian William Dyce, who painted biblical scenes without ever having been to the Holy Land. Instead he made use of the landscape he knew, basing the setting of his *Man of Sorrows* c1860 on the Highlands of Scotland. He created a poetry of mood very different from the stark realism found in Seddon and Hunt's paintings of the Holy Land. They wanted the poetry in their work to come from the real place even if its appearance was unwelcoming.

Thomas Seddon 1821–1856

Jerusalem and the Valley of Jehoshaphat from the Hill of Evil Counsel 1854–5



Secondary

- Analyse the difference between Dyce's paintings of *The Garden of Gethsemane* and the *Man of Sorrows* on the one hand and Seddon's *Jerusalem and the Valley of Jehoshaphat from the Hill of Evil Counsel* and Hunt's *The Scapegoat* on the other.
- Compare photographs of Nazareth and Jerusalem with the paintings by Seddon and Holman Hunt. If you were a believer which images do you think would be likely to impress you more? Why?
- If you read the Bible do you imagine settings such as you see in the paintings or are you like artist Stanley Spencer who painted scenes from the Bible taking place in the English village in which he grew up?

Seddon's *Jerusalem and the Valley of Jehoshaphat, from the Hill of Evil Counsel* 1854–5 includes the garden of Gethsemane in the view, the spot where Judas is supposed to have betrayed Jesus. Instead of being seized by wonder at this holy site, we are likely to be struck by the aridity of this harshly lit landscape where each detail is given equal emphasis. Seddon painted deliberately in this way to make clear that this was a real place which had fallen into decline. Holman Hunt travelled to the Dead Sea with Seddon to paint *The Scapegoat* 1854–5. The goat is a Christ like figure which will be sacrificed as a scapegoat for the sins of the people. Hunt's determination to paint the goat in an appropriate setting made his task difficult amongst mountains which he described from afar as looking 'beautiful as precious stones but anear they are dry and scorched.'

Inspiration drawn from the religious art of Florence

Religious belief also drew artists to Florence, a city filled with the deeply devout art of The Renaissance. Such was their veneration for Florence that three artists settled down to live there (Spencer Stanhope, John Wharltton Bunney – see *The Ponte alle Grazie* 1866 and HR Newman – see *The Three Arches of Santa Maria Novella* 1877).

- Can you imagine a painting such as *The Scapegoat* strengthening a believer's faith? Why?
- Do you think we have moved on at all from Victorian times in our attitudes to religion?

Room 4: Understanding the landscape

The way the earth is formed

Ruskin encouraged the Pre-Raphaelites to bring knowledge of geology to their painting. When Millais painted *John Ruskin* 1853–4 in Scotland, the critic chose a site where he could stand on a boulder of his favourite gneiss whose bands record the movement and change that brought it into being. When Millais had returned to London and needed to finish the landscape, his friend and fellow artist, George Price Boyce, suggested that he would find similar rock formations nearer at hand in Wales. But Ruskin would have none of this because he knew that no two geological specimens are ever the same. The painting is as much a portrait of the geology of the place as of the man.

The spirit of God revealed in the mountains

To John Ruskin, mountains are the purest evidence of God's power. Inspired by Ruskin's writings, John Brett went to the northern Alps to paint *The Glacier of Rosenloui* 1856. In the foreground are three boulders of granite, gneiss and metamorphic marble which have been moved there by the glacier. It so happened that the mid century was a time of glacial advance. Like Ruskin Brett lost his faith in part through his study of geology and this painting, devoid of human presence, seems like an expression of the artist's doubt. However, on account of its painstaking detail *The Glacier of Rosenloui* has become an invaluable source of information for geologists today. They can compare how it was then with the way it is now that the glacier has receded.

Primary

- When you visit somewhere new and different how can you show people back home what it looked like? Discuss the best way to do it – using words to describe it, taking photos, buying postcards, drawing the view, doing all these things. (Also good for secondary.)
- Look at *The Glacier of Rosenloui*, pretending you are actually there. Go for an imaginary walk in the painting describing what you see as you go. What is the mood of the painting?



John Brett 1831–1902 *Glacier of Rosenlauri* 1856

Secondary

- In pairs, choose a painting to explore. Using your knowledge of natural history and geology, as well as your ability to look closely, analyse in as much detail as possible what has been included in the view.
- What is the mood of the painting?
- Compare the paintings of *The Glacier of Rosenlauri* and St John Tyrwhitt's *Mer de Glace* c1859 with the daguerreotype of the *Mer de Glace* 1854. Which image impresses you more? As a geologist which do you think could afford you more information?

Room 5: The inhabited landscape

The country

This section of the exhibition deals with the relationship of human beings to land or cityscape, at a time when both were altering rapidly. In many works a figure acts as intermediary between landscape and viewer. In J.E. Millais's *The Blind Girl* 1854–6, for example, a blind and a sighted girl sit together in a ravishingly beautiful sunny meadow in Winchelsea at the moment where a double rainbow, the symbol of hope, arcs over a stormy sky. In George Price Boyce's paintings, however, buildings such as old barns provide the human element. Erected by man they have grown to become part and parcel of the landscape and stand for continuity in changing times. John Brett's *The Hedger* 1860 is engaged in a fast vanishing occupation. Hedges were disappearing because new machinery required bigger fields to be effective. Only the needs of fox hunting helped to preserve them.



William Dyce 1806–1864

Pegwell Bay, Kent – a Recollection of October 5th 1858 ?1858–60

Primary

- In pairs look at *The Blind Girl*. In each pair, one child is blind, the other sighted. Each describes to the other what she sees/feels.
- In any painting pretend that you have been transported back to the nineteenth century. What can you recognise that still exists today? What looks completely different. Are there paintings which could have been painted now?
- Choose a painting that you like. Pretend that you are the artist and tell the class why you chose to paint this picture.

Secondary

- Choose two paintings with figures in them and discuss the relationship of the figures to the landscape. How do they mediate the way you see the landscape?

In *Pegwell Bay, Kent – a Recollection of October 5th 1858*, exh1860, Dyce combines the personal memory of a family excursion to the seaside with many of the intellectual concerns of his age including reflections on Time, Faith and man's place in the universe. He shows an artist looking up at the sky to observe Donati's comet, first sighted on 2 June 1858, as two women and a boy, unaware of its passage, gather shells on the shore – a popular Victorian pastime. The site chosen by Dyce for his picture was one associated with the landing of St Augustine in England to spread Christianity. So in this one image there are references to very distant geological time in the exposed cliffs, to more recent time encompassed by Christianity and to evolution in sea shells as well as to our human lifespan.

The city

Whistler's unusually detailed *Black Lion Wharf* 1859 records an area full of human activity on the banks of the Thames just below the Tower of London, which has now almost totally disappeared. Interestingly, shortly before he began work on his Thames etchings, Whistler had just been to see the intensely detailed paintings of J.E. Millais at the Royal Academy.

James Abbott McNeill Whistler 1834–1903
Black Lion Wharf 1859



- In what ways is *The Blind Girl* conscious of her surroundings?
- Which paintings show a way of life that no longer exists?

Room 6: Impression of the effect

Highly detailed Pre-Raphaelite paintings like *Ophelia* and *Strayed Sheep* were the work of very energetic young men. Such detail, applied with a fine brush, meant that the picture took up to a year to complete. It is not surprising then that from 1864 onwards the meticulous replication of detail should have been abandoned. From that time on the trend was, as Frederic Leighton put it, to produce works that were 'accurate in the impression of the effect'. Millais turned from the intense detail of his *Ophelia* to works like *The Moon is Up, and Yet it is not Night* 1890, in which the creation of a generalised romantic atmosphere is what matters and detail is subordinated to emotional effect. Dusk could help the creation of mood as Whistler realised in discussion with Inchbold and Boyce. In his *Nocturne: Blue and Silver – Chelsea* 1871, (see back cover) he painted the view of 'the river in a glow of rare transparency an hour before sunset', from memory using light tones over a dark grey undercoat to create luminosity. The critic of the *Times* compared the colours of this painting to 'the ordered sounds' of music. This analogy pleased Whistler who, instead of studying the minutiae of nature in his art, was to use it as the springboard for colour and patternmaking.



John Everett Millais 1829–1896
The Moon is Up, and Yet it is not Night 1890

Secondary

- Which kind of painting do you prefer, the detailed study or the atmospheric impression? Why?
- Compare different degrees of detail in the work of Whistler's *Black Lion Wharf* and *Nocturne: Blue and Silver – Chelsea*. What aims do you think he had in each work?
- Do you like *The Moon is Up* or do you find it sentimental? If you do think it is sentimental, is the same true of *Ophelia*? If it is not, why do you think that is?

Conclusion: but is it art?

Critics contemporary with the Pre-Raphaelites expected art to elevate the mind, not to hold a microscope to nature. Detailed paintings of the kind seen in the early rooms of this exhibition seemed to some people to be too good an imitation of nature. Such critics were often blind to the investigation of science and religious belief that could lie behind a view of nature. Nowadays that situation has been completely reversed. Today's viewers are prone to reproach artists for being philosophers and to wish they would get back to imitating nature. We're never satisfied, are we?

Primary and secondary

- **Paint like Whistler!** Choose a view and try to memorise it. Do this in pairs where one person looks and then, turning his back to the view, tries to describe it to his companion. Paint the picture from memory away from the view using a limited range of colours (no more than 3).
- An alternative idea would be to make a drawing on the spot, including as much detail as you can, and then to paint it from memory in the classroom without looking at your sketch. Compare your two pictures analysing the qualities peculiar to each.

Questionnaire

We would greatly appreciate it if you would fill in this brief questionnaire to help us develop our student and teachers' resources in the future

1 How helpful did you find the Notes for teachers? (Please circle)

Excellent Very Helpful Helpful Satisfactory Unsatisfactory

2 How did you use it to support

a) your lesson planning

b) to guide you round the exhibition

c) the follow up to your exhibition visit

d) as additional material to the Tate Britain Teachers' Kit (which gives ideas for planning and structuring a group visit to the gallery, and is on sale at £12.99 in Tate Britain shops. To order call 020 7887 8869/70)

e) other (please describe)

3 Please describe how you structured your exhibition visit

4 On average, how much time are you prepared to spend reading/working with your Notes for teachers?

5 What did you think of the level the notes were pitched at? (Please circle) Too high Just right Too low

6 Do you have any suggestions for future developments of Notes for teachers?

Many thanks for filling in this questionnaire.

Please send it to
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