

Workshops: A Curriculum Overview for Teachers, from the Richmond Purple Poppies Tour

KS 2 – 4 English, Art, and History

Supporting Effective Teaching & Planning from Key Stage 2 to Key Stage 4

Gain a clear perspective on content provided in our Workshops. Use this overview to guide your lesson planning, support outcomes and enrich your classroom practice. Students greatly enjoy our approach – it's involved, informal and hugely informative! They report a sense of achievement, and all activities can be taken into school/home to be developed and continued!

	Key Stage 2	Key Stage 3	Key Stage 4
	Links to the impact on daily life at home and in rural communities during WWI	Links to causes, battles, key figures, and challenges for Britain and Europe during WWI	Links to specific battle fronts, commemoration and roles of war artists and poets in WWI
ENGLISH	Writing Workshop The beginning of a short story After a short intro and discussion, students consider how to shape the opening to a short story. Stories will consider life at home on a farm, minus older brothers and a work horse perhaps.	Letters Home Workshop Using fact to support fictional writing Following a 'fact finding from a variety of sources' quick intro exercise, we discuss the roles of commissioned and non-commissioned farriers in WWI. As we consider the importance of these roles we think about how	'Poetry and some!' Workshop Looking at how 'In Flanders Fields' inspires poppy-themed art We 'unpack' various war poems and consider the imagery they contain – what sort of a message is this sending to the reader? Poems are for performing! But no need to be shy we're in this together! We encourage reading aloud to a partner – does this

	Aim: Students will provide an empathetic and interesting opening to a story that can be finished in school! On-site resources: context appropriate style models, farm facts and extracts from a child's diary.	letters sent from the front might have reflected their work. Do we shield those we love from the facts or tell the truth? How can we bring into our writing, facts to create 'authenticity'. <i>Note: language used and sources used will be carefully differentiated according to individuals/groups wherever possible.</i> Aim: Students will write letters home that demonstrate appropriate use of facts taken from resources. On-site resources: letters, photographs, factual evidence.	alter the message, does it become clearer? Perhaps the rhythm begins to stand out, perhaps we begin to really connect with the meaning? <i>NB: there will be support for those who would rather work these tasks through with a member of our team.</i> Aim: students will write their own poetry that contains imagery and rhythm to convey an aspect of war, a picture of commemoration, understanding the beauty and utility of these writers' devices. On-site resources: poems from a variety of exam boards + work of past students.
HISTORY	Research Workshop Fact or fiction? After a short intro and discussion, students explore a variety of artefacts, including written sources, and look for primary evidence – can they spot whether something is from the time of the First World War or not? How do they know? Could they argue the case for something coming from the time?	Documentation and Record Keeping, Propaganda & Morale Workshop Who to believe? We unpack what these words mean and how they relate to our exploration of WWI. Then, we look at various roles played by animals in war from pigeons that carried messages, to dogs that also carried	Australians on the Somme Workshop Heavy losses at Pozieres – an example of loss and commemoration We look at the conflict that took place at Pozieres, on the Somme, the severe loss suffered by the Australians and consider the huge loss of animal life too; in this place where there is today an international memorial to all

	Aim: most students will be able to justify an argument! They will begin to consider whether something is factual evidence or not. On-site resources: a variety of written sources and agricultural artefacts that will challenge students' ability to place something in context.	messages and in addition carried medical assistance to casualties and acted as scouts, sentries and morale boosters and the horses, including those requisitioned and then cared for by brave and hard-working farriers. Students create a piece of propaganda! Aim: students will explore a range of newspaper stories, pictures, posters and consider whether they are viewing propaganda. They will be able to give reasons for their conclusions. Development: would certain examples be believed today?! On-site resources: posters, newspaper stories, pictures.	animals that were participants in the First World War. Our donkey statue will be installed here in September 2026. How do we choose to remember them? We consider the work of war artists and consider their roles on the front lines. We look at Will Longstaff's work, 'The Taking of Pozieres' in July 1916. Aim: students begin to consider loss v liberation and why the role of the war artist was important, suggesting pros and cons and propaganda. On-site resources: Accounts of the taking of Pozieres. Longstaff's Painting and those of Paul Nash (surrealist landscape painter and war artist).
ART	BOOK COVER WORKSHOP Creating a book cover that reflects Rural Life during WWI After a short intro and discussion, students explore a variety of books about life in	COMMEMORATIVE POPPIES, STATUES AND QUILTS WORKSHOP We will remember them	War Artists and Hidden Messaging – A Workshop Deep dive into the work of War Artists What is the function of a war artist? Has it changed over time?

	WWI. What does the artist need to consider: who is the book for, what is the message the writer is wanting to get across, how will their cover stand out? Aim: designs will demonstrate that careful thought has been given to audience, message and pick up ability! On-site resources: style models, a range of books for children about WWI, a range of art and craft materials.	We will explain how our Commemorative Tour began and how it has grown through crafting. We will look at statues, memorials and paintings that seek to remember all the brave humans, and animals, that have participated in conflicts over the years. Students can become a part of the work that we are currently involved in for our next Exhibition in Salisbury, this summer. They can craft purple poppies and/or make quilt squares (materials provided) to be included in the DBS Northern Region's quilt that will tour military museums in the future. Aim: students experience the sense of achievement that comes with collectively crafting something that holds so many memories and says 'thank you' to our animal allies. On-site resources: quilting squares, fabric markers, sticky-backed felt, ribbons, wool and other appropriate materials.	Brutal depiction or propaganda and a romanticised view? We ask students to question examples and then bring their own work to life . . . [Students may wish to bring work that has already been planned at school/home to this Workshop – prior arrangement can be made northerndonks@gmail.com.] Aims: to be able to unpack hidden messages within a piece of art and consider its impact. To demonstrate the creation of hidden messages in one's own work. On-site resources: these may be discussed beforehand to fit a particular stage that students are encountering in school work. A range of media will be available. WE WILL REMEMBER THEM. FROM POPPIES TO SCULPTURES, A VERY PRACTICAL WORKSHOP Commemoration and memorialisation: bringing sacrifice
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			and human experience into our consciousness. Following a short discussion about different art forms and crafts that seek to commemorate, students will design and create quilting squares. Concepts of message and audience are considered – who will the quilt be for? What is its purpose? Aim: students experience the sense of achievement that comes with collectively crafting something that holds so many memories and says ‘thank you’ to our animal allies. On-site resources: quilting squares, fabric markers, sticky-backed felt, ribbons, wool and other appropriate materials.
<i>Growing the ideas . . .</i>	<i>Note: students may wish to work as a team of three: producing text, historical accuracy and artwork, culminating in a joint piece! This will encourage dialogue and teamwork.</i>	<i>Note: students may wish to make bigger ‘panels’ in the style of sections of the Bayeux Tapestry – showing in their representation, animals going to WWI. This is something that could be taken back to school or home and then pictures sent to</i>	<i>Note: how does the work of the war artist work today? How has technology changed the reporting of war . . . ?</i> <i>Students create two pieces of work, side by side, 1916/2026 . . .</i> <i>To what extent can images alter the course of war?</i>

		<i>us for future inclusion in our Exhibitions.</i>	<i>Huge scope for developing these Workshops to fit a range of learning styles and key stages.</i>
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It is very much hoped that students may wish to have their finished work exhibited in the Poppies' Tour Exhibition throughout 2026 and 2027. This may be submitted on the day of the Workshop or submitted as photographs by the school or by parents/carers to northerndonks@gmail.com .

Any photographs, and/or work submitted must be accompanied by a consent form available from the Workshop leader.

All participating schools must read the risk assessment – copies of DBS Activity RA are also available from the Workshop leader northerndonks@gmail.com.

All students attending the Workshops must be supervised, at all times, by at least two members of staff from the visiting school. Recommended: KS2: 1 adult to every 10 – 12 students, KS3 & KS4 1 adult to every 10 – 15 students. Thank you.

Any queries, please contact Sarah Booth at northerndonks@gmail.com

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