

KS3/4

A woman dressed in a black Victorian-style dress with a white lace collar and cuffs, holding a small white object. She is wearing a black bonnet with a white lace trim. The background is a gradient of purple and blue with bokeh lights.

вотъ въ немъ, ахъ да бы мѣст
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аабои игеи ванн би сарвиу .
буи зои нивеи , огаибиуи нон
руи наетубои виуи . Деиов
ногуаеи , не гуаеи наемидеи

TEACHER'S GUIDE

HISTORY



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INTRODUCTION

Madame Tussauds' unrivalled craftsmanship, multi-sensory experiences and captivating storytelling is the only place in the world where students can stand alongside extraordinary, famous people at the centre of iconic moments throughout history. Place your pupils at the heart of the action to step inside the world of wax and beyond.

The Madame Tussauds History resources have been created in collaboration with teaching professionals to offer relevant and stimulating exercises that support key areas of the History curriculum, bringing the subject to life in novel and exciting ways and to provide schools with a unique insight behind the scenes at Madame Tussauds.

Face to Face with Marie Tussaud

The wax and design techniques you see on the figures today have a long standing history that you may not expect. It may be useful to give pupils a copy of the timeline to help set the historical context of the attraction.

1761

WHERE IT
BEGAN

Marie Grosholtz (later to become Madame Tussaud) was born in 1761 France, where her mother took a job as a housekeeper for the successful wax sculptor Dr Curtius. It was here that Marie learnt the art of wax sculpting from an early age. Demonstrating a natural flair for sculpture, Marie was soon sculpting her own figures of prominent people of the era.

1767

FIRST OF
ITS KIND

In 1767 Marie moved with her mother and Philippe Curtius to Paris where Curtius opened his first exhibition. At a time when visual media such as cinema and TV did not exist, people flocked to the exhibition to see for themselves what the famous people of the time looked like.

1780-87

ROYAL
ATTENTION

Marie's skills came to the attention of Louis XVI's sister and Marie was invited to live and work in the Palace of Versailles. Marie spent nine years at court and whilst there created figures of royalty such as Louis XVI and his family.



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1794

DEATH MASKS &
IMPRISONMENT

After moving back to Paris, the French Revolution erupted and Marie was asked to make death masks of the prominent figures who were executed, including Louis XVI and his wife Marie Antoinette. Marie herself was imprisoned by the revolutionists, but narrowly escaped the fate of the guillotine! In 1794 Curtius died and Marie inherited the attraction.

1822

LOST
AT SEA

The attraction struggled in the economic decline following the revolution and Marie decided to take the wax figures to England where it was a great success. Marie and her husband, Francois Tussaud, toured the British Isles for years. In 1822, the ship carrying the figures was wrecked on a crossing to Ireland, but fortunately some of the figures were saved.

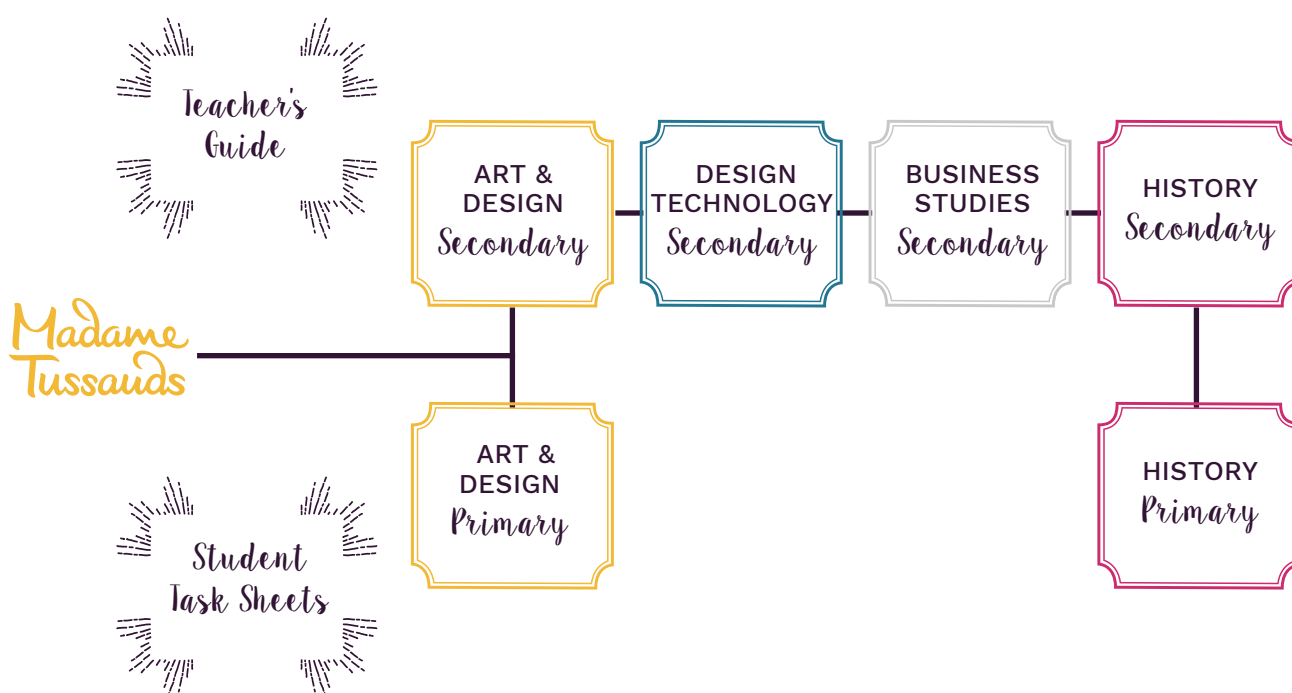
1850

SETTLED
AT LAST

At the age of 74, Marie Tussaud decided to settle the attraction permanently at the Baker Street Bazaar, very close to the present site. Marie continued to work at the attraction until her death in 1850. Her sons and grandsons continued the business and in 1884 decided to move the attraction to its present site and the Madame Tussauds we know today.

At a Glance

The History resource pack includes this Teacher's Guide and supporting Student Task Sheets. There are also a number of other materials available from Madame Tussauds:





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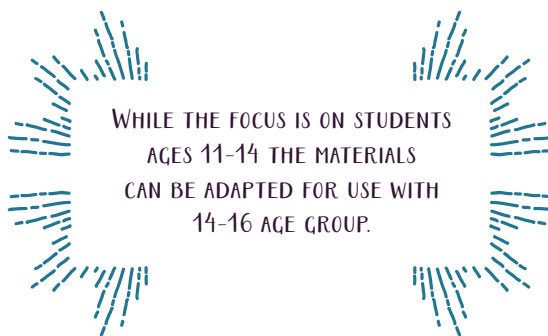
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Using the resources

This document, along with the Student Task Sheets are designed to support the delivery of learning activities and can be used flexibly so that you can select the topics and exercises that suit your pupils' needs best. The learning activities have been designed as a comprehensive set, however they can be used or adapted at the teacher's discretion.

The materials take the following structure so as to provide stimulating work to complete before, during and after a visit to the attraction:



1. BEFORE

Forms the introduction to the lesson and provides students with the background and context required to continue with during and after the activities.

2. DURING

Allows pupils to engage and interact with the relevant areas of Madame Tussauds, collecting additional information to support progression to activities on return to the classroom.

3. AFTER

Aims to consolidate and build on the learning from the previous activities to provide a conclusive round up.

4. MORE FUN AT HOME

These activities are optional but provide activities pupils may undertake outside of the classroom to further their interest and exploration of an area of study.



Curriculum links

Key Stage	Subject	Curriculum Links
KS3/4	History	<ul style="list-style-type: none"> How people's lives have shaped this nation and how Britain has influenced and been influenced by the wider world. Gain and deploy a historically grounded understanding of abstract terms such as 'empire' Understand historical concepts such as, similarity, difference. Identify significant events, make connections, draw contrasts, and analyse trends within periods and over long arcs of time. Pursue historically valid enquiries including some they have framed themselves, and create relevant, structured and evidentially supported accounts in response. Understand how different types of historical sources are used rigorously to make historical claims and discern how and why contrasting arguments and interpretations of the past have been constructed. Understand ideas, political power, industry and empire: Britain, 1745-1901, challenges for Britain, Europe and the wider world 1901 to the present day. At KS4, similar skills are required and this educational resource, together with the critical thinking promoted by it, will prepare students for the rigours of GCSE work. Work on the Sherlock Holmes feature will begin preparations to study the historical environment enshrined in GCSE history requirements.
KS3/4	English	<ul style="list-style-type: none"> Summarising and organising material, and supporting ideas and arguments with any necessary factual detail. Expressing their own ideas and keeping to the point.



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Learning Objectives

Outlined in the table below is a summary of the learning objectives and details of any additional resources that may be required.

Activity	Learning Objectives	Resources Required
Before	<p>Student should learn:</p> <ul style="list-style-type: none"> • To make inferences from visual and text sources. • To identify selection criteria for significance. • To apply selection criteria to choose 3 individuals. • To explain their choices. 	<ul style="list-style-type: none"> • Student Task Sheets 1-2
During	<p>Student should learn:</p> <ul style="list-style-type: none"> • To analyse interpretations of the past. • To gather information about portrayal. • To record and analyse inference. • To assess implications for other actors in similar environments. 	<ul style="list-style-type: none"> • Student Task Sheets 3-6 • Paper and pencils
After	<p>Student should learn:</p> <ul style="list-style-type: none"> • To evaluate interpretations. • To assess criteria for comprehensive accounts. • To abstract from particular examples to generate a model of key characteristics. • To assess significance. 	<ul style="list-style-type: none"> • Student Task Sheets 7-8



PLANNING A VISIT

We would like to provide you with all the information you need to ensure you and your **Very Important Pupils – VIPs** – have a memorable and inspiring experience!

All the information you need can be found at: [madametussauds.com/education](https://www.madametussauds.com/education)

This includes:

- Risk Assessment
- FAQ
- Booking form

Madame Tussauds welcomes all visitors, if you have any concerns about pupils with SEN or require any further information please do not hesitate to contact **0871 222 0177***

Alternatively, send us an email to SchoolTrips@madame-tussauds.com

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ACCESS CHARGE



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BEFORE YOUR VISIT

Activity 1 (Worksheet 1)

Students should be encouraged to think about the purposes of a museum for example, to inform and entertain. They may begin with recalling a visit made to other attractions. Alternatively, they could conduct a virtual tour, for example of the Smithsonian in America. They could then consider the selection process of exhibits in a museum, linked to its purpose. Higher-end thinkers may begin to understand that museums are themselves an interpretation, a portrayal of a view of one part of history, constructing narratives of the past for present day consumption.

The worksheet includes an image from the Madame Tussauds' website – the front cover of the 1884 catalogue. The following points should be highlighted:

- It should be clear from the catalogue that the emphasis was to entertain as much as it was to inform: this is the height of Empire.
- The use of the photograph, the reference to the Royal Family and the inclusion of insignia suggest this is a celebration of Empire.
- Be sure to tease out the expectations of a "Historical Gallery" in terms of important people. (Note: Activity 2 asks them to select individuals from recent work)

Students should approach this as a 'source' exercise and begin with what they can see on the catalogue and draw inferences about the content of the attraction.

Encourage students to support their answers to the question with specific reference to the detail that led them to believe the inference was valid. They could answer a simple question in writing: "what can we learn about Madame Tussauds in 1884 from the catalogue cover?"



Activity 2 (Worksheet 1)

In this activity students are able to develop their understanding of significance. Who in their recent work deserves to be recorded in wax? They need to justify their choices on historical criteria. For example, in 1884 they may want a Florence Nightingale figure for her work in Scutari, reducing the death rate of soldiers entering the hospital. This could be modelled as a class activity before encouraging students to fly solo.

The final stage is an evaluation of the characters they have chosen. Comparing with the person next to them or in a group, they have to agree two from those they have selected to go forward to the next stage.

Students should provide feedback on the criteria they used in their selection. In terms of valid criteria there is some element of personal choice, and this would have informed many decisions in an 1884 celebration of Empire – would Cecil Rhodes, for example, be in or out?



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BEFORE YOUR VISIT

Activity 3 (Worksheet 2)

Having selected the two characters, it is time for the curators to work out how to display the figure. Condensing a character's history into a single pose, dressed for the occasion is quite a challenge. Is there one act that is quintessentially that person? For example, Alexander Fleming in a white lab coat holding a petri dish might suffice for him.

The thinking processes here are important. It begins with a recall exercise – what has this person done, and moves towards significance: why is this person being selected ahead of others and then selection of key features to include in their description.

Activity 4 (Worksheet 2)

At this point create some version of the characters for display. Drawing the character or, if possible, using modelling clay provides a concrete example of the thinking to date. If drawing, students could include a setting for their characters.

This is a further opportunity to rehearse skills used in Madame Tussauds itself. Deciding what the environment would have looked like will involve further research, and then the creation of an interpretation of the past from that research.

Students could use novels or paintings, for example, as well as history text books to research the environment. Your English and Art departments may have resources – a current set text or a project for the year group – this will help.

Activity 5 (Worksheet 2)

In completing this activity, students will create a gallery of people. This may throw up challenges. Some may have chosen the same people – have they chosen to pose and dress them in the same way? Use this as an opportunity for interesting discussion.

The next question focuses on how to group the collection. Themes that have run through the unit might provide one solution. Alternatively, using perspectives of the individuals on the great debates of their time might be the key organising feature.





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DURING YOUR VISIT

Activity 1 (Worksheet 3)

The first part of the process is to have an understanding of what Marie Tussaud had in mind – her motivations and intentions. This will focus students on the purpose of these portrayals and help organise work back in class. The activity will also frame Madame Tussaud's original exhibitions in the 1800s, as historical representations or sources.

Activity 2 (Worksheet 4)

Students could use cameras of various types to capture some images of figures they found most effective in conveying the person. The key element is to record what it is about the posture, features or clothing that made the impact. Did it answer the question: why is this person here? They will make a note of what they can learn from the figure about the person it represents; this can include facial expression, pose, and clothing.

Activity 3 (Worksheet 5)

Developing ideas from Activity 1 individuals or small groups work on the further challenge to record a range of subjects – a politician, a cultural icon, a member of the royal family and see how the treatment differs between these groups. This will be followed up back in the classroom.

Activity 4 (Worksheet 6)

This activity highlights how Madame Tussauds can be used to inform our interpretations of places as well as people through focus on **The Sherlock Holmes Experience**. Students are asked to think what Victorian London was like and to describe the key features that the attraction designers have created and the impression this provides.

Having tried to generate an environment for their own characters, they are invited to suggest where the information came from to generate the sets for **The Sherlock Holmes Experience**.





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AFTER YOUR VISIT

Activity 1 (Worksheet 7)

Students should revisit the gallery of figures they made before the visit and consider what they would change having seen the real version. Would they lay it out differently or pose any characters differently? They should explain the reasons for any improvements they make.

Activity 2 (Worksheet 7)

Using notes, photographs and sketches from the visit students should put together different groups of people found at Madame Tussauds. Students will agree facts about the individuals that they could infer from the visit.

They move on to discuss similarities and differences within each category. From there they will attempt to generate ideal-typical word pictures of what it means to be significant in the given fields. It may be that there is no ideal-typical set of characteristics. A non-result is still a result.

Activity 3 (Worksheet 7)

The most constructive way to describe the policing in the Victorian era is to say that it was developing. The Case of Jack the Ripper highlighted many of the key problems Metropolitan Police faced, and they were at the forefront of policing.

Students are required to think about the environment in which Conan Doyle's super detective worked and reflect upon the difficulties it would have presented to his contemporaries in uniform. For example, darkness without much street lighting, smog, absence of portable cameras and low forensic science knowledge (no DNA identification until 1984, no Metropolitan Police Fingerprint Bureau until 1901).

Activity 4 (Worksheet 8)

From the work on **The Sherlock Holmes Experience**, establish the problems it would have created for the police. Students are asked what possible sources could have been used to generate the representations of Victorian Britain at Madame Tussauds, and to consider what the creators have focussed on. From their knowledge or research, student should be considering the following questions:

- Do they think it is an accurate depiction?
- Is it just good parts of London, or of Britain?
- Is there anything they would add to make this a more comprehensive depiction?
- What constraints are there on putting together this more comprehensive vision in the space available at Madame Tussauds?

Activity 5 (Worksheet 8)

Thinking back to the 1884 catalogue cover, and having been to the current attraction, students are asked to design a cover for a new catalogue that reflects its current content. They will need to discuss:

- What labels might replace "Historical Gallery"
- Which insignia might still be relevant
- How they might incorporate elements of **The Sherlock Holmes Experience** to inform and attract visitors.



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MORE FUN AT HOME

Sherlock Holmes was the great detective of Conan Doyle's books. He would have been a great historian, explaining events using evidence. The notion that once you rule out the impossible, whatever is left, however improbable, must be the truth is similar to history but not the same.

Using the pictures and sketches from Madame Tussauds, students could research the characters and devise a different depiction based on other findings. Historians are keenly aware that they interpret the past and provide as a result a 'picture' that focusses on the events that they think important.

Students could adapt this modelling technique to help them with their GCSE studies, not solely in history. Creating a visual representation of key people in their future studies is another means to aid memory and recall beyond text version.

Tell us what you think

We'd love to hear what you think about your experience and how we can make it even better for schools, please take a few moments to answer our survey at madametussauds.com/teacherfeedback

