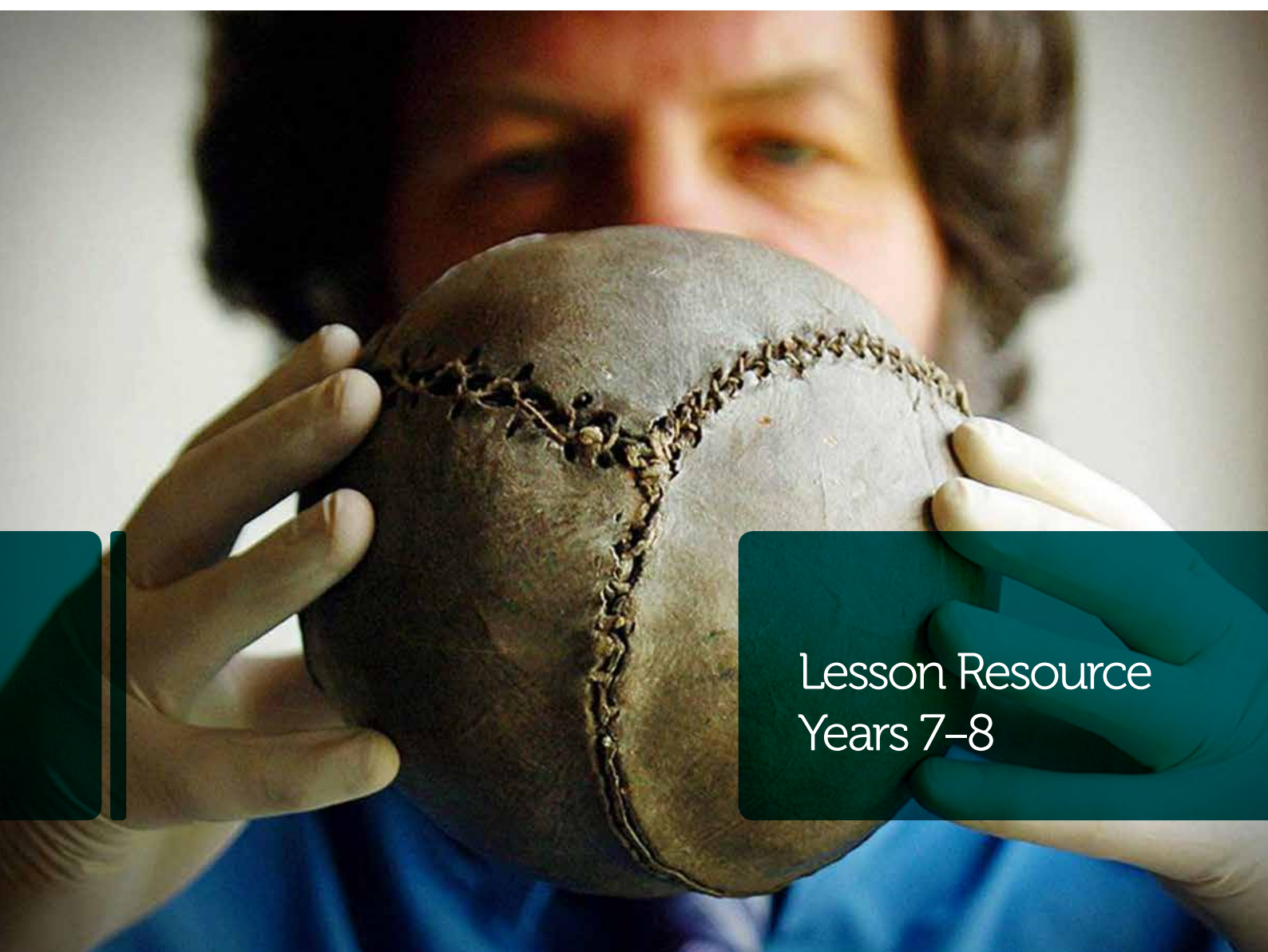


Historians are Curious

Examining the Historical Enquiry Process



Lesson Resource
Years 7–8



Australian Government
Australian Research Council



AUSTRALIAN RESEARCH COUNCIL CENTRE OF EXCELLENCE FOR THE
HISTORY OF EMOTIONS

THE AUSTRALIAN RESEARCH COUNCIL CENTRE OF EXCELLENCE FOR THE HISTORY OF EMOTIONS (EUROPE, 1100–1800)

The Australian Research Council Centre of Excellence for the History of Emotions (CHE) was established in 2011. It recognises the importance of emotion in shaping our mental, physical and social wellbeing, and that the expression, understanding and representation of emotions has changed over time. Through its innovative research, the Centre seeks to build on our understanding of emotions, past and present, and provide insight into contemporary Australian culture.

With a focus on the medieval and early modern periods, the Centre's research examines four key themes: Meanings, Change, Performance, and Shaping the Modern. Through its education and public outreach programs, and affiliations with industry and cultural organisations, the Centre aims to invigorate our culture, and engage the community in the consideration of emotions and their impact on history.

For more information about the Centre's research and public outreach programs, go to www.historyofemotions.org.au

ABOUT THIS LESSON RESOURCE

Historians are Curious

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'Emotions 3D' project

Our thanks to Mandi Dimitriadis of Makers Empire and DECD for her feedback on an early version of this material.

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Curriculum Links

HISTORY

Key Concept: Sources and evidence

Skills

- *Historical Questions and Research*
 - Identify a range of questions about the past to inform a historical enquiry ([ACHHS207](#))
- *Chronology, Terms and Concepts*
 - Use historical terms and concepts ([ACHHS206](#))
- *Analysis and Use of Sources*
 - Identify the origin and purpose of primary and secondary sources ([ACHHS209](#))
 - Locate, compare, select and use information from a range of sources as evidence ([ACHHS210](#))

GENERAL CAPABILITIES

Literacy

- Navigate, read and view learning area texts
- Comprehend texts through listening, reading and viewing
- Understand how visual elements create meaning

Critical and Creative Thinking

Enquiring:

- Pose questions
- Identify and clarify information and ideas
- Organise and process information

Unit Description

The *Emotions 3D* website allows students to explore primary historical sources for themselves in 3D. Objects can be examined, and secondary information read, at the students' own pace.

In reading a historian's description of a sixteenth-century football found in Scotland, and in viewing a 3D image of the object, students will examine aspects of the enquiry process which the historian employs.

Duration: Adapt the unit to a pace that is appropriate for your class.

Materials:

Emotions 3D Website <https://emotions3d.wordpress.com/>

Template 1: Lotus Diagram. Sixteenth-Century Football: Eight Questions

Template 2a: Expanded Lotus Diagram

Template 2b: Example of Completed Lotus Diagram

Template 3: Research Project

Template 4: Emotions Have a History

Resource 5: Student Activity Handout

Resource 6: Description of the 'World's Oldest Football'

Learning Intentions

Students will:

Examine aspects of the enquiry process:

- Propose reasons as to why the historian would want to examine the historical source.
- Identify the questions the historian has set out to answer.
- Differentiate between facts and proposed explanations.
- Identify where the historian draws from other historical sources to support her proposed explanations.
- Understand the meaning of the historical object for its original users.

Describe their personal responses after viewing and reading about the object.

Compare their own emotional responses to the football with probable emotional attachments of the original users.

Propose questions and carry out further investigations.

Part A: Exploration of the *Emotions 3D* Website

<https://emotions3d.wordpress.com/>

(a) **Free exploration**

The *Emotions 3D* website allows students to explore primary historical sources for themselves in 3D. Objects can be examined, and secondary information about them read, at the students' own pace. They can explore the website in a non-linear way, moving from object to object according to their curiosity. This allows students to pursue their own fascination with historical objects, pose their own questions about them, and shape their own research investigations.

Guide the students' exploration by asking them to note down their impressions of an object, and any questions they have about it, before reading the accompanying descriptions. (Their recorded questions could be used in a research activity later, see Part C (b).)

(b) **Discussion**

Draw the students' attention to the image of the Scottish football and ask the following questions:

- Before reading the description, what are you wondering about this object?
- What might a historian be wondering about this object?

For example:

1. How did people in the sixteenth century play football? (organised teams? weekly competitions? or less formal?)
2. What purpose did the game serve?
3. Did the players and onlookers feel the same way about football as contemporary players/fans?
4. Did girls play football?
5. What does the discovery of this object tell us about the people who lived in that place at that time?

Part B: Analysis of Text

'World's Oldest Football Held in the Collection of the Stirling Smith Art Gallery and Museum'

By Dr Joanne McEwan

<https://emotions3d.wordpress.com/portfolio/worlds-oldest-football/>

Resource 5: Activity Handout

Students read the description of the 'world's oldest football' online or from Resource 6 and then answer the following:

(a) To what questions is the historian offering 'answers'?

On the Lotus Diagram (Template 1) record eight questions to which the historian has offered either factual answers or proposed explanations.

(The teacher should not provide these questions until students have made their best attempt at identifying them. Students may also formulate different questions, which the teacher may assess.)

For example:

1. How far back can 'football' games be traced?
2. How old is this football?
3. Where was it found?
4. The ball is small – what does this tell us about its use?
5. The ball shows signs of repair – what does this tell us about its use?
6. Who played with this ball?
7. How did the ball become lodged behind the wall?
8. Apart from its use in a game, did the ball serve any subsequent purpose?

(b) Transfer the eight questions to the Expanded Lotus Diagram (Template 2a). Record the historian's answers.

Which of the historian's answers are facts and which are proposed explanations (hypotheses)? Use two highlighting colours to distinguish each subset on your Lotus diagram.

(Template 2b offers an example of a completed Expanded Lotus Diagram for the teacher.)

Part B: Analysis of Text

(c) Look at the hypotheses and facts you've identified on your lotus diagram. In the case of hypotheses, what events (at that place and time, Stirling Castle 1540 to 1570) does the historian refer to which may support her proposed explanations? Write these events as 'supporting evidence' on your diagram. In the case of facts, where do you think the historian got her facts? (Hint: Think about where the object is currently stored, or consider the historian's citations in the footnotes.)

Look at your Lotus Diagram. You can see the historian's enquiry process.

Historians:

1. Ask questions
2. Look for evidence
3. Provide answers, which are a mixture of facts and proposed explanations



'World's oldest football', Emotions3D Website. Used with permission.

Part C: Research Project

(a) The historian's description of the football is a starting point for sparking further curiosity in the students.

Students may investigate one of the following:

1. Other games played in Scotland during the sixteenth century
2. The history of football
3. Stirling Castle
4. Mary, Queen of Scots, or James IV
5. Any other related topic approved by the teacher

Students record their curiosity on a Lotus Diagram in preparation for their own historical investigation (see Template 3).

(b) The teacher may also choose to lead a discussion on a different object from the *Emotions 3D* website, and assign research topics related to that object.

Students can again record their curiosity on a lotus diagram (Template 3) referring to the questions they initially recorded in Part A of this lesson.


Research Project

Recommended presentation format choices:

1. 500-word report
2. Display poster with at least six paragraphs of text
3. Five-minute talk with PowerPoint slides
4. Digital media options equivalent to 500-word report, e.g., five-minute animated video, interactive website, design a Facebook page for a famous figure.

Part D: Extension Activity — Comparing Emotions

1. Identifying past and present emotional connections can help us to identify peoples' values and what is important to them.
2. Students use the 'Emotions Have a History' table (Template 4) to compare the emotional responses of an object's original user to their own emotional responses.
3. Extend this comparison activity to historical objects owned by the students and their families. Students can bring objects to the classroom and fill out the table again, comparing their feelings with those of their parents/grandparents, or with other class members. (Alter the labels on the table accordingly.)

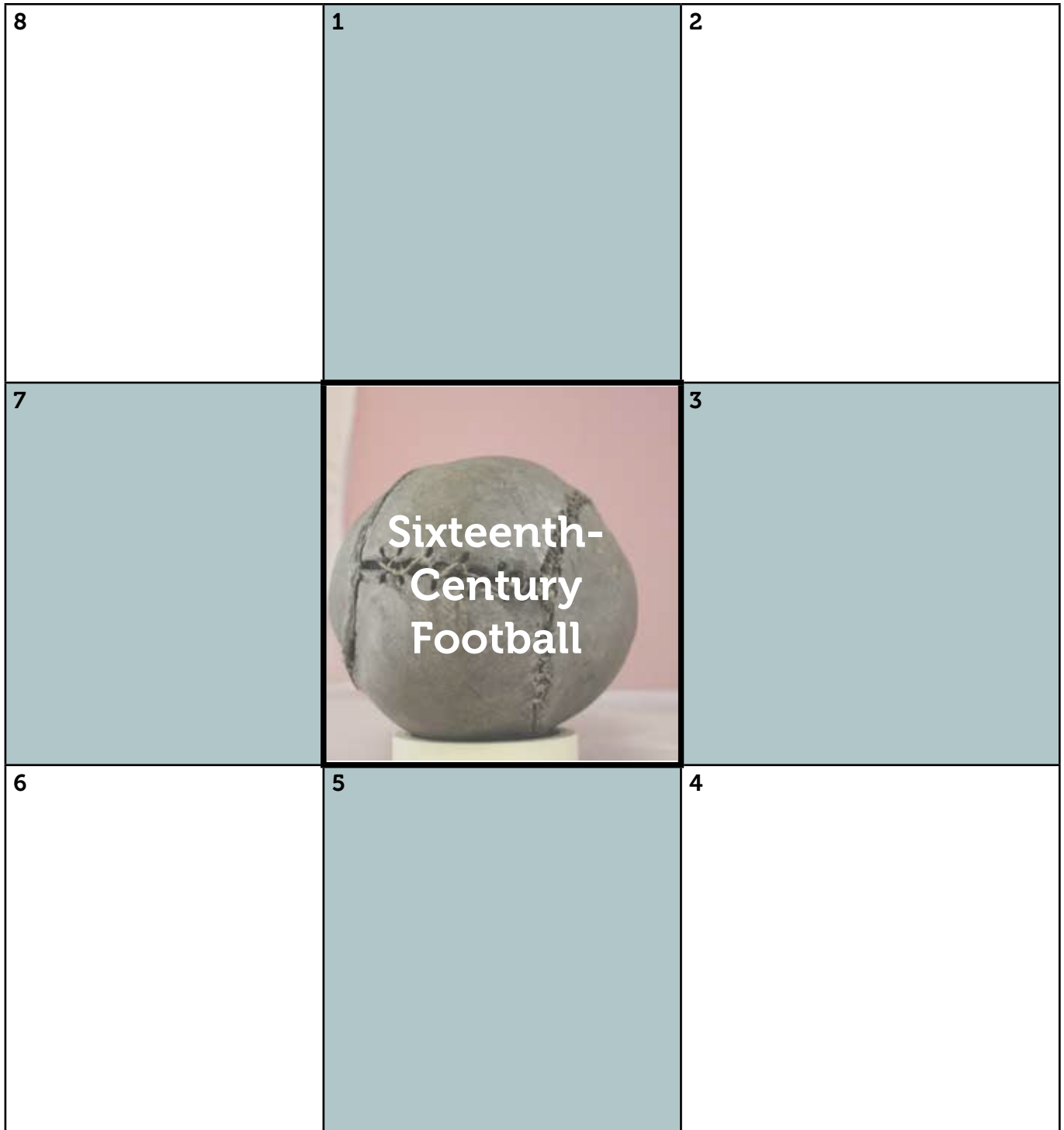


'The *Emotions3D* website has been designed to allow viewers access to a deeper emotional understanding of objects in terms of their subjective relationships to original users and to museum audiences today.'

Jane-Héloïse Nancarrow, *Emotions3D*

Template 1

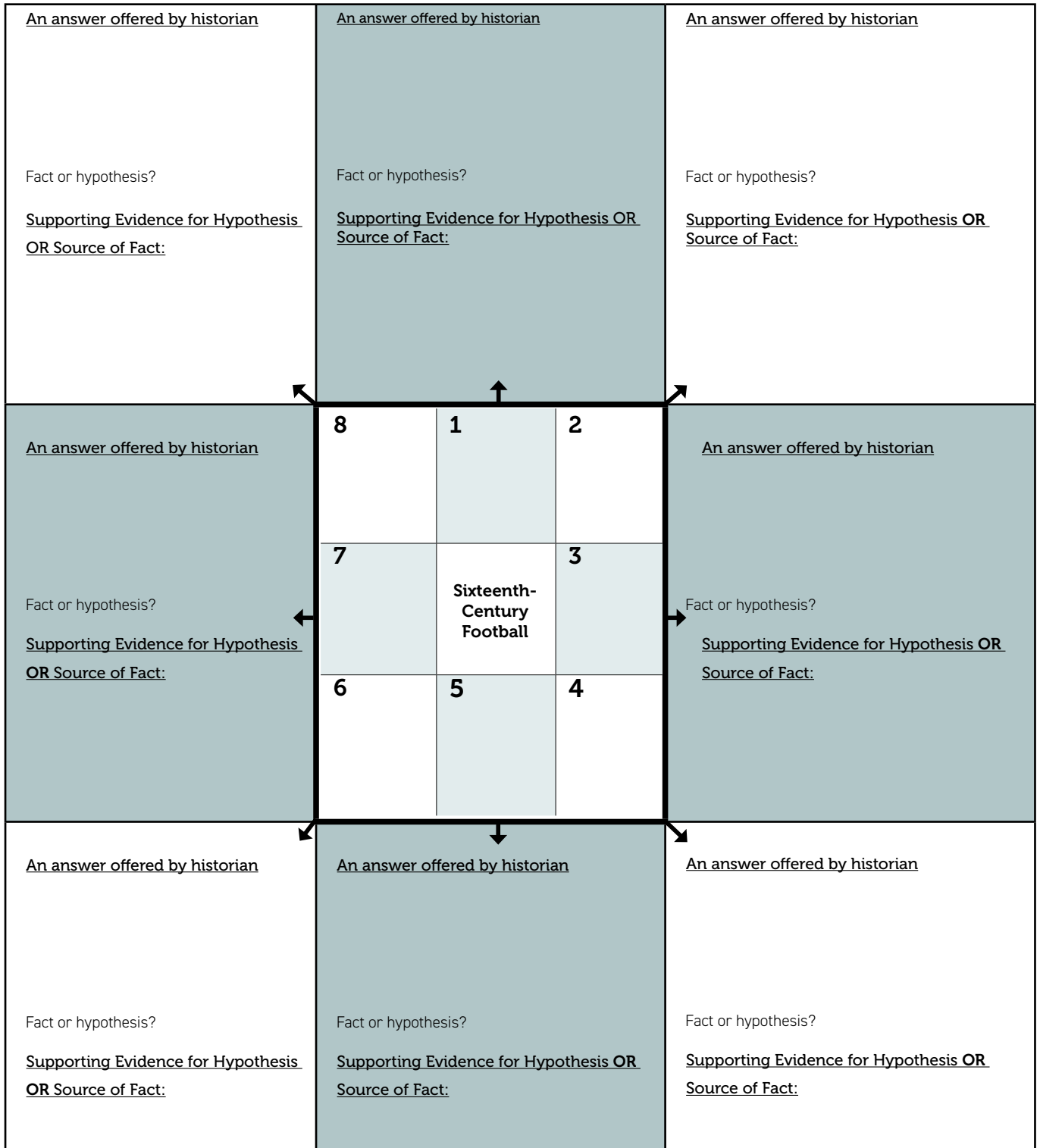
Lotus Diagram. Sixteenth-Century Football: Eight Questions



List questions to which the historian has offered either factual answers or proposed explanations (hypotheses).

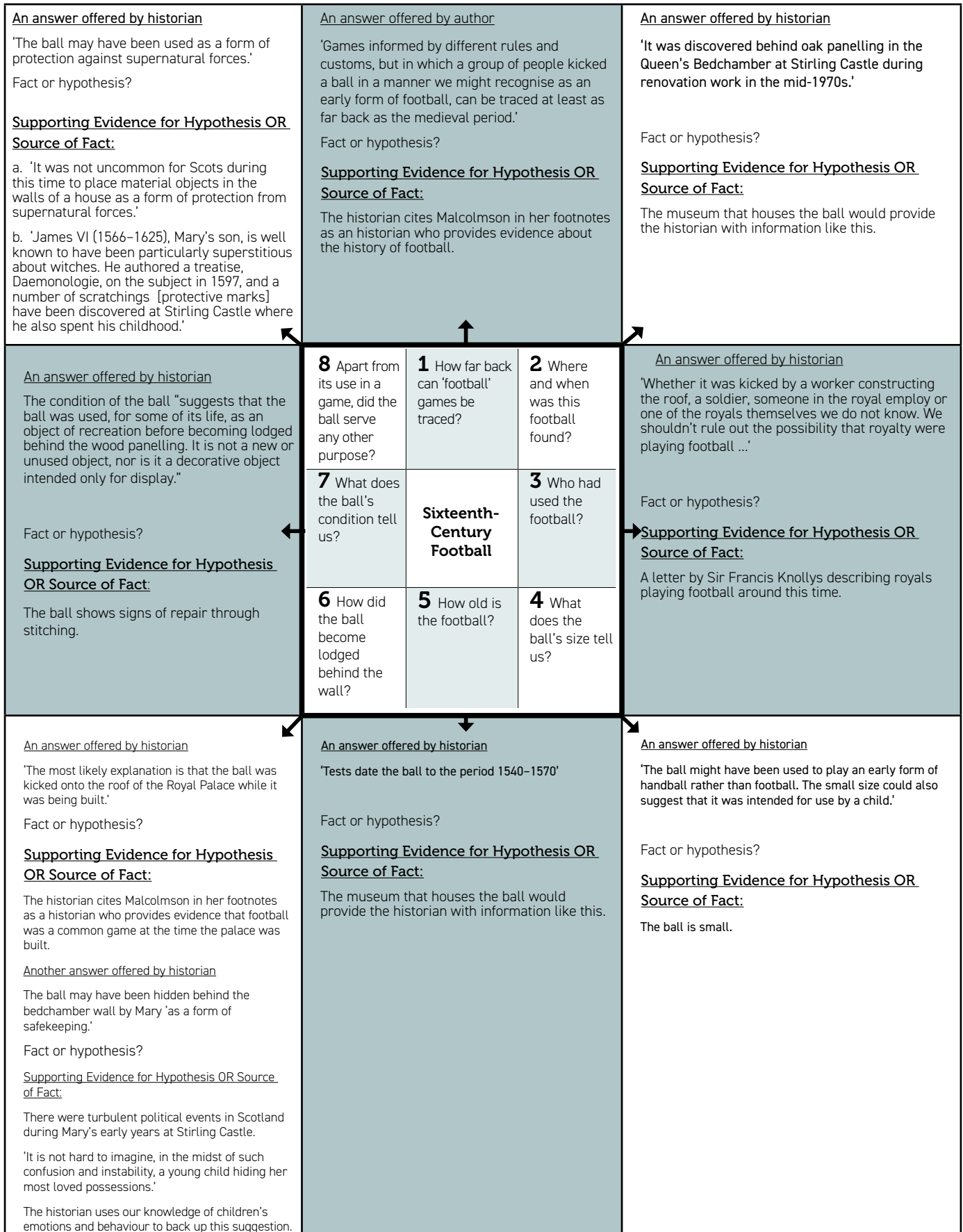
Template 2a

Expanded Lotus Diagram



Template 2b

Example of Completed Expanded Lotus Diagram



Template 3

Research Project

8	1	2
7	Topic Title	3
6	5	4

What are you wondering about the topic? Record questions to investigate.

Template 4

Emotions Have a History

Object	Sixteenth-Century Football
<p>How do you feel about this object?</p>	<hr/> <hr/> <hr/> <hr/>
<p>How do historians think that the original users felt about this object?</p>	<hr/> <hr/> <hr/> <hr/>
<p>Compare the two lists of emotions above.</p> <p>Why do you think there are differences? Why do you think there are similarities?</p>	<hr/> <hr/> <hr/> <hr/>

Resource 1

Activity Handout

Read the description of the 'World's Oldest Football' (Resource 6) and then answer the following:

(a) To what questions is the historian offering 'answers'?

On the Lotus Diagram (Template 1) record eight questions to which the historian has offered either factual answers or proposed explanations (hypotheses).

(b) Transfer the eight questions to the Expanded Lotus Diagram (Template 2a). Record the historian's answers.

Which of the historian's answers are facts and which are proposed explanations (hypotheses)? Use two highlighting colours to distinguish each subset on your Lotus Diagram.

(c) Look at the hypotheses and facts you've identified on your Lotus Diagram. In the case of hypotheses, what events (at that place and time, Stirling Castle 1540 to 1570) does the historian refer to which may support her proposed explanations? Write these events as 'supporting evidence' on your diagram. In the case of facts, from where do you think the historian got her facts?

(Hint: think about where the object is currently stored).

Look at your Lotus Diagram. You can see the historian's enquiry process:

Historians:

- ask questions,
- look for evidence,
- provide answers, which are a mixture of facts and hypotheses.

Resource 2

Description of the 'World's Oldest Football'

<https://emotions3d.wordpress.com/portfolio/worlds-oldest-football/>

World's Oldest Football Held in the Collection of the Stirling Smith Art Gallery and Museum

By Dr Joanne McEwan

Like many sports, football was standardised, codified, professionalised and commercialised during the nineteenth century. [1] However, the origins of football as a popular pastime are much older. Games informed by different rules and customs, but in which a group of people kicked a ball in a manner we might recognise as an early form of football, can be traced at least as far back as the medieval period. [2]

The small, grey, leather ball you can see replicated in the 3D model is believed to be the world's oldest football. It was discovered behind oak panelling in the Queen's Bedchamber at Stirling Castle during renovation work in the mid-1970s. The circumstances by which the ball became lodged behind the wall are unknown, but tests dating it to the period 1540-1570 have fuelled intrigue about its historical origins.

Measuring 160 x 150 x 140mm, or roughly the size of a honeydew melon, the ball is smaller than we would expect of a football today. This has led to suggestions that it may have been used to play an early form of handball rather than football. It could also suggest that it was intended for use by a child. The ball is comprised of an internal pig's bladder covered in thick leather panels that have been stitched together. The size of such balls depended on how big the bladder inside it was, and how much it could be inflated.

The leather covering was originally stitched from the inside, presumably to prevent it from hindering trajectory and motion. The stitching that is visible across the seams of the panels here is evidence of subsequent repair. This suggests that the ball was used, for some of its life, as an object of recreation before becoming lodged behind the wood



Image: Robert Dighton, 'Foot Ball played at Market Place, Barnet', c.1784. Courtesy of Yale Centre for British Art [NB: Public Domain].

panelling. It is not a new or unused object, nor is it a decorative object intended only for display.

When and by whom it was used as a ball, and whether it had any other subsequent uses, are more difficult questions to answer.

The most likely explanation is that the ball was kicked onto the roof of the Royal Palace while it was being built, and became lodged in the rafters. Whether it was kicked by a worker constructing the roof, a soldier, someone in the royal employ or one of the royals themselves we do not know.

We shouldn't rule out the possibility that royalty were playing football based solely on their status or gender. James IV (1473-1513) purchased a football in 1497, and we know from later historical records that Mary, Queen of Scots (1542-1587) was also partial to the game. In a letter detailing Mary's actions while imprisoned at Carlisle Castle in June 1568, Sir Francis Knollys informed Lord Burghley:

Yesterday her grace went out at a postern to walk on Playing green, towards Scotland [...] where about twenty of her retinue played at football before her the space of two

Student Resource

Description of the 'World's Oldest Football'

hours, very strongly, nimbly, and skilfully, without any foul play offered, the smallness of their ball occasioning their fair play. And before yesterday, since our coming, she went but twice out of the town, once to the like play of football. [3]

This ball, if it became lodged behind the panels of the Queen's bedchamber as the result of an overzealous kick, provides us with similar evidence of frivolity and recreational play – inspiring joy in both players and onlookers.

But, it is also possible that the ball was secreted behind the walls deliberately. Mary's childhood years at Stirling Castle were turbulent ones. Her mother moved her from Linlithgow Palace, where she was born in December 1542, to Stirling Castle in July 1543, after renouncing the Treaty of Greenwich – by which Mary was betrothed to Edward VI of England. Mary resided at Stirling until she was moved again, in 1547, to Inchmahome Priory for her safety, and then to France in 1548 as the prospective bride of the dauphin.

During her early years at Stirling Castle, Scotland was subjected to successive attacks by Henry VIII in what has become known as the 'Rough Wooing'. [4] While Mary most likely did not understand the political causes of this warfare, the anxiety and fear that such conflict evoked in those around her might have impacted on her behaviour. It is not hard to imagine, in the midst of such confusion and instability, a young child hiding her most loved possessions in a nook or cranny she found in her bedroom walls as a form of safekeeping.

Alternatively, it was not uncommon for Scots to place material objects in the walls of a house as a form of protection from supernatural forces. James VI (1566–1625), Mary's son, is well known to have been particularly superstitious about witches. He authored a treatise, *Daemonologie*, on the subject in 1597, and a number of scratchings have been discovered at Stirling Castle where he also spent his childhood.

In addition to graffiti in the plaster of a window in the Prince's tower, two protective witch marks have been located: a conjoined 'AMV' (for Ave Maria Virginius) on the great outer door of the royal palace, and an incised marigold on the inner face of his closet door. [5] Given James' penchant for superstition, it is perhaps possible that the location of the ball behind a wall speaks to a reappropriation of the object and emotions of fear.

However the ball came to be lodged behind the wall, the occupation of the castle by two of Scotland's most well-known monarchs adds a layer of modern fascination to speculative emotional narratives surrounding the history of the football. When you view the football in full 3D rotation, does it make you feel amused, or joyful? Can you imagine it being used to ward off evil?

ABOUT THE AUTHOR

Joanne McEwan is a Research Assistant with the ARC Centre of Excellence for the History of Emotions (Europe, 1100–1800), based at The University of Western Australia. Her research interests focus on crime, gender, family and emotional attachments in early modern Britain. Joanne's publications include *Accommodating Poverty: The Housing and Living Arrangements of the English Poor, c. 1600–1850* (Palgrave Macmillan, 2010), which she edited with Pamela Sharpe, and *Performing Emotions in Early Europe* (Brepols, forthcoming), which she edited with Anne Scott and Philippa Maddern.

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