

Paddlesteamers, Postcards and Holidays Past

TEACHERS' NOTES

To get the most out of these resources, first go through the Background Reading in the classroom, extending the four themes as time and the curriculum allow/require. The material in this document is not included in the site visits (or is only included in abbreviated form), and it sets the scene for the development of tourism on Exmoor, and provides the reasons for its early success.

There is an assumption throughout that students will have frequent access to online search facilities and know how to use them, including bringing up maps and mileages and understanding that some sources of information are better than others.

The visits to the seven key locations in the history of Exmoor tourism are divided into two categories: four core visits, based around Lynton and Lynmouth, and three additional locations. If only one day is available for site visits, it would be possible (though not ideal) to cover the four core sites in the one trip. The additional three visits include Minehead, which is outside the Exmoor National Park boundaries but very much a key location in terms of the history of its tourism, and an interesting location as a contrast to the other visits. The further two locations – the Doone Valley and Heddon's Mouth – are both very popular with visitors for their dramatic scenery, and they are used here for navigation practice, allowing students to find their own way through the landscape, using the map to identify key features of interest as well as keep track of their route.

The information presented in the project is spread through the sites in numerical order. The intention is that you should read through the material in this order, whether or not you are visiting the sites in question.

These teachers' notes augment the information in the site visits and add suggestions for further tasks. These are included primarily for use in KS2, where a teacher has to plan right across the curriculum. KS3 teachers will already have strategies for delivering their own specialised subject but will find the Exmoor-specific nature of the material helpful, as well as the cross-curricular nature of the resources.

Before visiting a site, allow plenty of time beforehand to read through the site visit document with your students, because preparatory tasks and research are included in many of them. Let students take a copy of it with them during the visit, so that they can refer to it throughout and take responsibility for their own learning. Back in the classroom after the visit, there are follow-up activities for students to carry out, building on the work they did at the site.

When you are at the sites with your students, please remind them that Exmoor is potentially a dangerous place, and they should all take steps to keep themselves and each other safe at all times. Make sure they are aware of the hazards, and know what the procedure is in any emergency. There are particular hazards at Heddon's Mouth and in the Valley of Rocks, and these are addressed in the site documents. In all but the hottest weather, away from the main settlements students should wear at least two layers of warm clothing, with a weatherproof coat on top and good shoes for walking in rough terrain. Your policy regarding the use of mobile phones on visits should consider both their usefulness in an emergency, and the likelihood that in some locations there will not be a signal.

Each student should have a sketchbook and a notebook to take on site visits, and be encouraged to use them at every opportunity, to record as much information as they can gather from all their senses. Exercise books with alternating plain and lined pages are ideal for this. Soft pencils (2B or softer) can be used for sketching, and notes written in HB pencil rather than biro will not smudge if

it rains. Encourage them to keep a journal of the project, updating it after a site visit, as early tourists did. Examples from the journals of Robert Southey, William Hazlitt and Dorothy Wordsworth are included, to give them an idea of how to do this.

Cameras are useful for recording information on visits, but use them sparingly. The intention is for students to engage directly with the Exmoor environment, making their own notes and sketches as a prelude to extending both into writing and painting back at school.

Key to the whole project is the Ordnance Survey Outdoor Leisure 1:25000 scale map OL9, covering the whole of Exmoor. If funding allows, a map per student is ideal, or at least a map per group. There is a lot of OS map work involved in analysing why Exmoor's scenery is so dramatic, and a motivated student will soon understand that it is possible to see from the map where the most inspirational scenery can be found. If the budget does not allow for many copies, Bing maps include an OS function which can be enlarged to the appropriate scale by zooming in. Digital mapping is not ideal for this project, however, because there is a need to see landscape features in the context of the larger area, which cannot be reproduced on a small screen.

Above all else, remember that the theme of the project is inspiration, which is very contagious. Get stuck in and lead from the front!

Lynton, Lynmouth, Watersmeet and the Valley of Rocks

Lynton and Lynmouth both have large pay-and-display car parks, and are linked by the cliff railway. For the more energetic, with a good head for heights, the South West Coast Path climbs beside the cliff railway and then follows a coastal footpath from North Walk to the Valley of Rocks. Alternatively, there is a small footpath leading up to North Walk from the end of Lynmouth's Esplanade car park. Footpaths on Hollerday Hill also link Lynton to both the Coast Path and the Valley of Rocks.

There are pay-and-display car parks in the Valley of Rocks, which is a short distance from Lynton, on a road with a good pavement.

Watersmeet has limited pay-and-display parking on the road above Watersmeet House. Alternatively, there is a good riverside footpath from Lynmouth, which is about two miles away, giving an opportunity to absorb the tranquil atmosphere of the woodland scenery.

There are toilets in all four locations, with shops and cafes in Lynton and Lynmouth (some will be seasonal). The Valley of Rocks and Watersmeet also have tearooms (may be seasonal).

1. Lynton

From the top of the cliff railway turn left to make your way to Lee Road and then Castle Hill; or from the steps uphill out of Lynton's main car park, turn left on Castle Hill. After viewing the Castle Hotel and the Valley of Rocks Hotel, head into Lynton itself.

The Valley of Rocks Hotel has been a prominent feature of Lynton since it was built, and it sets the scene for exploring Lynton with the history of tourism in mind. Much of the settlement was built during the Victorian period, largely by publisher and philanthropist George Newnes. Have your students identify the function, style and likely date of various key buildings as you walk around the village. Ask them if they can identify any buildings in the Swiss style.

Explain (or ask the students to explain) the context of the 1825 guide to sea bathing places (in conjunction with the Lynmouth and Watersmeet site visits). Ask them to identify the stages the twin

villages must have gone through in two centuries, to morph from isolated fishing creek to crowded tourist resort. What brought these changes about?

Lynton Museum, when it is open, is a splendid depiction of rural life in the twin villages before the development of tourism. (Contact the museum first if you plan to visit). Viewing the artefacts and exhibitions, it is easily seen that Lynton and Lynmouth were poor but very nearly self-sufficient before the expansion of communications links in Victorian times. Travel over the exposed moorland was slow and difficult, and although some goods were brought in (and taken out) by cart, most commodities and services were produced or provided by the locals themselves.

Can the students identify the various sources of revenue generated today in Lynton through tourism? (Don't forget parking charges, which are closely monitored by the L&L warden!)

What are the twin villages like outside the tourist season? How long do the students think the tourist season is? How do the villages survive economically out of season? What do the residents do for a living? Lynton was recently identified as having one of England's largest populations (pro rata) of homeworkers. Hand in hand with that goes the distinction of also placing the largest number of online supermarket orders (again pro rata).

Can the students give an approximate date for the view of Lynton and Lynmouth from Countisbury (with reference to information in the Lynmouth site visit as well as Lynton)?

It is useful to introduce the concept of public benefactors/philanthropists in the context of social organisation in KS3 citizenship studies. Much of the development of Exmoor's tourism is a result of the capital projects initiated and/or funded by local landowners and businessmen, either individually or in consortia. Many of them relocated here from elsewhere, drawn by the scenery and the lifestyle.

Projects in this period were often funded through "public subscription", by attracting shareholders who would be expecting some kind of return on their money. This is a useful introduction to the principles of financing capital projects: how producing a compelling prospectus attracted shareholders, who contributed the initial capital needed to establish the project; how the capital expenditure matched this income (with a breakdown of costs, including labour and materials); why separate accounts were kept for running costs, and why the project needed to generate sufficient turnover (gross income) to cover expenditure, with a bit left over (profit) to give to the shareholders. The principles are then easily transferred to domestic income and expenditure in the modern household.

What role did tourism play in the development of Lynton? Who were the key players? What can the students find out about them? What can they find out about the four notable visitors mentioned in the site visit?

William Sanford of Nynhead Court built himself a summer residence in Lynton. This raises the topic of holiday homes, their contribution to the local economy, and their impact on the affordability of local housing. Among the shops in Lynton there is an estate agent, and a letting agency specialising in local holiday cottages, both of which might provide useful data.

Hotel wars are still waged in holiday resorts today, but more subtly, using advertising and other marketing strategies. Leaflets, business websites and agencies such as tourist information centres can provide examples of today's strategies, to compare with the Victorian ones.

The stagecoach data, here and elsewhere, are deliberately unsorted, to give students an opportunity to rationalise information and make sense of what they are reading. They also provide KS3 students with opportunities for building databases and apps with search facilities for "Victorian" visitors. Journey comparisons, between then and now, can be used for mathematical

and statistical operations as well as for their logistical possibilities, and the gradients of time/distance graphs may be of interest to students of physics and geography too. Designing leaflets providing Victorian visitors with stagecoach information give opportunities for assembling data and presenting it in a particular style. The appropriate use of language and style of illustration can be required to capture the historical flavour at the same time, giving a sense of how literary and artistic fashions change.

Fares given in old money can be converted by the teacher for younger students, but may afford useful practice in mathematical procedures for older students doing the sums themselves. Google, of course, will convert if there is a "=" in the search term (ie "5 shillings in pence="). There are also websites which will take a stated sum from a particular year and convert it into today's equivalent in real money, often giving surprising results. Try [Measuring Worth](#) and [British Money](#). A Kent junior school has made its work on this topic available online: [Woodlands School project](#)

Mapping the transport links and comparing them with today's equivalents satisfies National Curriculum requirements to use maps in the classroom, but it also gives a visual idea of what the difficulties were, in terms of routes across Exmoor. Comparing historical routes and journey times with today's routes and journey times, as covered by public transport, will lead to useful discussions about why people in rural areas have to rely on their cars, and whether buses in areas like Exmoor are/should be subsidised. Older students might look at the numbers of likely users of a subsidised service in a rural tourist area, in and out of season; what it might cost; and where the funding might come from. The Exmoor National Park website has timetables: [ENPA Travel 1](#), [ENPA Travel 2](#)

A detour up Hollerday Hill (reached via a footpath beside the Town Hall, following waymarkers to the old house) will take you past the ruins of Newnes's Hollerday House (burnt to the ground in mysterious circumstances). In among the trees you will find his grass tennis court, and the stone-built water tank that served the house. Following the other waymarkers to the Iron Age hillfort leads to great views over the Bristol Channel and the Valley of Rocks, as well as Lee Road. There is a further footpath down from here into the Valley of Rocks.

The difficulties of dealing with the gradients during the construction of the railway between Barnstaple and Lynton gives opportunities for design and technology students to analyse the work of past engineers and consider the practical details of railway design, balancing costs and ease of construction. It also gives practice in the use of OS maps and reading the shape of the landscape from the contour lines – a key topic in this project. Although the Lynton-Barnstaple line was dismantled when the railway closed, dedicated rail enthusiasts have restored a short portion of it from Woody Bay Station, and they operate steam train rides during the tourist season. Further details about this and the history of Lynton's railway can be found on the [Lynton Rail website](#)

Students of design and technology might like to trace the evolution of the horse and cart into stagecoach, sprung carriage, charabanc, etc, and finally into the earliest cars. The postcards in the online resources include a selection of visitors' vehicles through the twentieth century. How did the different vehicles cope with the rough terrain of the early tracks, and the steep gradients both up- and downhill?

2 Lynmouth

While you are in Lynmouth, take a look in Exmoor National Park's [Lynmouth Pavilion](#) Visitor Centre, which will provide plenty of information for students about Lynmouth and Exmoor. There are short films available, as well as interactive displays and exhibitions. It is open all year round and has a cafe. Contact the Pavilion first if you plan to visit with a class.

What is a Poet Laureate, and what is s/he expected to do? There is a list in the online resources of

all the poets who have held the office since the first Poet Laureate was appointed in 1591. Have your students compare the work of Southey and Wordsworth with a more recent poet – Ted Hughes is ideal, since he lived in Devon and many of his poems had countryside themes. John Betjeman (who lived in Cornwall) would be a good choice for comparing with Ted Hughes. More information on [Poet Laureate](#), [Poetry Foundation](#)

There is a more detailed study of Coleridge, Wordsworth, Southey et al in the Background Reading, and tasks relating to them in other site visits (below). An anthology of everything written by these poets (and their friends) while they were in the area was produced in 2014, in association with an exhibition that was on display in Lynmouth Pavilion. A Romantic Landscape is available from Lynmouth Pavilion and elsewhere around Exmoor, and on Amazon.

Excerpts from journals kept by Southey and by Dorothy Wordsworth (included in the online resources) provide students with examples of journals kept at the end of the eighteenth century. As well as keeping their own journal as they visit the sites, students are asked to write journal entries in the style of these earlier writers. Across both keystages, students are required to consider the use of language and style in different periods and for different purposes. Studying the Romantic poets (especially Coleridge) also gives an insight into the way language is used to express emotions and generate fantasy, as well as celebrating scenic beauty and describing rural lives.

Considering why Southey compared Lynmouth to Switzerland opens opportunities to analyse the shape of the landscape (which will again include studying contours on the OS map) and compare it with the Swiss landscape. Throughout the History of Exmoor Tourism project, students are asked to reflect upon what makes a "beautiful" landscape, in terms of both its physical formation and its impact on the viewer.

Have the students find on the OS map the exact spot described by Southey. This is the first of many chances to understand how an OS map can inspire as well as inform. Encourage your students to look for clues on the map to the likely sources of inspiration for Romantics exploring the area, eg the closely-packed contour lines indicating a steep gradient, especially if these are in association with rivers or trees. Have them look at the key on the side of the map and identify other features that might produce interesting scenery, eg boulders or scree, or open moorland.

There is more information on reading an OS map on the [Ordnance Survey website](#).

How many potentially beautiful locations can they find on the Exmoor OS map, and how many of them turn out to be recognised beauty spots? Have them consider the implications of getting there, too: some of them may well be on popular walking routes if they are some distance from the nearest road. This raises the topic of recreational walking, which was of great importance to the Romantic poets and is still the reason why many of Exmoor's visitors come here. Have them look at the footpaths and bridleways across the moor, which are all waymarked for walkers and riders, and the long-distance walking routes on the map, too. Why do people like walking – what do they get from it?

A topic often forgotten when wading through National Curriculum data, but of significant importance nonetheless, is the sources of inspiration for writers, artists and musicians. This is particularly relevant to the period we are considering, when Romantic artists of all disciplines were rebelling against society's emphasis on science and industry, and thus on data and empirical evidence. Coleridge, Wordsworth and their peers revelled in the inspiration to be found in the local landscape, and their words struck a chord with many early visitors.

"Little Switzerland" was seized upon by the early developers of the twin villages, and this is reflected in the style of the buildings in all these four locations, and at Heddon's Mouth too.

The steep roads in the area are ideal for studying gradients as a mathematical topic, extending into

the maths required for physics and design & technology. An entertaining classroom activity for younger students might involve rolling the same object down long slopes of varying gradients and measuring the time taken to travel a certain distance. Asking appropriate questions will increase their understanding of the difficulties associated with the steep hills around Lynton and Lynmouth. For geographers, the gradients raise many questions about how they were produced, and there are activities exploring this too.

Historically, Exmoor's best links have been by sea, and from medieval times there were trade links up and down the Bristol Channel. As with the stagecoaches, there are plenty of activities to be derived from the steamer journeys, including mapping, timetabling, currency conversion, producing leaflets and constructing digital resources. Checking out the Portishead pier might generate a general discussion about tides, waterways and silting, and their impact on the location of harbours and thus ports over the centuries.

Lynmouth's firm establishment as a Victorian tourist destination was founded on the fashionable belief that sea air, sea bathing and "taking the waters" all had excellent health-giving properties. There is scope here for researching illness and medicine in the nineteenth century, when diseases like tuberculosis and leprosy had profound effects on the lifestyle of sufferers and those who came into contact with them. From a chemistry point of view, it could be interesting to consider what minerals there may be in seawater, from what sources, and whether they might have "healing" properties.

If the tide is low enough, check out the various pools and channels that were carved out on the Lynmouth foreshore. Can the students work out/find out what they were all for? How many of them were related to tourism?

"Pro Bono Publico"'s letter is worth studying as a formal text with a particular purpose; and it could be paraphrased into simpler language. A diagram illustrating the author's suggestion would give practice in expressing principles of design. Older students might produce an illustrated document laying out all the benefits of the "Lynmouth Promenade, Pier and Lift" project, designed to persuade Parliament to approve it. (Here's another opportunity to raise the citizenship topics of the development and function of government, and the role of citizens within it. The document might also include projected financial details).

The London lawyer with a second home might feed into the Lynton debate about holiday homes, in view of his contribution to Lynmouth's development. There is also room for citizenship discussion about the involvement of the businessman who owned the land needed for the cliff railway. He would profit from the scheme, but it could not go ahead without his land. This raises issues such as declaring an interest, and compulsory purchase orders. The appointment of Bob Jones's nephew as engineer for the cliff railway could be seen as nepotism; but in an isolated community like Victorian Lynmouth, there may not have been another specialist able to do the work.

There is more about Newnes in the Background Reading. Like many other key players in the history of tourism on Exmoor, it was the scenery that persuaded him to settle here, bringing his money with him (a point for geographers to note, in the context of the economic development of a remote rural community).

More about the cliff railway here: [Lynton Cliff Railway](#). Technical information on the website includes details of the braking systems, with diagrams.

Have the students make a simple two-car model of a cliff railway, using two identical containers that can be filled and emptied (it need not be with water). They should link them with a string or chain that passes over a pulley that can spin freely. Holding the pulley still, they should fill one "car" and then let go. Have them imagine that they are passengers in the heavy car. Will going down be a pleasant experience? Why not? Will it be any more comfortable for the passengers in the car

going up? Is it just a question of comfort, or is it more critical? How are they going to improve matters?

At KS2 this will probably be no more than a general discussion, with maybe some diagrams. KS3 design and technology students might work on it in more detail. There is also scope for physics work, exploring and expressing the theory of the workings of the cliff railway, and the forces involved.

Note the further involvement of Parliament, to approve the drawing of water from the river, and the sustainability of this form of transport. (What is necessary for it to remain sustainable? What - very unlikely! - long-term environmental disaster would remove its power supply?)

There is more information here for stagecoach timetabling.

3 The Valley of Rocks

It is important that your students understand the dangers of the Valley of Rocks. As well as the temptation to climb the crags – some of which are unstable – there is the almost-vertical drop to the sea, nearly 100m below, beside Castle Rock.

This site visit is an imaginative exercise in time travel, exploring both the site and the Age of Enlightenment (a KS3 history topic, and a key factor in the success of Exmoor tourism via the inspiration of the Romantic movement as well as the naturalists' and antiquarians' scientific exploration of the countryside). Tap into the Doctor Who/Harry Potter culture to grab your student audience!

Isaac Newton is particularly relevant to Year 5, for whom Earth and Space is a required Science topic. He was also influential in the Scientific Revolution that led to the Age of Enlightenment (KS3 history). Charles Darwin is another KS3 history topic, and the classification of living species is a biology requirement in both keystages.

You will have encouraged the students to use their sketchbooks in Lynton and Lynmouth. Here the sketchbook is central to the first activity. Encourage them to capture the visual drama of the rock formations, and the atmosphere this gives the valley. Have them identify the various formations (Castle Rock, White Lady, Devil's Cheese Ring etc, see WHAT?) and draw them as both literal and figurative representations of the names. Remind them that they need to make enough detailed notes and sketches to be able to come up with a piece of artwork back at school. Exploring the work of Romantic artists and the landscape genre first will give them some ideas for their own artwork, but it need not be a period piece. See the online postcard collection for early depictions of Exmoor's scenic inspiration.

There are further references here to the Romantic poets and the influence of the scenery on their work. See the Background Reading for details of their local walking tours.

Coleridge - the son of a Devon rector - was devoutly religious, but in an unconventional way: he was a Unitarian preacher, seemingly of some distinction. Leaving aside all matters of religion, bible stories are a useful literary resource and provide examples of many aspects of human behaviour. Stories such as Cain and Abel can give practice in drawing inferences and predicting outcomes, tailored to the age and ability of the students. Coleridge's text (in the online resources) also lends itself to a study of how he used language to convey atmosphere and build tension.

Coleridge's text also lends itself to dramatisation. Have older students rewrite it in playscript form, paying attention to how the stage set might look, and to what part lighting and props might play in it. Painting scenery and composing a soundtrack bring art and music into the mix: have them

concentrate on atmosphere and the expression of emotions, Romantic-style. Let them rehearse and perform it.

Encourage the students to look closely at the landscape, observing it as it really is; and then ask them to let their imaginations run riot and describe it in language as descriptive as they can manage. Maybe also have them use the site as the setting for a drama of their own, either before or after reading the Coleridge text.

Point out the font used on the OS map to identify the enclosures and field systems - the visible remnants of farming activity over a couple of millennia. Let the students understand how Victorian antiquarians explored the signs of human activity in the landscape, in the same way that naturalists looked for previously undiscovered plant and animal species or rock formations. There is room for discussion on how people as well as natural processes have shaped the landscape; on how information was historically gathered and assembled on increasingly complex maps; on how archaeologists and geologists explore the landscape today, and for what purposes; on what might still be there to be discovered.

This font on the map indicates another landscape feature of interest to moorland visitors in search of inspiration, then and now: the archaeological pointers to the past. Imagining how earlier people might have lived appeals to the romantically-inclined tourist of any period.

The Valley of Rocks is a good location for considering myths and legends and how they arise, especially if the weather is sufficiently gloomy to lend atmosphere to the occasion! Have them make up some imaginative tales of their own about how the rocks came to look the way they do, ideally invoking unseen spirits and magical devices.

Get them to do this in groups, and have one group tell their story to another group, somewhere out of earshot. Have the second group tell the third, who will pass it on to the fourth, and so on. Don't let the groups discuss what they have heard. Have the last group tell the story to the whole class, and have everyone analyse how it has changed. Repeat the process for each story. Explain that this was how information was handed on, via tales and legends, in Celtic and other cultures before writing was developed. The "Chinese whispers" effect can be hilarious, and demonstrate just how information can be distorted in the telling. Tell them the wartime joke of how "Send reinforcements, we're going to advance" became "Send three and fourpence, we're going to a dance". (They have already studied shillings and pence in considering stagecoach fares, so they will understand the wording). Students will understand how easily a thing can be misrepresented, and how important it is to establish the real facts behind hearsay.

Consider together Southey's and Hazlitt's theories about the geology, explaining that geology as a discipline was only just beginning as they visited the area. Look at the OS map to understand today's theories about the shape of the valley. Maybe take one of the paths up onto Hollerday Hill to see the shape of the valley in the context of the whole landscape.

Discuss the appearance of the scree formed by the freeze-thaw processes in the Ice Age: does this add to the aesthetic appeal of the landscape here? (Freeze-thaw is explained in greater detail in the Heddon's Mouth visit – see below). What is a Site of Special Scientific Interest? Does that add to a site's appeal to visitors? Does it explain why the area was of interest to early scientifically-minded visitors too?

"Lorna Doone" is a key topic in the history of Exmoor tourism (see the Background Reading and the Doone Valley site visit). Most of the text is too difficult for KS2 readers, but it may be appropriate for KS3 reading. The story is summarised in the Online Resources. The full text is available online: [Victorian London's Lorna Doone](#)

Discuss Blackmore's description of the landscape around you, and point out the use of ellipsis to

indicate where text has been removed. There is plenty of scope for analysing his use of language. What does he mean by "two houses, or rather none, but two homes"? How does he describe autumn, and spring?

Mention that herbal knowledge was handed on through generations of "witches" in exactly the same way as folk tales were preserved in the Celtic culture, by oral tradition.

What does "synthesised" mean? What other, more common word, is related to it?

More about Samuel Palmer: [Tate Samuel Palmer](#)

The references to Gothic novels and penny dreadfuls can be explored further or not, as the curriculum requires. It's worth reminding students that Lynton's benefactor George Newnes made his money from the new popularist movement in reading material - the precursor of modern magazines. Gothic and Neo-Gothic architecture, too, illustrate the public thirst for romance and adventure that made Exmoor such a hit with Victorian tourists.

Have your students look up Gothic and Neo-Gothic architecture online and then draw some of the typical features of a Gothic mansion, more or less accurately, using a sharp pencil and a ruler. When they have finished, ask them to draw or paint the same building, using colour and exaggerating the decorative features for dramatic effect, like a Disney castle or a Dr Suss illustration. Have them consider the use of shape, colour and shadow to emphasise the atmosphere of the building.

Can they see how art, architecture and language in this period all exaggerated ordinary features for dramatic effect? Have them check out examples of how Coleridge does this.

The 1960s caravan site was an interesting development in the Valley of Rocks, as was its subsequent disappearance. Is it appropriate to have such a facility in a site of such outstanding scenic beauty? Conversely, is it the best location for it, bearing in mind that many visitors come here from overcrowded cities, expressly to immerse themselves in the landscape, just like the Romantics before them?

The section on rock climbing is included because, although the National Curriculum makes no mention of inspiration, it does require teachers to provide students with opportunities to take part in outdoor activities. Every teacher knows that the best way to get students interested is to inspire them!

More information on the Valley of Rocks as a climbing location: [UKClimbing crag details](#)

Emphasise again the importance of staying safe. If they show an interest in climbing, can you bring them back specifically to do this? There are specialist companies locally who run taster sessions and longer courses for people who would like to try. They are usually happy to work with school groups. Details on [ENPA Climbing](#)

4 Watersmeet

There is limited pay-and-display roadside parking above Watersmeet House. The National Trust run a tearoom with toilet facilities. Contact them first if you are planning to visit with a class: [NT Watersmeet](#)

Deep gorges and the confluence of the rivers provide a further chance to reflect on how the landscape was shaped, using the OS map, and on what makes a landscape beautiful. In the case of Watersmeet, part of its dramatic appeal is the evidence of the power of nature. Only brief

reference is made to the part this played in the tragic 1952 flooding, which is covered in detail elsewhere.

The focus is on Watersmeet as a source of inspiration, both dramatic and peaceful. Background exposure to the writers, artists and musicians of the nineteenth century (see the online resources for suggestions) will pay dividends in understanding Exmoor's appeal as a tourist resort once the continent was closed to visitors. Not everybody was a writer, artist or musician, of course, but many people shared the desire to be at one with nature and express in some way the emotions that arose. Hence the Victorian sketchbooks and journals.

Musicians took notebooks, too, and they made notes as they sat by the bubbling brook or the foaming torrent. You may have students do the same at Watersmeet (and elsewhere). Get them to listen to what's around them and think about how it might be expressed musically, with a view to composing a performance piece back at school, either individually or in groups.

Wordsworth was traumatised by the horrific executions he had seen carried out by members of a political movement he had initially supported, when he was in France during the French Revolution. Having to leave behind his (revolutionary) lover and their child when war broke out and stranded him this side of the Channel exacerbated his grief. He spent a whole year wandering through the English countryside, using its beauty and tranquillity to soothe his troubled spirit.

Let your students see that as well as providing dramatic inspiration, scenery can calm and soothe, and walking through it can allow the mind to wander, which is very therapeutic. Encourage them to walk through the woodland in silence for a specified period, looking and listening to what is around them, and afterwards ask them to express how it makes them feel, in words, painting or music, as they wish.

The Coleridge excerpt is from "France, an Ode", which Coleridge penned in the Quantocks as Napoleon was inspecting his navy in preparation for invading Britain. Like Wordsworth (and many other intellectuals of the time), Coleridge was passionate about human rights and the need for the people to overthrow tyrannical overlords; but he, too, had realised that in France this had led to a new kind of tyranny. His take on the countryside, here, is to celebrate the freedom that it represents, in the context of the political situation.

Halliday was one of the key players in the development of tourism on Exmoor. As with Newnes, it was the scenery and the Romantic poets' celebration of it that inspired Halliday to move here.

Mention of the exotic trees and shrubs raises the issue of the mild climate, and the part it played in Exmoor's popularity as a tourist destination. An incidental benefit was the habitat it provided for the tropical and sub-tropical plants that were found to flourish here. Many non-native species are still to be seen in the Victorian seaside resorts and on country estates in their vicinity, like Halliday's. The planters of these lush imports had no idea of the environmental damage that some of these species would later cause. Today, throughout the South West, rigorous methods of eradication are needed to control sumptuous but aggressive invaders like rhododendron, Himalayan balsam and Japanese knotweed.

Have your students find and discuss the quote above the door. It sums up the appeal of the landscape for the Romantic poets, and for Halliday himself through the inspiration of their writing. The full text of the poem is included in the online resources.

The infrastructure left behind by the former local industry of fishing was easily adapted to the new one of tourism, as Cecil Bevan quickly realised. Fishing trips and sightseeing boat tours still contribute to the tourist economy.

Many of the visitors responding to the Pavilion's questionnaire referred to the appeal of the

unchanging nature of Exmoor's beauty and bounty, as in the visitor's quote.

The hydroelectric station was built above Watersmeet as business was booming in the tourism industry. The need for extra resources during the summer season as a result of the influx of visitors, then and now, is a useful debate. Residents and resources are swamped by the population bulge during the summer; but the income it generates is vital to the local economy.

Do your students know the difference in use between the words "affect and effect"? Many adults struggle with this!

The conversion of "5cwt of roots" is something that students can research, with the potential for further practice in number and measure. What is meant by "The Bench"? The issuing of bye-laws by county councils is an opportunity to consider the citizenship topic of local government, and there is plenty of potential in the endangered species debate.

Testing spring water for the mineral content and other properties can be an opportunity for gathering, recording, classifying and presenting data and drawing meaningful conclusions. Discussing how it would be done, even without doing it, encourages students to think about rigorous scientific processes. The testing of its medicinal properties feeds into the previous work about witches and herbalism, and the nature of illness in Victorian times. Older students may end up debating conventional and alternative medical practices today, and the role of the drug industry.

5 Minehead

There is a well-signed long-stay car park in Minehead, and there are toilets, a full range of shops and cafes, etc. If you have time to visit Dunster too, use the public car park on the hill below the Exmoor National Park Visitor Centre for this.

The [Minehead Online](#) website has plenty of useful information.

Right away the Minehead visit raises many issues for discussion if students have visited the Lynmouth area first. Minehead's appeal for visitors arose from the same roots as Lynmouth's - as a seaside resort with the attendant health-giving properties, and in an area of outstanding scenic beauty. But its essential character as a tourist resort soon became very different from Lynmouth's once the steamers and railways opened it up to day trippers. What caused this, and how can it be seen today?

Note again the reference to walking tours. What does Rev Warner's review tell us about Minehead even as early as 1800? How were visitors arriving here then? Was it easier to reach than Lynmouth? (Get them to look at the OS map and consider the terrain).

If time and transport arrangements allow it, drive up North Hill and along the ridge to Bossington Hill, above Porlock. As well as providing the opportunity to see why Porlock's scenery made it a tourist destination, it gives a chance to consider the Minehead landscape as described in the 1831 directory. Minehead itself is just outside the Exmoor National Park boundaries, but the "highly romantic" countryside "a few miles to the westward" is of course Exmoor.

The wording of the directory entry sums up the romantic appeal of the area to nineteenth-century artists. Have the students sketch some furze and coppice in pencil - a challenging task in this medium. Coloured pencils and felt pens are easily carried and could be used afterwards (but there probably won't be time on the site visit). Let them take some photographs to try the same task in other media back at school.

This visit provides the same opportunities as Lynton and Lynmouth for mapping and timetabling

travel routes, and using the information to produce leaflets and apps for visitors. Again there is a marked difference between summer and winter timetables. What effect would this have had on year-round residents?

Sporting activities such as hunting and fishing attracted visitors to various locations around Exmoor. Dulverton, Exford and Simonsbath were all popular with early tourists looking to participate. Golf and polo were exclusive to Minehead at the time, and both arose from particular visitors/settlers in Minehead.

Answers to all the questions about the golf course can be found on the [Golf Club's website](#). What does the paragraph about the "close proximity" and "encroachment" of the sea mean? Have them check the map for contour lines. Are there any on the Warren? Can they find any spot heights? What does this tell them about the potential for flooding? Was this a good place to put a clubhouse? Would it be a good place for building houses?

There's room for discussion here about the disastrous flooding on the Somerset Levels in recent years, and the issue of building on flood plains. It could be extended into work on rising sea levels and their impact on people in areas like Somerset. Have your students find Glastonbury Tor on a map, and tell them that around 300 BC, in the Iron Age, it was an island. As well as reducing the human contribution to global warming, what are we doing about living with rising sea levels? (Porlock is of international importance in this field).

What is a junket? A syllabub? What links are there between South West England's success as a dairy farming region and its success as a tourist destination?

The "Visitors List" (minus visitors' names) lends itself perfectly to producing a modern equivalent, as either a website/app or a leaflet. Note that, even then, advertising had its place.

Currency and cost comparisons range from 3 shillings for a trip to Watchet and Ilfracombe, through £12,000 for a new pier, to £120,000 for 14 miles of railway. Estimating/calculating what each might cost today, and why, can be as in-depth as your cross-curriculum work requires. There's scope, too, for design and technology work in the design of the pier, and geography work in the Bristol Channel tidal range. (Why did the pier need four different landing stages to deal with this?)

While the adventurous activities required by the PE curriculum fall short of participating in Antarctic expeditions, researching Captain Scott's expedition - and possibly "planning" it in today's world - might inspire a future interest in exploring. If they express an interest, have them check out contemporary Antarctic explorer [Damien Gildea](#), commercial adventure companies such as [Jagged Globe](#), and student expedition bodies like [British Exploring](#) and [Raleigh Internal](#).

As with Lynmouth's cliff railway, there is plenty of useful work in drawing up plans, proposals, a prospectus, budget figures, etc, for Minehead's railway. Considering the difficulties of the terrain and how they were overcome covers mapwork as well as design and technology requirements.

The [West Somerset Railway](#) runs steam trains from Minehead Station, and its website features a Heritage Hunter app for history information.

Have your students compare how visitors spent their time in Lynmouth and Minehead respectively, and ask them to explain the reasons for the difference. What entertainment facilities are there in each for today's visitors?

How much could you build a pavilion for today? What might 51 polo ponies be worth today? What are the logistics involved in transporting 51 ponies by train? (Why 51, anyhow, when Singh only brought 15? How many in a polo team, and what are the rules?)

What effect might Butlins have on Minehead, for better and for worse? Have your students check out the [website](#) for an idea of what Butlins offers today.

6 Doone Valley

There is a small pay-and-display car park beside Lorna Doone Farm, as well as the inn and the gift shop.

The site visit speaks for itself. One of the most popular locations for excursions since tourism began on Exmoor, Doone Valley is the ultimate illustration of a novel capturing the zeitgeist and attracting visitors to the place where it was set. The scenery alone is enough to appeal to tourists, but the romantic nature of Blackmore's tale is what really sold it to the public imagination. The possibility of tracking down the exact locations used by the novelist was (and remains) an additional lure for many.

It is also a good example of how rural businesses have contributed to the area's economy through diversifying from farming into fiction.

It is a good location for letting groups of students - equipped with OS map and compass - work on navigational skills, finding their way from the car park to the site of the medieval settlement where Blackmore had his villains live. Be aware, though, that even without visiting Oare Church or Robber's Bridge, the out-and-back walk along Doone Valley to the medieval village is 8 or 9 km (a little over 5 miles) in total. If there are concerns about any student's ability to go the distance, shorten the walk appropriately and use Google Earth to explore the rest of the route. You can trace the route on an OS map on www.bikehike.co.uk, and it will tell you the distance (don't forget to double it for the two-way journey!)

You might want to oversee their route-finding in the early stages of the walk (especially if you ask them to include Oare Church in the route, with or without Robber's Bridge). It might also be useful to have an adult go ahead of them to the medieval village, to make sure that they do not wander too far along the valley. Otherwise, so long as they understand that they stay by the stream, but do not cross it, and do not take any of the paths uphill, it is a fairly safe route for students to find for themselves.

Make sure that they are appropriately dressed, have grasped the principles of map and compass, and know what to do in an emergency. Have them understand that they need to keep an eye on what is under their feet, that they should be equipped for weather that can change abruptly, and that everyone should know where they are on the map at all times.

Remind them about water safety, too, although the stream here is usually very shallow. Draw their attention to the measure by the ford, indicating the height of the water in feet. What do they infer from the fact that it has been put here, especially if they know about Lynton's 1952 flood disaster? Have them look at the shape of the landscape, and trace the route the river takes into Lynton.

Is the ford marked on the map? What does the font used for the bridge tell them about its nature? Would the bridge have been here when Blackmore was writing? Does it add to the romantic nature of the site as a tourist attraction? Why?

Can they give you a grid reference for the memorial? If they have GPS on their phones or cameras, what does it tell them about the spot? Discussing GPS in the classroom provides an opportunity to explore a practical application of trigonometry and the use of radio waves.

Have the children write their short story from the postcards before you read the site visit document together. As they walk through Doone Valley, remind them to observe the landscape around them,

with a view to incorporating it into their stories. Ask them to think about the change in atmosphere every time the scenery changes, and the feelings each arouses.

There is an opportunity for listening to Romantic landscape music, too, and using it to inspire their own. Back in the classroom, have them listen to Mendelssohn's Scottish Symphony or Hebrides Overture (or both) and visualise the scenery the music is expressing. As it plays, have them make notes in their sketchpads or notebooks about what they think Mendelssohn is describing with his music. Afterwards, show them some paintings of the Scottish landscape by Romantic artists, and have them compare the scenery with Exmoor's. Listen to the music again, and ask them to think about the scenery that inspired his sounds. Then ask them to compose and perform a piece of their own that expresses the Exmoor scenery.

After the visit to Doone Valley, have them return to their short story and add colour and detail to it from their own experience of the location. Discuss how the setting adds to the story, and how to use it to full effect. Mention devices such as hyperbole and understatement, and have them consider a scale of effectiveness for adjectives and adverbs, and the nature of the nouns and verbs they select too. What difference might the weather and time of year make to the feel of the valley and thus their story?

As they research online the story of the real Doune brothers who lived in Doone Valley, remind them about checking the quality of information found online. The allegedly true story as given in the site visit is not easily verified, and cannot be taken as the truth, the whole truth and nothing but the truth. There is a topic to be discussed in its own right in the phrase itself. What is a statement of fact, and how can you know that? What is a statement of opinion, and how much does the nature of any statement vary according to who is making it, and in what circumstances? What is the purpose of fiction and fantasy, and when does its use become a problem?

7 Heddon's Mouth & Woody Bay

Out of season there is usually enough roadside parking in Heddon's Mouth. In the summer, the National Trust makes a field available for parking. There are also toilets and a gift shop. Hunter's Inn provides refreshments and has outside seating. Contact both the [National Trust](#) and [Hunter's Inn](#) beforehand if you plan to visit with a class.

Heddon's Mouth is included as a site of stunning scenic beauty. The focus is again on changes in the atmosphere as the landscape changes, and students are asked to use all their senses to gather information which they will later use in creative writing.

It is also another opportunity for groups of students to practise navigational skills as they find their own way to the beach. If they stay on the eastern side of the river, crossing it on the second bridge to access the beach and then returning to Hunter's Inn on the western bank, navigation is easy. Make sure that they do not take any of the paths uphill, and that they turn left when they reach the road at the end of the walk.

Once again, it is important to stress that it is potentially a dangerous location. Point out the dangers and remind them of the importance of keeping themselves safe, and how to do so. Have a good staff/student ratio and keep them in sight at all times.

There is a great high-level circular walk, following the Victorian carriageway to Woody Bay, dropping downhill once there and turning left to return to Heddon's Mouth via the South West Coast Path. It is probably not appropriate for most students, however: it is around 10km (a little under 7 miles), even without visiting Heddon's Mouth beach as well. Although it is a wide path, and the ground slopes away gently at first, you will see from the photographs that there is a long way to fall if you have students who are less concerned about keeping themselves safe. It is also very

exposed in bad weather, and should certainly not be contemplated in wind or rain.

It is included in the site visit so that Woody Bay can be studied in the classroom as part of the history of Exmoor as a tourist destination. The isolation of Woody Bay and its stunning coastal scenery both have their place in the history of Exmoor tourism, as do Colonel Lake's efforts to replicate Lynmouth's success in drawing visitors.

If you are allowing students to find their own way to the beach from Hunter's Inn, make sure that they do not take a right-hand fork onto the Victorian carriageway (accidentally or otherwise), either by Hunter's Inn or via the next footpath to the right, further down the eastern path to the beach.

As at Watersmeet and Doone Valley, sketchbook and notebook are very much to the fore in this visit. Allow plenty of time for your students to stop and make a note of what they are experiencing. The emphasis in this visit is on students using all their senses to gather data on the atmosphere in various places and use it as inspiration for artistic expression.

Remind students that walking was (and is) a key element of Exmoor's success as a tourist destination. Romantics like Coleridge and Wordsworth walked hundreds of miles every week in search of inspiration in scenic landscapes. Have your students think themselves into the part, maybe by improvising some drama based on events during a particular journey on foot to a certain destination, with route and weather factored in.

The pleasures of walking for its own sake are known to many people; but long-distance walking through beautiful countryside takes it to a higher level. The distance hiker is immersed in the scenery and its changing atmospheres, and much more attuned to its elemental nature. Practical considerations add another dimension: where will you shelter from this sudden squall, where will you sleep tonight, what will you eat, is this water good for drinking? Between times, the rhythm of your pace takes the handbrake off your mind and lets your thoughts freewheel: vital to Romantic poets in search of the next muse!

Ask them to imagine they have walked here from Oxford. It has taken them several days, and today it has been raining all day. It is evening when they get here, and they are wet, tired and hungry. Hunter's Inn is still the old farm, and there is no bedroom available for them. What will they do about eating, drinking and sleeping?

Driving into Heddon's Mouth is a tortuous journey from any direction. Why does the road twist and turn, why is it so narrow, why is it so steep? What does all this tell us about the terrain?

The story of the Berry family is a good illustration of farmer diversifying. (Some might also call it opportunism. There is a debate here, in the context of tourism – are inflated prices a rip-off or a strategy for surviving the low season? How do locals make a living in the winter in tourist areas?)

The only real changes around Hunter's Inn are of course natural ones: the trees have grown. Why has so little else changed here in the last 100+ years? Many of the visitors responding to the Pavilion's questionnaire identified the unchanging nature of life on Exmoor as part of its appeal. There is another debate here, about the good and bad aspects of changing and unchanging settlements in rural areas.

The mail and the fire brigade both contribute evidence to the isolated nature of Heddon's Mouth, "far from the madding crowd", like Thomas Hardy's Dorset in 1874.

In the classroom, before or after the visit, read them Thomas Hardy's short story "A Tradition of Eighteen Hundred and Four" (included in the online resources). This perfectly evokes the rural atmosphere, as well as giving a rustic's version of Napoleon gathering his navy in 1804. (Remind them that it's Dorset, not Exmoor, but have them consider the similarities). Have the students

check the map for the countries he mentions, and draw the French ships he describes, with their masts and cannon. Were Napoleon's ships really like this? (Can they find out what he used in his makeshift fleet? Britain's rise to power as an Empire came partly from her well-resourced navy, but the same was certainly not true of Napoleon's France). Do they think Hardy is saying that Bonaparte really landed in Dorset? (What does "tradition" mean in the title? How can we know whether an historical tale like this is true? - maybe discuss anecdotal evidence and how hard it is to establish its authenticity).

By now we have identified gradient, running water and woodland as important natural features in the definition of scenic beauty. Heddon's Mouth incorporates all these, and introduces some more. Ask the students to list any they notice along the way.

The Romans here are irrelevant to the topic of tourism, other than as human features in the landscape; but they would have been of interest to our Victorian antiquarians when they explored the local landscape. The reason why the Romans were here (to keep an eye on the rebellious Silurian tribe in South Wales) highlights the strategic views over the Bristol Channel from these high cliffs, and finding the story of why they moved their camp from Old Burrow to Martinhoe is a useful exercise in online research. How do we know the story is true? (Do we?)

The carriageway provides more practice in reading the landscape from an OS map. The photographs of the coastal scenery flag up a new element of scenic beauty: a rugged coastline carved by the sea. This can be seen at Heddon's Mouth too. How much of the appeal of this is again the evidence of the power of nature as discussed at Watersmeet?

The power of the waves is amply demonstrated around the South West coastline every winter, with spectacular waves and battered piers and harbours a frequent feature on television news. There is plenty of extension work that could be done on this topic, including the effect this has had on human lives over time. Do the stories of shipwrecks etc add to the romantic appeal of the region?

Rock singer Elkie Brooks lived at Woody Bay for many years. Why might she have chosen to live here?

Can the students come up with a few diagrams drawn to scale, representing a possible profile of the path taken by Hollow Brook? Have them draw a single straight line from the foot of the cliff to the top as well. What is the angle of the slope? What is the gradient?

Geology as a study was just gathering pace as our Victorians were developing the area as a tourist destination. The work of Ben Peach and John Horne in the NW Highlands was controversial, but finally their hypotheses as to why older rocks were lying on top of younger ones were accepted, giving rise to modern knowledge about tectonic plate movement. New geological theories are often controversial, because of the number of different ways that the evidence can be interpreted. Is the same true of other disciplines?

What do geologists usually use today to date rocks? The answer is radiocarbon dating; but it does not work on all rocks. Fossils still have a part to play in some circumstances.

There is plenty of online research that students could do on the topics of the Devonian period for the fossils, and the Variscan Orogeny for the mountain-building. The concept of rocks being recycled could provide opportunities for flow diagrams.

Fossils were another major landmark in the field of scientific discovery during the Age of Enlightenment. Mary Anning was famously discovering Jurassic fossils in Dorset as the Romantic movement gathered momentum (the first ichthyosaur in 1810, the "sea dragon" plesiosaur in 1823, and the "flying dragon" pterodactyl in 1828).

If your students cannot spot the mistake in the caption on the postcards of boats in Lynmouth harbour, ask them to look at the map again and tell you where the person taking the photograph would have been. (Was it a photograph, or was it painted? Can they guess a date?) Now get them to find North Walk on the map. Could it possibly be "A Peek from North Walk"?

The story of the Coastal Traverse is included as another example of inspiration in the world of exploration, as well as the physical nature of this coastline; but it needs to be stressed that climbing rocks on this part of the coastline is very dangerous indeed. Only one party has ever succeeded in doing the whole traverse, and there is a very good reason for that! Once you are back in the classroom, away from any temptation to give it a go themselves, have them check out [Terry Cheek's website](#)

Carbohydrates and proteins are the most important types of food in an expedition like this, but the other main food types are needed too. There are plenty of dried foods available for expeditions; but it is also important that whatever the climbers take, it should be food that they can enjoy, because it is very tempting not to bother if all you want to do is sleep!

Again, if your students express an interest in climbing, details of local companies who specialise in doing this with groups of novices are available via the [Exmoor National Park website](#).

Smuggling was a thriving enterprise in the eighteenth century. As we have already discussed with regard to Lorna Doone, the romance and adventure of bands of lawless brigands was highly prized by a generation that feasted on Gothic novels and penny dreadfuls. The same still applies today, as evidenced by the number of popular pubs proudly displaying past links with smuggling.

Ask for suggestions about the meaning of "contraband".

Be at the beach in front of them, so that you can gather them together when they get there. Have them find somewhere comfortable to sit, and ask for a few minutes' silence as they listen to the waves. Can they hear anything else?

Read them the paragraph about the imaginary smugglers landing on the beach, or invent your own; or have them do so. They will probably be too self-conscious to concentrate if you ask them to close their eyes, so have them pick out a pebble and concentrate their attention on that. Ask them to keep their eyes on the pebble as they imagine the smugglers coming in, and the sounds they might make. Although it's a very isolated spot, remember that there may be customs men looking out for the smugglers, and they will be keeping the sound level down.

Can any of your students make an owl call? Why was this a good signal to use to let the men with the donkeys know that the goods had been landed?

After their work on a smuggler's poem is complete, back in the classroom, have them read Rudyard Kipling's "A Smuggler's Song" (in the online resources). Ask them explain to you what each verse means and list the contraband items.

Discuss the format and style of the poem, and the images conjured up by Kipling's use of language. Have them read it aloud and find its natural rhythm. Add percussion instruments, but don't let it get too pedestrian. Using a keyboard or music software, let groups of them take turns to pick out a tune and find a way of recording it so that they can remember how it goes. Have them learn the whole poem as a song and perform it as a group.

Do any of their own poems lend themselves to the same task?