

Appendix A:

Workshop/resource plans

A1: Grosvenor Museum

A4: Weaver Hall Museum and Workhouse

A9: Williamson Art Gallery and Museum

A11: Congleton Museum

Grosvenor Museum - Workshop plan:

Aim- to use the paintings to enhance speaking and listening skills, develop drama skills

-to inspire literacy work both through fiction and non fiction including "recount" and "persuasive writing", "stories which raise issues / dilemmas"

6 paintings - for each painting:

- One prop
- 3 painting clues
- Character fact
- Recording sheet per group and clipboards

When children arrive there will be a 'do not enter' tape over the door. (Someone from the museum to let them in)

First painting-whole class

Introduction

Hello and welcome to the Grosvenor Museum. You have arrived at a critical time. One of our paintings has been stolen. It has come as a terrible shock. I need you all to become investigators and try to find out what has happened to the painting. It is very important that we recover it as it is a valuable piece of art.

- Do you know what an investigator does?
- What are the key points that make a good investigator?

We have already collected statements from 2 witnesses. I will play the tape for you and I would like you to think about the following:

- What are the characters like?
- What happened to the painting?

Children hear a 'witness statement' recording of voices inspired by the painting 'The cattle market'

Paired activity

Think- Children will answer the questions:

- What is the character like?
- What happened to the painting?

Pair-talk to partner about it

Share-join with another partner

Whole class

We are now going to all participate in two techniques; thought tracking and role play. We are going to do this to find out some more about the main character on the horse and also to find out what he thought happened.

Thought tracking:

As a whole class (scene is reproduced with volunteer children and children come up and place hand on the shoulder and say one sentence that is either what they felt or what they saw) How is the character looking? Which way are they facing?

Museum staff: Demonstrate the first thought tracking sentences for 'guy on horse' One sentence:

- What are they thinking/feeling? "I hope I get a good price for truffles"
- What do they think has happened? "I think somebody snuck in after everyone had gone"

Children come up and pick one sentence.

Take one minute to think about what you would like to ask the person being hot seated

Hot seating:

Museum staff: Demonstrate first hot seating

Other paintings-in small groups

Small group activity

Painting 1-Group 1	Painting 2-Group 2 (Both swap)
Painting 3-Group 3	Painting 4-Group 4 (both swap)
Painting 5-Group 5	Painting 6-Group 6 (both swap)

1st group

Each group gets a character fact and sheet

Each group gets three clues

Children discuss: What has happened?

The 'interview':

Thought tracking

- One child uses the prop and sit/stands in position of the character
- 1 sentence to describe what the person is feeling after the robbery
- 1 sentence to describe what the character saw

Hot seating: children can all take on role or elect ½.

Discussion and recording: Time to jot down ideas

2nd group

Each group move to the next painting and repeat step one

3rd group

Group 1 and group 2 = new group of 10

Group 3 and Group 4= new group of 10

Group 5 and Group 6= new group of 10

Each person reports back one fact they have written down to the rest of the group.

Time to discuss conclusions.

Plenary

Whole class activity Led by teacher.

Time to write a starter paragraph to literacy work (e.g intro paragraph to story, character ideas, newspaper heading)

Grosvenor Museum**Notes about the planning process and how session has been tweaked**

Having never planned or taken a literacy session in a museum before it was very helpful to have the three sessions prior to starting to give a basic knowledge in the curriculum. As a museum we had decided we wanted to use our art gallery early on but we didn't know how to approach this.

We could have developed a fiction and a non fiction session but it was only after speaking with a teacher that we decided that the session, although fiction, would inspire writing in a non fiction format e.g newspaper reports, recount.

The most important note to make was that it was essential in our experience to work with the schools. By speaking to one of the teachers we managed to work together to develop a session which used our resources but could be backed up by a teacher's knowledge of the literacy curriculum.

I have also learnt that it is important to have clear aims. We had a lot of different ideas and once we had focused in on what we wanted to achieve developing the session became a lot easier. It was important that as a team we communicated these to each other and to the teachers involved.

We focused mostly on the visit itself and relied on the teachers to do pre visit work. This is something we will now focus on and create a pack which will help the teachers prepare for the visit. We felt that the teachers used the session as inspiration for post visit work but that we need to provide some follow up pack for the teachers to use.

We also learnt to be more flexible and adaptable. To begin with we tried to stick to a rigid format but after speaking to the pilot schools found that the same session could be used to create different outcomes. When tweaking the session we will provide examples of where the session can be taken so teachers have an idea of what they can use the visit for.

Included in the pre visit pack will be a disk of the paintings the children have looked at (for use after the visit) but also ideas for how to use the last part of the session when in the galleries.

Weaver Hall Museum and Workhouse: Powerful Persuasion

A non-fiction, literacy based session for year 4 pupils focussing on persuasive writing. The basic premise is to get the children to write a leaflet/advert (or at least do the planning for this) persuading people to come and visit Weaver Hall Museum and Workhouse.

Objectives:

- to explore the Museum’s collections and use them as inspiration for persuasive writing
- to use the Museum’s artefacts and spaces as a resource for developing non-fiction literacy skills
- to promote co-operative working and to develop speaking and listening skills

The session will be for one class per day, working with two Museum staff. For some parts of the day the children will be working as one group, for some parts they will be in smaller groups.

Pre-visit work: we will send the school a sample of leaflets for pupils to explore before their visit so they recognise the type of writing.

A. Introduction (10 mins)

The aim of this section is to get the pupils to begin to think about museums and what they do, and to give them a brief introduction to Weaver Hall Museum and Workhouse. It will also set out the scenario for the day. The pupils will be given the role of advertising consultants; their end task is to deliver a pitch to Museum staff on how they would advertise the Museum and persuade people to come.

Welcome to Weaver Hall Museum and Workhouse. We are going to start off today by thinking about museums. What are museums for? What do museums do?

Use the think-pair-share technique to get the pupils to come up with some ideas. (2-3mins)

This Museum used to be called the Salt Museum and it used to tell the story of the salt industry in Cheshire. Salt has been made in Cheshire for over 2000 years and it was a very important local industry. There is going to be a new museum about salt so this Museum is changing to be a museum about the history of Northwich and the local area. Its new name is Weaver Hall Museum and Workhouse. This building used to be called Weaver Hall and it used to be a workhouse. Does anyone know what a workhouse is? It was a building where very poor people, who had no job, no money and no house, used to have to come to live. We need to let the public know about the change of name and the things they can see here now.

The Museum is looking for a group of advertising consultants to help persuade people to come to the new Museum and to inform them about its name change. We are very pleased to have you all with us today as we know you are world-famous advertising consultants. We would like you to work together in groups and come up with ideas to help us create a new leaflet for the Museum. At the end of the day you are going to pitch your ideas to Museum staff. As advertising consultants you will need to know quite a lot about the Museum so you can market it to the public. We would like our new leaflet to include information on the workhouse building the Museum is in, the objects the Museum looks after and the stories of about local people which the Museum tells.

B. Exploring the building and its origins as a workhouse (50 mins)

The aim of this section is to get pupils to explore the history of the building the Museum is in and the displays which relate to that history. They will be introduced to the idea of a workhouse and will explore what life was like for the paupers living here.

We are going to begin by finding out about the history of the building which houses the Museum. As I said before, this building used to be a workhouse, a place where very poor people came to live. We want you to explore different areas of workhouse life in small groups and then share the information you have found out with others in the class. The six areas we are going to look at are: bathing, work, food, drill, clothes and schooling (*there are also two 'spare' topics of the workhouse bell and the funeral bier*).

Split the class into 6 groups and give each group the title of the area they will be investigating (bathing, work, food, drill clothes and schooling). This is so that they can watch out for information on this theme whilst they watch the Museum film.

We are going to watch a short film to get a brief introduction to the Museum. Remember to listen out for any information which you hear or see about the area of workhouse life you are investigating. (10 mins)

Take the class down to watch the film. Then take them into the Workhouse gallery and get them to sit in their 6 groups.

Before we send you off to investigate your area of workhouse history, we would like you to think about what you would like to find out today about the workhouse and the Museum in general. With your group fill in one of these tables; there is space for you to note down 'what I know' and 'what I want to know' about the museum and about the workhouse. You will have an opportunity to find answers to your questions during the next activity and throughout the day. (5 mins)

Now you have 10 minutes working in your groups to find out more about the area of workhouse life you have been given. There are lots of resources in the room to help you and some objects you can try out too. (10 mins)

As well as the panels, the pupils will be able to explore the objects associated with their theme and there will also be extra information, including photographs for them to use.

Now you are experts in one area of workhouse life we want you to share that knowledge. We are going to move everyone around into different groups, each group will have an expert in each area, and everyone will share what they have found out.

Use the jigsaw technique to change groups. (Jigsaw - Number the children in each group from 1-5. All the number 1s join together to form a new group, all the number 2s, all the number 3s etc.)

In your new groups you will have a picture sheet with an object from each theme. Take it in turns to explain to the others in your group what the object is and some of the others things you have found out about your area. (10 mins)

Now that you have found out about the workhouse you are going to get a chance to meet some of the characters who lived there. You will meet the master/matron and a pauper inmate. In your groups, think of some questions which you would like to ask these characters to learn more about workhouse life. We would like each group to come up with 2-3 questions.

Use hot-seating to get the children to ask their questions. (15 mins)

C. Exploring some of the Museum's most significant objects (1 hr)

The aim of this section is to get the pupils to see some of the most significant items in the Museum's collections and also to explore the rest of the Museum, so they have seen all of the galleries and objects. They will also start to think about persuasive language and techniques.

Babble gabble – working in two groups (10 mins)

As world-famous advertising experts, you will already know, I'm sure, that in advertising it is important to be able to get across the key points, and often there is not much space or time to do this. You need to be able to take lots of information and pick out the key facts that you need. We are going to test your skills by looking at some of the most important objects that the Museum has. We are going to split into two groups and look at two different objects.

Here the group will need to be divided in two. One group will be looking at the salt miner and one at the scold's bridle

Tell the pupils the story of the object; explaining what it is and why it is significant. (See separate sheet for object stories) (5 mins)

Ask the pupils to find a partner. They then work in pairs to tell the story of the object, first in 30 seconds, then in 20 seconds and finally in 10 seconds. (5 mins)

Polarisation debate – working initially in two groups then all together (40 mins)

To join in the debate pupils will need to have seen all four of the following objects: Roman helmet, bronze-age axe head, lead salt pan and early sample of polythene. In order to make this easier in the galleries, the pupils will stay in their two groups. If you have been using the scold's bridle then take your group to see the Roman helmet and then the bronze-age axe head first. If you have been using the salt miner then take your group to see the lead salt pan and the sample of early polythene first. The groups will then swap around so they have seen all four objects. Once they have seen all the objects, the whole class gathers together in the art gallery.

Now we are going to have a look at some more really important objects which the Museum looks after.

Take the pupils around and show them the objects, explaining their significance and trying to make each one sound like the best thing since (or before!) sliced bread (see sheets for object stories). (10-15 mins)

These are some of the most important objects in the Museum. Imagine that the Museum only has enough money to keep one of these objects; which one do you think we should keep? We want you to decide which one is most interesting, which one tells people the most about local life?

Place an image of one of the object in the each of the four corners of the room.

Have a think now and decide which object you think the Museum should keep. Now, go and stand next to the picture of the object you have chosen.

You have 5 minutes to discuss with the other people who have chosen your object why you think that object should be kept. You will then, as a group, have to try to persuade everyone else that your object is the best. You will have a piece of paper and some crayons to record your thoughts. (5 mins)

Then, as a group, pupils need to present to the other groups to try and persuade them to change their minds and chose their object. (15-20 mins)

Once all the groups have presented see if there is anyone who would like to change their mind. There may be an opportunity to remove some of the objects from the debate if they have no supporters. Then they can regroup to think again about their arguments taking into account what other groups have said.

I-spy quiz – working in small groups (10 mins)

Now you have seen some of the Museum's objects in depth but there is much more to see here and you will need to know about all of the others things in the Museum so you can persuade other people to come. We are going to give you some pictures of objects in the Museum which you have to find to discover what they are. Working in groups,

you will need to look carefully because the pictures have been taken from strange angles. As you are looking around think about which one of all the object you see is your favourite. You have 10 minutes to find as many of the objects as you can but remember you need to take care as you move around the Museum. (10 mins)

Split the class into smaller groups to do this. Give each group a postcard book of obscured pictures.

LUNCH BREAK

D. Exploring the lives of local people in the past, as shown in the Museum (35 mins)

The aim of this section is to get pupils thinking about the stories which the Museum tells and to gain empathy with the lives of local people in the past.

First, take the pupils to the salt gallery to look at the salt pan painting.

This morning we looked at the building which the Museum is in and its history and we looked at some of the objects which the Museum looks after. I'm sure our advertising consultants here have got lots of ideas. But you also need to understand the stories about local people's lives which the Museum tells.

Now that this Museum is a local history museum it will be focussing even more on what life was like for local people in the past. Though we won't just be looking at salt, it was still an important local industry and many people in the past were involved in it.

Show them the painting and explain what it shows. (5 mins)

We are going to do some work to see if we can put ourselves in the shoes of local people in the past but we need a bit more space so we are going to work in a different room.

Take the class to the boardroom. A copy of the painting will be there for use with the next activities.

Soundscape – whole class activity (15 mins)

Have a close look at this painting. We are going to try and bring this painting to life. Before we look at the characters in the painting we are going to bring the environment of the painting to life.

Try 'listening' to the painting; what sounds can you hear? I have a microphone here. I'm going to hold the microphone up to different areas of the painting. Imagine that as the microphone is held up to the painting we will be able to hear the sounds coming from that section of the painting. As I hold the microphone up tell me what sounds you can hear (*get them to describe the sounds in words first e.g. steam hissing*).

This time when I lift the microphone up, instead of telling me what sounds you can here I want you to make the sounds themselves.

Thought tracking – whole class activity (15 mins)

Now we have built up an idea of what it would have been like to be inside the environment of this painting, we are going to have a look at some of the characters and try to bring some of them to life. Take a look at the man bending over, shovelling coal into the furnace. I am going to take on the role of this character and you can ask me questions.

The session leader takes on the role of this character. Start by getting into position with props (shovel), hold still for a few seconds and then come to 'life'. The children can ask questions or the leader can describe how they are feeling. To get out of role assume the starting position then hold again for a few seconds.

So now I would like you all to take on the role of this character. Stand up and find yourselves a bit of space. Get into the same position as the character from the painting. What expression do you think is on his face at the moment this painting was done? What do you think are his thoughts and feelings in this exact moment? We are going to walk around and tap people on the shoulder. If you feel a tap on the shoulder then say what you think this character is thinking or feeling.

This can be repeated with another character in the painting if there is time.

E. Introduce end task – write persuasively to encourage visitors to come

The aim of this section is to get pupils to begin to work together in groups to come up with some ideas for their leaflet and to encourage them to think about techniques for persuading people.

Spokesperson debate – working in groups then together

Now you have seen the Museum building and learnt about its history, seen the objects we look after and learnt about the stories we tell about local people, we would like you to start to come up with some ideas on how to advertise the Museum.

We are going to split into smaller groups and with your group you are going to begin putting together some ideas for your leaflet. You will need to consider what you are going to put on the cover, what pictures you might like to include, what words and phrases you are going to use, what you will advise people to come and see and how else you could persuade people to come. If you need a reminder of all the things you need to include then there are some posters on the walls.

Split the class into 5 groups.

First of all have a think about some of the problems museums might have to overcome to persuade people to come and visit them. You can talk through your ideas with others in their group.

Give the pupils some time to consider the above. (5 mins)

Each group is going to have a different target audience, a different character, who they will have to persuade to come to the Museum. We will give each group a character card. Take some time to think about your character. What do you think their thoughts and feelings might be; why might they not want to visit the Museum? What parts of the Museum might they be interested in; how could you advertise to this person? How could you persuade them to visit?

Whilst you are starting to think about your characters and how you could design a leaflet to appeal to them we are going to give you a chance to go around the Museum and take some pictures to include in your leaflet, so in your discussions think about the pictures you would like to use.

Whilst the pupils are working on this group discussion, Museum staff should go round and try to offer counter arguments to the ideas the pupils are generating. Groups should be taken out periodically to take pictures of things they want to put in their leaflet.

You now need to start bringing all your ideas together and thinking about how you will present them to the Museum panel. (5-10 mins)

Give pupils a 5 min warning so they can work out exactly how they are going to do the pitch.

Each group then feeds back to the whole class and the Museum panel who can offer comments on the pitch. (20 mins)

Evaluation

Wirral Museum and Art Gallery: The Great Art Debate at Williamson Art Gallery

In September 2010 Williamson Art Gallery played host to nearly 300 year 7 pupils over five days. The pupils from Prenton High School for Girls and St. Anselm’s Catholic College came to the Williamson to take part in the Great Art Debate. This ambitious literacy project was made possible by funding from Renaissance North West.

The boys and girls explored how art can be valued in different ways – financially, telling part of the social history of the area, for its local significance, for its national significance, because of the stories associated with the piece, etc. – and they looked at the questions raised when a public organisation wants to sell a work of art.

The plan:

Students were divided into 3 groups and carouesled through the next three activities, before joining together for The Great Art Debate.

Polarised Debate

The students were introduced to two paintings, one a Turner and one a Wilson-Steer. Both paintings were nominally valued at £100,000 for insurance purposes and both fit with the Gallery’s Collections Policy.

The students were split into two groups and had to debate which was of more importance to the Gallery. They were then swapped over so they had to argue the other case.

Through this process the students explored different ways in which works of art can be valued in the context of a local gallery and weighed the differing merits of work by internationally acclaimed and local artists.

The nature of polarised debate and having to argue opposing viewpoints encouraged the students to formulate and structure arguments, speak in public, listen and comprehend and use persuasive language.

Envoys

The students were introduced to the Della Robbia Pottery collection and told a little of its history. They were then divided into small groups and given information that told part of the story. Each group had different information. They appointed an ‘envoy’ that would take what they had learned to another group. Then as a group they worked through the information they had and picked out the key points. The envoys then moved on to another group, shared their information and found out what their new group had learnt.

This process was repeated until each group had heard the whole story.

The groups were then divided into pairs and chose one person to speak first. They were given one minute for the first speaker to explain to their pair the key points of the Della Robbia story. They swapped roles and then had 30 seconds to explain.

This session encouraged the students to extract the key points from different documents, encouraged note taking and sharing knowledge.

Radio Interviews

The issues around public bodies selling parts of their collections were explained and the key agencies involved were described. The students were then split into groups and assigned roles as local councillors, local residents, a representative from the Museums Association and a radio interviewer.

Each group was given a real life case study – two about Southampton and two about Bury. They had to read the case studies and work out their stance on the potential sales based on their roles.

The radio interviewers were brought together as a group to design questions to ask the various parties involved.

After preparation time each group was interviewed using Easispeak microphones that recorded the interviews.

This session again encouraged the development of structured arguments, the use of persuasive language, reading and comprehension and listening skills.

The Great Art Debate

For the final session the students were brought back together to take part in The Great Art Debate. The proposition was that the Council was going to sell off part of the collection but the decision was to be left to the vote.

Teams were selected to defend each of the proposed pieces, roving mic operators were chosen, people to use the prompt cards were identified. Those left in the audience were divided into 3 groups to work up questions (to help or hinder) for one of 'defence' teams.

The students were given about 20 minutes to prepare and then the Debate began. All but one of the debates was chaired by a member of the teaching staff.

Congleton Museum: Blood Brothers - Find Your Voice

The aim of this pilot project is to work with Year 3/4 children using the two arguing gentlemen (one a Parliamentarian, the other a Royalist) in the exhibition area, relating it to the Literacy Framework:

Warm Up:

- Walk around room doing actions – high five, shake arms, lift left leg, wiggle bottom, shake hands with person next to you etc.
- Continue to walk around room, stop and whisper to nearest person how feeling today, repeat a few times.

Introduce Myself/Yourself:

- Form a circle and introduce myself - act out how feeling as example. Go round circle and tell me your name and act out emotion of how feeling.
- Go round circle and allocate A or B to each child, and pair an A with a B next to them – each pair to space themselves around the room.

Emotions:

- All A's – show anger , B - respond
- All B's – show sadness, A - respond
- All A's – show happiness, B - respond
- All B's – show confusion, A – respond
- All A's – show excitement, B – respond
- All B's – show frightened, A – respond
- Continue working in pairs and take in turns to show different feelings and other has to guess.

Now going downstairs to meet two gentlemen, but **Something is missing!**

Go downstairs into Exhibition Room

Introduce the 2 characters:

- Something is happening here.
- Q & A session to establish what they notice about these men.

What are they feeling/thinking

- Look at Red Man - use thought bubble – **I am feeling.....**
- Discuss with person next to you what he is feeling, take in turns to come out and hold feeling bubble and tell rest of class.
- Ask question of class as to why man is pointing finger at Red Man? – Answers.
- Go off in pairs and make statue to replicate the two men's stance, looking carefully at the body language demonstrating how they are feeling.

- When in pairs give 3 pairs same colour, ie red, green, blue, yellow and orange. All reds etc. join together, so 6 in a group. (5 groups)
- Each group given 2 cards of info 1 giving historical info regarding Civil War and other info ie clothing, food etc.
- In group discuss what finger pointy man might be saying, using the evidence on the card. Go over how to discuss – listen to each other, one person speak at a time.
- After a time place into centre of each group cards 1 – 6 each child takes card.
- All 1'2 together etc. so rearrange groups (5 groups again)
- Now in different groups and each member has different info from colour group. Pool info and each person takes a turn to tell rest of group what they know and what they think pointy finger man is saying.
- Now as a group discuss what Red man says in reply to pointy finger man.

Recording dialogue on paper:

- Now come together and introduce line drawing of two men with 3 speech bubbles each numbered 1, 2 & 3.
- Reminder of statement that there was something missing here – 'THEIR VOICES'. They are going to contribute to the exhibition with their voices! Explain what is going to happen and how important to the exhibition their work is.
- Use A3 version to show as example, filling in 2 bubbles as demonstration.
- Hand out one per pair and they need to discuss the conversation the 2 men are having, record it in sequence. Put * against the one who starts the conversation.

Extension Activity: or as introduction for return activity when recording their dialogue.

- Share with rest of group if time.
- If Time – go and return to statue pose, but go back in time 2 mins (using remote) to show what was going on before.

All children return to school with their pairs work of dialogue, using this as a draft, work on it further to complete the activity.

Return Visit to Congleton Museum:

- Return to the museum and each pair will act out the argument/discussion etc that they have scripted, (ensure each child knows which one they are acting out).
- Record using Easi Speak and down load onto computer.
- Each school will receive a disc with their recordings.

Appendix B: Evaluations

- B1: Grosvenor Museum**
- B4: Weaver Hall Museum and Workhouse**
- B5: Williamson Art Gallery and Museum**
- B7: Cheshire East Library Services**

Grosvenor Museum

Teacher comment-Theresa Doherty Guilden Sutton 30th September 2010:

A fabulously wonderful experience and very worthwhile! The children and staff thoroughly enjoyed themselves. The adventure had a massive impact on their quality of writing so thank you!

Feedback 23rd September 2010 Christleton Primary School Paula Williams (Learning Assistant led)

Positive

- The visit was really worthwhile and the class, parent helper, teaching assistant and I really enjoyed it.
- Props and audio statements (although was quite quiet)
- Opportunity for children to work using their own imagination and for it not to be 'wrong'
- Writing opportunity IN the gallery-some of my children responded really well to this and wrote far more than they would have done in class.

Ways to Improve

- Provide a photo of each picture/sculpture on the enquiry sheets-these would have been really helpful once we have returned to the class for follow up work.
- It was quite long so maybe only visit ONE picture and perhaps spend more time looking at the other pictures in the gallery, perhaps encourage the children to ask them questions.
- A 'simple' outline of each of the pictures-the text underneath was too challenging for my Year Four children and for the adult helpers to read and interpret it for the children could be tricky. On the other hand part of the form was probably trying to interpret the text.
- Ensure that the teacher is 'floating', sadly as I was attached to a group so had to supervise and guide them, leaving some of my adult/parent helpers feeling a little lost, particularly as they were unfamiliar with thought tracking and hot seating.
- Forward planning for any adult helpers would be worthwhile too-perhaps a sheet for them outlining the purpose and expectations during the visit-I could have done this but was not too clear about exactly how it would go.
- A couple of weeks later it might be nice to get a letter from the gallery to say the picture had been found and send a copy of it. (maybe someone had taken it down and put it up somewhere safe for cleaning and forgot to tell anyone-they were expecting to be in early to tidy up but had forgotten, so it looked like a robbery) This letter could be included in the 'education pack' for the teacher to use at a suitable time-it could be used to introduce a new artist in Art (so the teacher could find the appropriate picture) or to give more information about Chester and the local area.
- Thank you for letting us be a part of the project. I think it would work really well as a stand-alone, teacher led activity.

Grosvenor Museum - Feedback from parent helpers Christleton 23rd September 2010

Mrs Hemens

How confident did you feel having to 'lead' a group? 1 (1 great 5 not so great)

How well organised did you feel the resources were? 1

How well do you think the workshop went? 1

What do you think went well with the workshop?

I thought that the workshop was a great success! My group responded really well to all the activities and kept their attention the whole time. The children had lots of fun using their imagination as well as learning new information.

How do you think it could have been improved?

The only small thing I would say that could be improved would be the witness statement recordings. My group said they found it hard to understand and I thought there was a little too much information to digest! N.B I had a great day and it was a pleasure to be out with Year 4

Mrs Thorley

How confident did you feel having to 'lead' a group? 2 (1 great 5 not so great)

How well organised did you feel the resources were? 2

How well do you think the workshop went? 2

What do you think went well with the workshop?

Most of the kids got involved with the workshop-they seemed engaged with the idea of finding the painting and coming up with ideas.

How do you think it could have been improved?

It felt like it may have lasted too long for some of the children- I think I would have liked a 'floating' teacher to help deal with the non-conformist section of the group! I didn't feel 100% confident knowing how best to manage that aspect. I though the organisation and content of the whole day was great!

Mrs Rose

How confident did you feel having to 'lead' a group? 4 (1 great 5 not so great)

How well organised did you feel the resources were? 2

How well do you think the workshop went? 2

What do you think went well with the workshop?

Stretching the children's imaginations, team working, good museum staff

How do you think it could have been improved?

A little long-some children struggling to concentrate towards the end-perhaps a brain break would have helped?

Mrs Beech

How confident did you feel having to 'lead' a group? 3 (1 great 5 not so great)

How well organised did you feel the resources were? 3

How well do you think the workshop went? 1

What do you think went well with the workshop?

The children thoroughly enjoyed using their imagination and nobody was either right or wrong.

How do you think it could have been improved?

I think it would have helped me to know what would happen at the session in advance so that I would help my group better from the beginning. Also I thought it was a bit too long for them to concentrate before lunch. After the first 'hot seat' session my group was ready to stop. (or maybe split the session into 2)

Grosvenor Museum - Observations by museum staff/volunteer involved

Children became engaged very quickly with the idea that a painting had been stolen.

Straight away they wanted to know what had happened and who had taken it

They had lots of questions and were very enthusiastic

The recording at the beginning set the scene and allowed the children to start to think about what these characters in the painting might be saying. Maybe listen to it, discuss what was said, listen to it again and then see if children agree with their first observations.

Practicing hot seating and thought tracking back in class is key as some children struggled with what thought tracking was. Maybe taking more time at the beginning to explain and practice this.

Giving the children little clues helped them to come up with ideas

The costume alongside the painting was great for the children to get in to character

Having time to talk to each other and write ideas down before returning to school worked really well although some of the more reserved children didn't always get a chance to voice what they thought so possible time for individual work too. One teacher had one big piece of paper between the group and this worked well as they could all write things down.

Difficult if there is not one adult per small group as each group needs to have someone to focus the groups. Main issue that parent helpers didn't know what thought tracking/hot seating was either.

Children wanted to know exactly what had happened and whether it was real or not. Despite telling them it didn't matter that it was their own ideas which counted they really wanted to know what had happened.

The children involved worked well in their small groups, engaging both with each other and on a different level with the paintings.

The session was effective and the transactions smooth enough for the children to be able to adapt to new information they were given and react to each part of the activity.

Provided an excellent opportunity to be creative, dressing up in particular and it seemed that the groups responded positively, allowing the children to come to their own conclusions can only be a good thing.

Weaver Hall Museum and Workhouse

Adaptations following discussions with teachers and pilots.

When discussing the session with one of the teachers she mentioned that the large amount of group work could cause significant problems with several of the children in her class and she suggested that she should select the groups in advance to avoid a clash of personalities. We followed her suggestion for the pilot and avoided any major problems. In future we would discuss the amount of group work with the teachers and let them decide whether it may be a problem with their class. Clearly it has an effect on the scope for “jigsawing”, etc, during the workshops.

Following the pilot session we realised that the timings of the day are quite tight to fit in all of the activities. We are currently considering which parts to remove if a school were to arrive late or needed to leave early. Perhaps once the session is established, there would be no need for the pupil evaluation and this would give us more time at the end of the day.

Anecdotes from teachers and accompanying adults.

“We know these children and how lively they are, so you have surprised us in keeping them engaged all day and following the activities. They have enjoyed taking part and have kept focussed with the variety and regular changing of activities.”

The class teacher was impressed at the way the children chose particular words or phrases to make their leaflet persuasive to the target audience. This was not something they had really achieved before.

Museum Professionals Comments

“There are elements of our collection and locations in our galleries which have good stories but have been difficult to make use of in our history or science workshops. This persuasive writing approach has been the perfect way to utilise these areas as the children have been placed in the position of advertising the museum and these items in the collection to target audiences. The pupils themselves became intrigued with curious items such as scolds’ bridles, an early polythene sample and were very animated in the polarisation debate about which were most important and should be kept on display, this really brought persuasion skills to life for them and the children impressed me very much with their work. Even though we had been told in the training that they would likely exceed the adults expectations of them, I was still amazed by how much further they seemed to go than I would think was the level of Year 4 pupils and the teachers seemed similarly impressed.”

Tom Hughes, Education Officer.

“This literacy project has provided a completely different lens through which to view the Museum and its collections. We have been able to see the objects differently and, through the new techniques in speaking, listening, group discussion and drama we have learnt, we have been able to guide the children to access our objects and spaces in a fresh way. This project has highlighted the possibilities of creative, cross-curricular sessions in museums and the potential objects have to enthuse and encourage children in literacy work.”

Zoe Burkett, Learning Assistant.

Williamson Art Gallery and Museum – Feedback from teachers

Teacher 1:

	<i>What worked well?</i>	<i>What could we improve?</i>
'Social history element of collection' session	Technique – information, sharing between groups	Some students were unsure of aim of session, some were struggling with amount of information and what to do with it
'Ethical issues of selling collection' session	Students enjoyed role play / interviewing using microphones	Some girls really struggled with ideas – could there be more discussion time with ideas written down so girls could refer back to it?
'Value of art' session	Technique – debating for one piece then another was very effective	Could ideas be written down / displayed for students to refer to? This would provide scaffolding for weaker students

Teacher 2:

	<i>What worked well?</i>	<i>What could we improve?</i>
'Social history element of collection' session	Interesting looking at local artist's work. Gallery talk. Girls were really interested in looking at the paintings. This was the best part of the session.	Talk was a little too long. Need to give the students some actual ways/techniques on how to make notes.
'Ethical issues of selling collection' session	Radio interviews.	Group question session was too complex for students. They didn't really understand what they were doing.
'Value of art' session	Public speaking – getting all girls to talk. Class debate.	Maybe needed some notes on all the key points to help them remember all the issues.

Teacher 3:

	<i>What worked well?</i>	<i>What could we improve?</i>
'Social history element of collection' session	The 'envoy' system. A good opportunity to take notes and teach new skills.	Less talk at the beginning. Perhaps some anecdotes about the people who worked there.
'Ethical issues of selling collection' session	The pupils enjoyed this. The four sub-headings gave clear guidance.	
'Value of art' session	Looking at the Art and discovering the issues. The style of debate.	Perhaps give out cards with key information. Pupils found it very hard to extract information from the talk.

Teacher 4:

	<i>What worked well?</i>	<i>What could we improve?</i>
<i>'Social history element of collection' session</i>	Analysing the picture at the beginning, pupils really enjoyed this.	The activity was a little rushed.
<i>'Ethical issues of selling collection' session</i>	Enthusiasm of leader was great for pupils to learn from.	Perhaps give pupils props.
<i>'Value of art' session</i>	The debate was really good.	Give them a handout to help them remember.

Comments from museum education officer:

There were some wonderful and nuanced arguments about the difference in value between a nationally significant piece by a local artist and one by a non-local but more well known artist, about the value of the social history surrounding the creation of some of the work. There were also some absolutely brilliant but less relevant comments said in the heat of the debate.

As a follow-up to the day the pupils had to produce a piece or written work arguing both sides to the question – 'Is it every right for a public body to sell a piece from their collection?.'

The Great Art Debate was a thoroughly enjoyable day that challenged the pupils with new concepts and new ways of exploring them. It was great to see 11 year olds challenging their teachers in debate. Even weaker pupils were able to contribute with ideas because of the range of activities available over the day. There were no shortage of volunteers to sit on the panels and the questions from the audience were often probing and thought provoking, although it must be acknowledged, not always. The feedback on the day and since has all been positive and the follow-up work well considered and argued.

Personally to see a girl who didn't want to get involved in the final debate, because she was on the Della Robbia panel and she didn't like the pottery, arguing passionately and imaginatively for the retention of the Della Robbia is all the incentive I need to continue to develop this work. The day challenged those delivering the sessions – who were all outside their comfort zones – and the pupils and staff. However, the end result was a dynamic and engaging experience for all. The kids were energetic and involved, most of them understood the concepts and issues and were articulate in their debate.

The Great Art Debate was a success, although we have already looked for ways to improve it, and is a literacy project we will be offering again.

Cheshire East Library Services

Feedback from teacher at Moulton Primary School:

The class have thoroughly enjoyed having the artefacts in school and they have had a great time working with them. The starting session, when you joined us, allowed them to investigate different artefacts at their own level. Some measured them, they described what they were made of and predicted who used them and what they were used for. Pupils worked remarkably well in group debate situations, placing the artefacts and their predictions in the diamond sorting grid. The higher ability were able to suggest further questions, related to the artefacts, to debate and investigate.

In later sessions pupils enjoyed using the internet to find out what some of the trickier artefacts were. When answers were found, the pupils took great delight in keeping it a secret from the rest of the class! Pupils shared some of their artefact work in a class assembly for the rest of the juniors and their parents. They enjoyed challenging their parents to predict what some of the artefacts were and in telling them they were wrong.

Pupils created Kennings to describe an artefact of their choice. They also enjoyed incorporating the artefacts into their drama work.

We had a great maths lesson which involved sorting the artefacts in venn diagrams and again the more able pupils were able to suggest headings to go on the diagrams. The pupils had to measure the lengths of artefacts (as accurately as possible) and record their findings in a chart. They then transferred these results into a spreadsheet, linking to our ICT work, and created graphs to show the results.

Overall the artefacts have been very useful- particularly the tricky ones, the class were less interested in the obvious ones. It would be useful if the library provided some more information to go with each artefact. The artefacts have been brilliant for practical, investigative sessions and for speaking and listening opportunities however it would be good to have some more ideas about how we could use them to enhance writing.

Feedback from teacher at Greenbank Special School:

- Activity excellent, students quickly engaged with this sort of practical experience.
- Interest was intensified for the students with whom I worked because of the interactive programme, which we had recently worked through. This or other programmes may be a good starting point to understand archaeological digging.
- An additional idea may be to add some things that were not Roman e.g. 20th Century coins, mobile phones etc. This may help to understand the layers of the digging process.
- Students with limited understanding of Who.....?, What.....?, Where.....?, Why.....?, When.....? questions may need visual reinforcement to understand these words or, alternatively just concentrate on two of these question and approach the remaining on a another attempt at the activity.