

INTERIM REVIEW EVALUATION INTERVIEW
ASP DVD Disc One (Fitzwilliam and Luton Triads)

November-December 2008

I Interviewer 1 (Frances Sword)
I2 Interviewer 2 (Philip Stephenson)
TR1 Respondent 1 – Trainee (Helen Daniels)
TR2 Respondent 2 – Trainee (Julie Christie)
T Respondent 3 – Teacher (Mary Williams)
ME Respondent 4 – Museum Educator (Sarah Burles)

TRANSFERABILITY

I Just kind of stick with you two for a bit and you've talked quite a lot already about things which I, in my mind anyway, are going straight back into the classroom. But if I asked you which elements of everything you've done you think are going to affect your classroom practice, what would you, how would you answer that?

TR2 Where to start? Probably first of all talking about the environment, like we've spent time considering displays and how everything's set up in the museum, which actually we've got the maze, is it the maze section, like the way the objects are placed in cases you know, it's kind of a maze and kind of reflects what they're showing on the outside thing. So it's just things like displays and from going round looking at displays like you've obviously had, you have bolder text for everyone to read and then there's more information which is perhaps for older children and adults and stuff like that. So we considered that in terms of in the classroom perhaps having like differentiation in the labels so that the lower ability and the higher ability children in the class can both get something out of the display.

TR1 Yes just even little things like having things that are slightly 3-D or things that are...

TR2 Make it interactive.

TR1 Yes, lift the flap, you know things like that, you know we saw kind of little bits of around the museum and oh, we could use that. And that was quite good wasn't it.

I Were you thinking of the museum as a learning environment?

TR1 Yes.

TR2 Yes.

I So you were equating the learning environment here to your classroom?

TR1 Yes, exactly, yes.

TR2 I mean it was interesting because obviously at the museum has things on display that people who perhaps know everything there is to know about that thing want to go and see and not be detracted by a big label that says, look at this closely, you know. So that's entirely different, and they've got to make those displays to try and make them appeal to this massive range of people which is very very difficult.

I So, the differentiation goes through the environment as well as through the teaching?

- TR2 Yes.
- TR1 Yes.
- TR2 So there was that.
- TR1 And then in terms of ideas and like I feel like I've learnt, I've got like a big chest of ideas to pull from now. Not only how to make things cross-curricular or whatever, but just actual ideas and creative ideas that have come through teaching from portraits and from artefacts and stuff like that, which I don't think I would have thought about had I have not done this. So it's made me a bit more creative and a bit more open to new ideas as well, definitely. And because we've then been able to see that it works and it's successful then it makes you want to do it even more because you know it will work.
- TR2 And also things like using something as simple, as simple as, that's awful, but you know, something, a painting, and the amount of things that the children can get from that. Whereas, you know, we're quite tempted to do little sort of worksheets or you know, cut up little things for everybody. And it works for something as simple as a painting which you could do with anything really if you were, I mean I know it's not the same but you could put something on a whiteboard, you could have an artefact, you could have something to stimulate writing or something like that, which I wouldn't necessarily have thought of before, and that's been quite nice to see. And we were saying about our English project that we've done has, is an idea that we kind of pretty much lifted from the sessions that [? 136] museum.
- TR1 We had a group of six Year 2s and Sarah had shown us how she made this work in the gallery with going and looking at paintings and by the end of it we got lots of different words like nouns and adjectives and creating poetry. So in school we knew our class were doing Katy Morag so we chose a book that...
- TR2 A Katy Morag book which has a really quite emotive picture in it of the sea and the little teddy bear who has been thrown in the sea. And so we got them to think about the various things that they could see in the picture.
- TR1 So we just chose one. Like we read the whole book but we just chose one picture in the book to look at.
- TR2 In the same way that they do with paintings in the museum. And then got...
- I How was it a similar way to the way they look at paintings in the museum?
- TR1/2 [Overlapping dialogue] Because we were asking them what, we started with what we could see and you know picked out the various, you know/like the nouns./yes, the nouns in the picture. And then went on to, well, what, how would you describe, you know, and we used things like, have you ever been to the sea? You know, how does that feel on your feet? And when you go in do you think that's, do you think the sea looks warm? Well no, there's a big black cloud. Right, what do you think about that? And we went kind of through lots of different.
- I So you were relating the children's' own experience to what they were seeing?
- TR1 Yes.

- TR2 Yes. That kind of helped when they were getting a bit stuck didn't it? That was helpful. And/
- TR1 So from that we produced a selection of nouns which we put on blue card and then we did a selection of adjectives which we wrote on yellow card and then they just got to play with the words and put them together so we made it quite clear it doesn't matter if it doesn't make sense or, you know, if it's not correct. It's your interpretation, you use whatever you want. And that's how we ended up with. . .
- TR2 . . . sheep and things.
- TR1 Scared pebbles, and just lovely things like that.
- TR2 So we let them play with it. And we played with the words together as a group and then we created a poem.
- TR1 A group poem.
- TR2 A group poem. And then they all got to do individual ones. And what we said was, if you just want to copy out the poem that we've created together, that's OK. If you want to choose a few of the lines and make a few of your own, like those sentences, then that's OK. Or if you want to do it completely by yourself. So we were allowing for like differentiation but without saying, right you're doing this, you're doing this.
- TR1 Yes, we let them decide for themselves.
- TR2 It's personalised learning I guess because they're getting to direct what they want to do.
- TR1 And then we got them to redraft it because in some of the English lessons, sessions that we've done, you know, she's been saying that, you know, children don't often get a chance to redraft things and that it's important as part of the editing process and things. So we got them to do that. And we got them to draw the pictures and things that went on the actual final product so that as well as having done the writing they'd done something that looked nice and that they could be proud of, I guess.
- I So is this an example of your treasure chest?
- TR1 Yes.
- TR2 Yes, definitely.
- I2 There's one interesting thing, sorry to interrupt, is that the, just from my limited knowledge of Key Stage 1 the vocabulary being used here seems advanced. In other words, the structure of the words and the word choices and so on seem fairly well ahead. Now was there anything in particular about the way you were working that you think has encouraged this sort of higher order vocabulary? As I say, I might be wrong in my assumptions here but it seems to me to be quite high level use of words.
- TR1 We did none of the words.
- TR2 They were literally all from the children.
- TR1 We didn't do any.

- I2 So what was it you think stimulated, I mean what was crucial about the method you were using to draw this out from them?
- TR2 Well I wonder if it was partly that we were such a small group so we were able to ask individual children questions and that one boy who is quite often, not in trouble but he quite often gets picked up through talking, and he was in our group and he came out with some of the best words in my opinion and he wouldn't have volunteered them had we not said, "What do you think?" you know, well I don't think from what we'd seen in the classroom. So it was, it was kind of finding that as well. But I don't know how you would do that in a whole class of children because/
- TR1 And also them just having time to think without like an adult or a teacher going, "Come, on, what do you think?" We literally just left them. We held up a picture in front of them and said, "Just stare at it for a few minutes." And we didn't talk, we just, and they literally, they were just looking at it and they had time to... And I think also they bounced off each other because once a few of them had come up with big words, I think they thought, oh well we can think of some big words too.
- TR2 I can think of bigger words, yes.
- TR1 Yes, exactly. So I think they were bouncing off each other in that way as well.
- I2 That pace thing of giving them time, is that something that you've observed here?
- TR1 Yes, definitely. Just because, because so much work is done with the paintings you need time to just look at it and what do you see? And like because this is a like skill I've developed in last couple of weeks. Because I just used to look at a painting, noticing straight away and think, right OK and then walk off.
- TR2 I know all there is to know about that painting.
- TR1 Now it's considering what can't you see, or what can you see that means something else or is telling us about this maybe person that's in the picture. So I think just having time to just look at something and think about it allows for a lot more ideas and creativity to come out of it. I mean obviously that's not possible all the time, the classroom isn't like that. But like one skill I think of, instead of saying, "So what do you think now?" Like, so say you're talking about something, so saying, "So what do you think?" is to say, "I'm going to be asking you in five minutes what you think about this, have you got time to, have time to think about it while I carry on talking about this." And then coming back to it. And I think you'll find the answers are a lot more creative and thoughtful.
- TR2 It's the same with everything. If you get a question jumped on you, you're not going to know what to say. [laughter] But if you know, you know, what's coming up.
- TR1 Definitely.