



# Write on

How to use museums and galleries to improve pupils' literacy

**RENAISSANCE**  
NORTH WEST  
museums for  
changing lives



# Foreword

It is with great pleasure that I contribute to this booklet about museums and schools working in partnership on the teaching of literacy. Evaluation of such work by the University of Warwick has shown that children's attainment in writing has been improved through their contact with museums. Partnerships between museums and schools have long enabled children and their teachers to access resources that they would not otherwise have experienced. Through accessing the rich resources our museums and galleries offer we are enabling our children to add an extra dimension to their learning that is both vivid and real. By placing key aspects of literacy at the heart of this experience children are able to improve their ability to communicate those experiences with real emotion through speaking, listening, reading and writing about them.

I hope that you all enjoy reading this booklet, whether you work in schools or museums. I hope that it inspires you all to find out how you can create new partnerships which will extend your professional practice, and which will ultimately benefit our children and young people.

**John Edwards, Deputy Director,  
Manchester Children's Services**

This booklet has been produced as a result of museums and galleries in the North West working in partnership with schools and Children's Services to develop new practice and resources to help deliver the Primary Framework for literacy. In Preston, four museums are collaborating on the Preston Schools and Museum Partnership Project. In Manchester, the MAGPIE project involves five museums and galleries working with primary schools across the city on literacy teaching projects. These projects have been funded by Renaissance North West which is a major investment programme from central government to help regional museums raise their standards.

There is an extensive network of over 160 museums and galleries in the North West of England which offer a treasure trove of resources for schools to use in their teaching of literacy. We hope that this guide will encourage teachers and museum staff to work together to ensure that these resources and the expertise of the museum staff are used to enable children to get the most out of their school years.

**Virginia Tandy, Director of Culture:  
Manchester City Council and North West Hub Lead**

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# Introduction - Is this guide for me?

**“It’s good going to museums and galleries because in school the teachers only tell you about it and draw you a picture, but in the gallery or museum you can see the real thing.”**

Pupil,  
MAGPIE, 2005

**“The session where the children imagined themselves in a certain scene then wrote down their thoughts and feelings worked very well. This enabled students to really grasp the ideas and produce some excellent work.”**

Teacher, Preston  
Schools and Museums  
Partnership Project

If you are a teacher, museum educator or creative practitioner who wants to develop sessions for children to improve their writing skills – then yes it is!

This guide shows how museums and galleries can support a core element of the National Curriculum: literacy. It presents ideas and tried and tested techniques and activities undertaken over the last four years by two partnership literacy projects in Manchester and Preston.

For the past four years the Manchester MAGPIE (Museums & Galleries Partnership in Education) and more recently the Preston Schools and Museums Partnership projects have been developing partnerships between teachers and people working in museums. Museums provide a unique learning environment which enriches teaching in the classroom and, as the two projects have shown, can help raise attainment levels.

NB The word museum is used to denote both museums and art galleries throughout the guide.



# How museums improve children's literacy

The Primary Framework encourages creative, cross curricular and whole class approaches to developing writing and language, as well as involving children in their own learning. Museums are extremely well placed to help teachers deliver these preferred ways of learning.

**"It gave the children a passion and a purpose"**  
Teacher,  
MAGPIE, 2008



The Manchester Museum, Steve Devine

## The power of the 'real thing'

Real objects provide awe and wonder. Children's vocabularies develop when they come face to face with the real thing.

Objects provide stimulating starting points for speaking and encourage confidence as there are no right or wrong answers. Children can develop their own ideas and opinions leading to increased empowerment.

Objects provide visual and tactile stimuli which is particularly useful for children for whom English is their second language, and for children with special educational needs.

Museum collections offer a wide range of resources to enhance subject specific learning.

**"It's very exciting for the children to put themselves in role like this. They do need this and it can be hard for them to do writing if they don't have practical experience."**

Teacher, Preston Schools and Museum Partnership Project

## Museums are made for developing speaking and listening skills

Literacy starts with speaking and listening. It is how children begin to understand the world around them and connects them to their communities.

A museum visit can provide a variety of ways to develop speaking and listening skills, all of which can be combined with work right across the curriculum - history, art, geography, science, maths, ICT, music and drama. The collections, the museum building and the visit itself provide a stimulus for creative writing, and for writing for different purposes and audiences. There are endless opportunities for building Word Banks, introducing new vocabulary, sorting and classifying information and applying critical thinking.

Museums provide:

- Opportunities to make learning fun and relaxed, building confidence in children to share their feelings and ideas.
- Opportunities for children to be adventurous or to be quiet and reflective
- Opportunities to overcome some of the gaps in cultural understanding between children of different backgrounds.
- New experiences that enrich and build upon classroom learning.
- Opportunities to establish 'purpose and context' for children's writing. They give children a real reason to write.
- Different learning dynamics from those of the classroom.
- Diverse learning possibilities (including drama, activity based workshops, exhibition tours and activity packs) which facilitate different learning styles.
- Measurable improvement in literacy levels and standards of work.

**"It made me more excited because I learnt good words as well."**

Pupil, MAGPIE, 2005



Museum of Lancashire

**“I have learned that my writing outcome can be very creative... put it on a suitcase or wear it on a T-shirt... it does not have to be just a piece of paper!”**

Teacher, Preston Schools and Museum Partnership Project

## Professional development

Museums can:

- Provide ideas, information and content as well as a stimulus for a full scheme of work
- Enhance literacy teaching by linking it to first hand experience in museums and a more cross-curricular approach.
- Increase teachers' confidence in the use of visual images, speaking and listening, and performance in their teaching
- Provide support from experts in working with objects and specific subject areas.
- Provide space to observe the children in a different setting.
- Offer networking sessions where teachers can develop good practice in a welcoming and stimulating environment



National Football Museum

**“All I have to do [is] mention Light and Shadows [the name of the museum project] - it's something they can talk about - it's always there. I can use it as an initial start to a lesson. There's a range of things that they can talk about. They can use their strengths...”**

Teacher,  
MAGPIE, 2006

Museum of Science & Industry



# Some basics about the Primary Framework for literacy

## Key principles of the framework

Speaking and listening are key skills in their own right and as tools for other learning. As such they must be developed both within the specific context of the English National Curriculum and across all aspects and areas of learning.

Successful readers and writers work with a wide range of texts on paper and on screen. Reading and writing opportunities using a range of media should occur not just in literacy lessons but across all areas of the curriculum.

Literacy learning is most effective when it is part of a cohesive piece of work and not just a 'one-off'.

Opportunities to practise and apply literacy skills across the curriculum in order to give context and real purpose to reading and writing should be encouraged.

Literacy skills are enhanced and developed in specific subject areas as part of learning and teaching processes but also subject knowledge from a range of areas of learning can and should be used to inform and develop literacy teaching.

Children should learn how a skill or concept can be applied to other learning, or in another curriculum area. For example, empathetic skills learnt in literacy could be used in history: 'What was it like to be an evacuee?'

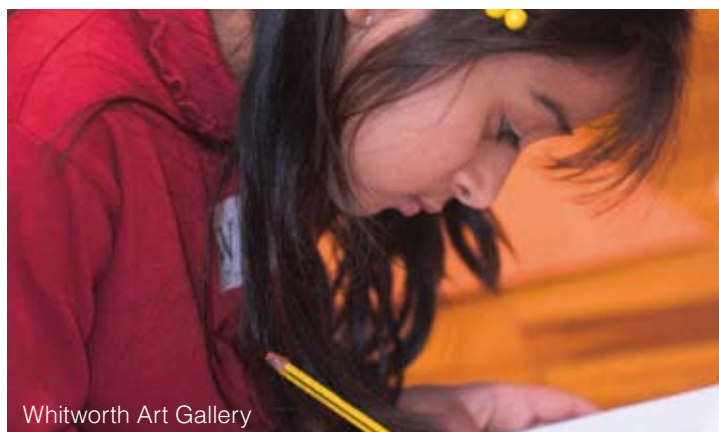
Opportunities to apply literacy across the curriculum should extend beyond non-fiction. For example: 'Use poetry or story to describe what it was like to live here in the past'. Application across the curriculum gives children opportunities to make informed choices and decisions about form and purpose when writing.

The Primary Framework states what the government requires primary schools to deliver to all children. It aims to embed the principles of both *Every Child Matters* (2004) and *Excellence and Enjoyment* (the Strategy for Primary Schools, 2003). The National Literacy Strategy still determines literacy teaching in primary schools, but it is now part of the Primary Framework. The current emphasis is on a wider, whole-school framework. It has been designed to support teachers and schools to deliver high quality learning and teaching for all children. It contains detailed guidance and materials to support literacy and mathematics in primary schools and settings

The Framework states that learning and teaching literacy across the curriculum has three major aims:

- to broaden and enhance children's command of literacy skills by providing them with a range of different contexts in which to use and practise these skills
- to locate the teaching of the literacy skills which are central to the language of a particular subject within that subject
- to enhance the learning of the subject itself and the attitudes of children towards that learning.

Additionally, work across the curriculum provides a rich source of experience, language and stimulation to support the development of speaking, listening, reading and writing



Whitworth Art Gallery



# It's all about museums and schools working together

Both the Manchester and Preston literacy projects that this guide is based on agree that it is necessary for museums and schools to work closely together. This leads to active, collaborative learning, giving people the confidence to try new ideas and continually improve. Partnership working allows the professions to work together on initiatives such as Every Child Matters, community participation and cultural entitlement.

Both the Manchester and Preston projects have developed the same planning model for the museum visit:

- Pre visit
  - What needs to be done in school before the visit?
- Visit
  - What takes place in the museum to help prepare the children for the type of writing they are undertaking?
- Post visit
  - How can this be used and followed up in school to move children towards independent writing?

## Planning together

Develop pre-planning sessions which involve all who are taking part – museum staff, teachers, creative practitioners and volunteers – to make sure literacy objectives are agreed and that the museum visit is part of the planned work to be undertaken in school.

Museums should have a broad understanding of the curriculum. They need to talk with teachers, advisers and inspectors for an in-depth knowledge of the working curriculum and how it is implemented locally.

**“Can't do without a pre meeting and being given the time to plan the session”**

Teacher, Preston Schools and Museums Partnership Project, 2007



## Self-led visits

Even with self-led visits (visits led by teachers rather than museum staff) teachers and museum staff need to plan the visit together. Self-led visits can be ideal if teachers want to work on a specific area of the curriculum. These visits need to be booked and museum staff can give advice on available resources such as exhibits, handling collections, art materials, clip boards. In some museums there may be a possibility of booking workrooms, cloakrooms and lunch space.

Share training and ideas with museum staff, teachers and creative practitioners:

- Observe each others' sessions in the classroom and museum.
- Work with Subject Leaders in Literacy and relevant Children's Services staff to plan joint CPD (Continuous Professional Development) events.
- Set up networking sessions. Face to face contact and themed meetings are an effective way of getting everyone to commit to planning.

All teachers are given half a day each week for Planning, Preparation and Assessment. A good time to hold joint planning sessions is around 2.45pm to 5.00pm, and where possible include light refreshments! This time could be used to:

- Deliver inset sessions in the museum – especially if there is something new on offer such as a temporary exhibition.
- Deliver a presentation at school to show the resources available at the museum.
- Host a 'get together', for museum staff, creative practitioners and teachers to discuss potential sessions, new school initiatives, new exhibitions.
- Offer a whole staff session within the school or museum.

## Outreach

If for whatever reason a visit cannot be undertaken, schools can still work with museums. A growing number of museums offer a range of outreach facilities such as

- Content for virtual whiteboards, learning walls and classroom displays.
- Resource packs based on artefacts such as themed photograph packs, or historic, local films from the collections.
- Themed loans boxes.
- Handling sessions in class or school assemblies using artefacts.

Some of the museums in the Manchester and Preston literacy projects found that giving a presentation to a whole school (which includes the head teacher) on what they can offer has been a powerful way of developing partnerships with schools.



## Working with senior managers

The success of the Manchester and Preston projects was partly due to the involvement of senior managers. It is important that senior managers understand the benefits of embedding museum learning into the teaching of literacy across the curriculum.

Practical ways of doing this include:

- Providing senior managers with evidence, such as case studies, which demonstrate concrete examples of success from museum learning.
- Offering presentations (at the museum or school) showing exactly what is on offer and provide practical examples of what the children will undertake

# Tried and tested techniques to deliver literacy-based sessions in museums

The following techniques and activities show the sheer variety of things you can undertake in a museum that fit with the Primary Framework. The Framework promotes a number of learning styles and techniques for the teaching of literacy which the Manchester and Preston projects have successfully embedded into museum sessions with measurable results. Sessions can be used to introduce a subject or to reinforce prior learning.

## The basics – paired and group work

- Work in small groups to think of the most descriptive words to describe an object (an adult can scribe). Then share these with the whole class. Use the words to:
  - Write a poem or the beginning of a story
  - Play detective – children ask each other questions or write a ‘crime’ report based on the objects at a ‘crime scene’
  - Children ask questions of an object or artwork or imagine a conversation between two objects
  - Group sentence construction: each child holds a word from a sentence. The group has to rearrange itself to make a sensible sentence.
  - Make a picture poem.
- Paired talk - Each child has a partner and they share ideas and opinions about an object they have been given or chosen. This can be developed by:
  - Write a description of each other’s object, but with eyes shut, using only touch to ‘read’ the object
  - Draw an object from their partner’s description alone
  - Write a dictionary definition of the object, based on the real function of the object and then one they have made up
  - Imagine a conversation between two of the objects

Paired or group work can lead to ‘envoying’, whereby one member (the envoy) from each group goes to each group in turn to share ideas gathered from the groups they have visited.



## Techniques

### Thought tracking

A volunteer (could be a teacher or child) adopts the persona of a character in a picture and improvises the role of that character. A member of the class can then go up to them, put their hand on their shoulder, and ask them a question. The volunteer then answers in the first person as that character. It could be what the character is thinking or feeling. This can be developed by:

- Discuss a character from the picture and then ask a volunteer to stand in front of the picture and be that person (but with that character still visible). They should adopt a suitable pose and facial expression (ask the other children to help them improve it).
- Other volunteers step forward and say what they think this character is thinking or feeling, and say it as if they were the character.
- Each child adopts the pose of the character (possibly at the end of acting that character) and the teacher touches a chosen child on the shoulder – they then say what the character is thinking or feeling.
- 'Freeze frame' – children recreate a 'picture' or scene in a held pose and then bring it to life with action and dialogue

### Hot-seating

One person is in role as a character from a picture. Other children ask questions of the character. The person in role responds to the questions with answers consistent with the character. A volunteer then takes the seat and the 'audience' are invited to ask questions (these can be prepared by the children beforehand in pairs or groups after some initial discussion of the character). It's often a good idea for an adult to take on the role first to demonstrate.

Children who take the hot seat should be given permission to 'pass' on a question. It could also be made into a rolling interview – each volunteer answers only two questions before a new volunteer takes the hot seat. Hot-seating is best near the end of a session when the children have built their knowledge and vocabulary.

### Soundscapes

After children have used their eyes to identify key feature of a picture or display they now have to use their ears and imagination. The children imagine what they see is on a television set with the volume turned down. The children discuss in pairs, then with the whole group, what sounds they can hear. You can challenge their vocabulary to make sure it is truly descriptive of the sounds. The class is then split into groups for different sound areas (e.g. sea, voices, rain) so they can build up a 'soundscape'.



**"Drama sessions worked so well in the gallery; the environment seemed to have a calming influence on the children. They didn't stop talking about it for ages."**

Teacher,  
MAGPIE, 2005



## A few ideas for activities

### Yes/No game

Use a collection of related objects such as rock samples, ceramics, clock or watch pieces. The workshop leader chooses one sample from a large selection laid out. The children then ask questions to try to identify it. By restricting answers to yes or no the questions have to be carefully considered so as to eliminate the most samples with the least number of questions. This activity encourages the use of sentences and the formation of questions.

### The blindfold walk

Working in pairs, take it in turns to be blindfolded, and act as a gallery guide.

The guide supports the other person to explore the museum using their other senses – sound, taste, touch, smell. Describe the experience and what the museum was like when blindfolded. What could you learn about the museum that might otherwise be missed? How do impressions differ when you can look around? This activity is great for different learning styles and encouraging the use of descriptive language. It could lead to developing a piece of creative writing as a group or individual.

### Word play

Try to find among the museum's signs, displays and stands words that your group has never seen before, and write them down. Follow it up by researching the words and their meaning, building a museum dictionary or writing a group 'nonsense' poem with all the new words and descriptions discovered. Or write new captions for the objects on display.

### Who lives there?

Find a person in one of the museum exhibits, such as a famous character from history, a local legend, or a character like a Roman warrior. Write a short story about this person and what they might do, see and feel if one night they came to life in the museum. What would they think of the other exhibits? What would they say to another museum 'resident'?

From Extratime Museums Mini Guide, a series of free guides at [www.continyou.org.uk](http://www.continyou.org.uk)

## A visit

This is an example of a visit which uses some of these techniques. The visit was to the National Football Museum in Preston and was part of the Preston Schools and Museums in Partnership project. The class teacher worked closely with the museum staff and a creative practitioner (a designer) to plan and deliver the visit. Note that the 'visit' consists in fact of three elements: the pre-visit, the visit and the post-visit.

Further session plans are available from Lesley Parkinson, the Project Coordinator (see A Helping Hand section below).



National Football Museum

### The pre-visit - preparation in class prior to the museum visit

A Year 4 class of 22 children studied emotive poetry, in particular the types of words that best describe how we feel

The children were introduced to football culture. They watched snippets of 'Match of the Day' and read football poems.

The teacher made sure that the children were very clear about the purpose of the visit to the museum. They knew that their focus for the day was literacy and that they would use their museum experiences to write their football poems related to the sights, sounds, feelings and so on that they experienced on the visit.

### The visit to the museum

10	Arrive and meet the creative practitioner.
10.15 – 11	Tour of the museum.
11 – 12.00	Handling session with objects and clothing. Discussion about football through objects. Vocabulary building.
12 – 12.30	LUNCH
12.30-13.00	Visit collection and draw a crowd scene.
13.00 – 13.40	Goal Strike. In groups or teams. Each child to shoot at goal whilst onlookers practice crowd noises as if in the terraces
13.40 – 14.15	Visit interactive exhibition – record a commentary over football game coverage and listen to playback. Visit poetry exhibition. Read out and study poetry.  Think about the sounds, smells, emotions, atmosphere of a football match to use in their poems inspired by feelings and senses.  During each of the above sessions, children were reminded to record their feelings and emotions about the various activities, sights, sounds, experiences.
2.15 – 2.30	Complete feedback forms, collect coats and return to school

### The post-visit - follow up at school

The class teacher devised worksheets to facilitate poetry writing. The creative practitioner organised a creative "making" session for the school follow up. This culminated in the children writing a final version of their poems on t-shirts.

# How do we know it's working?

Both museums and schools need to have robust evidence that good museum learning can impact on pupil attainment. Evaluation of the MAGPIE programme has shown that it achieved on average an increase in pupil attainment 35% greater than nationally set expectations for progress. Just as important was the fact that pupils wrote at greater length and with greater enjoyment. To produce such evidence there needs to be a clear understanding between teachers and museum learning professionals about the intended outcomes so that these can be evaluated and inform future sessions.

Such evidence can be a powerful tool for advocacy, showing clearly the value of the work undertaken. This can be used in museums and schools to gain further support and funding.

It can be used by schools in their Ofsted inspection. Ofsted Self-evaluation Forms (SEF) provide the relevant evidence at inspection and form part of the measuring of the success of the school and its learning.

An essential aspect of *Every Child Matters* is the importance of the pupil's voice. Schools and museums need to consult with pupils at every planning stage. This can form part of developing their speaking, listening and writing skills, by asking simple questions such as 'what do you already know?' 'what do you want to learn?'





Collecting evidence can be built into the visit and can be collected in a variety of ways: mind maps, observations, videos, photographs, pupils writing. It can include:

- Evidence of pre visit planning that includes pupils input
- Pupil evaluation of the visit
- Samples of work completed as a result of a visit
- Assessment of learning
- How the visit helped deliver the five *Every Child Matters* outcomes

After every INSET session and museum visit, all participants in the Preston project (museum staff, teachers, creative practitioners and pupils) took part in evaluation. From this they learned:

- They needed to clarify participants' roles
- There was a need for greater understanding of the National Curriculum
- A need to connect more with children's learning needs
- The value of support from managers in both schools and museums



Manchester Art Gallery, Claire Wood

Literacy activities developed by museums and teachers can make a useful addition to the portfolios many teachers have to produce by:

- Celebrating the work undertaken by the children (children can assist in completion of the portfolio)
- Acting as a reminder to all participants of the artefacts encountered
- Acting as an assessment tool (internal and external)
- Contributing to Self-evaluation Forms
- Evidencing personal and professional development
- Acting as an accountability tool for external evaluation and inspection (Ofsted)
- Sharing work with parents, other teachers and professionals

# A Helping Hand – Museums which can help

This list provides contact details for the Manchester MAGPIE project and the Preston Schools and Museums Partnership Project.

To hear first hand how you can develop literacy sessions and activities contact any of the people below. You could discuss ideas and activities, get practical advice such as copies of session plans and schemes of work, or make an appointment to go and see for yourself.

There is a short good practice guide about the MAGPIE project (Use Museums and Galleries to Improve Pupils' Literacy) which is available at [www.mewan.net](http://www.mewan.net) or by contacting the Renaissance North West team on 0161 235 8825.

Please note information given here may change, so check with the organisation for the most up to date information.

## Manchester MAGPIE project

Organisation	Literacy based resources and information	Contact
Manchester Children's Services The MAGPIE project	Can support you in integrating literacy into core learning and connect you with schools and other professionals who have taken part in the MAGPIE project	Julie Howse Primary Consultant (museums and galleries), from 2008, j.howse@manchester.gov.uk 07747 470 350  (Sue Good, Museum and Gallery Consultant, 2004–8, 07754 668 802 sue@pgood.co.uk)
MEWAN	This is the Manchester Children's Services website which highlights the MAGPIE project with museum and galleries pages including resources	www.mewan.net
Manchester Art Gallery	Creative workshops led by artists or experienced educators  Workshops are cross-curricular and where possible cross-cultural, based on permanent collections and special exhibitions  Scheme of Work and Session Plans  Self-led sessions  Inset/planning sessions	tel. 0161 235 8842 email mageducation@manchester.gov.uk www.manchestergalleries.org
Manchester Museum	Hands on sessions. All sessions are based on developing speaking & listening, which can lead to a wide range of writing opportunities  Sessions Plans  Resources for use in the classroom  Self-led sessions  Inset/planning sessions	tel. 0161 275 2630 email nora.Callaghan@manchester.ac.uk www.museum.manchester.ac.uk
Museum of Science & Industry	Curriculum linked science, history, cross curricular sessions  Science shows and presentations  Self-led visits  Inset/planning sessions	tel. 0161 833 0027 email education@mosi.org.uk www.mosi.org.uk
People's History Museum	Half day Living History workshops, which include role play, object handling and investigation of museum displays and link to the National Curriculum  Self-led sessions  Inset/planning sessions	tel. 0161 606 0147 email education@phm.org.uk www.phm.org.uk
Whitworth Art Gallery	A range of artist-led sessions that support literacy and sessions designed to meet teachers' needs as closely as possible  Self-led visits which include art materials, trails and handling collections  Inset/planning sessions	tel. 0161 275 8451 email education.whitworth@manchester.ac.uk www.whitworth.man.ac.uk

Preston Schools and Museum Partnership Project		
Organisation	Literacy based resources and information	Contact
Preston Schools and Museum Partnership Project Co-ordinator	<p>Can put you in contact with schools who took part in the Preston project</p> <p>Can provide examples of planning tools and templates and evaluation of first year of project</p> <p>Literacy session plans will be published in Spring 2009</p>	<p>Lesley Parkinson Preston Schools and Museum Partnership Project Coordinator tel. 07906 746 193 email parkmedia@hotmail.com</p>
Harris Museum & Art Gallery	<p>Creative writing sessions</p> <p>Self led visits</p>	<p>tel. 01772 905405 www.harrismuseum.org.uk</p>
National Football Museum	<p>Creative writing sessions</p> <p>Session run and developed by poet in residence</p> <p>Self-led visits</p> <p>Inset/planning sessions</p>	<p>tel 01772 90 8402 email tahera.desai@nationalfootballmuseum.com www.nationalfootballmuseum.com</p>
Museum of Lancashire	<p>Loans service</p> <p>Literacy based workshops</p> <p>Inset/planning sessions</p> <p>Outreach project</p>	<p>tel. 01772 534089/534067 email museums.education@mus.lancscc.gov.uk www.lancashire.gov.uk/education/museums</p>
Queen's Lancashire Regimental Museum	<p>Creative writing sessions</p>	<p>tel. 01772 260362 email rhq.qlr@btconnect.com www.qlrmuseum.co.uk</p>

There are a number of museums around the country developing literacy based sessions and activities. To get contact details for museums in your area go to [www.24hourmuseum.com](http://www.24hourmuseum.com).

It also worth remembering that a number of libraries and archives deliver sessions and activities to enhance and develop literacy throughout the curriculum.

# Where to find out more

This list contains organisations, websites, books and reports which provide information, advice and ideas about literacy based activities in and outside the classroom.

ABC of Working with Schools	<a href="http://www.museums.org.uk/ABCworkingwithschools">www.museums.org.uk/ABCworkingwithschools</a>	An excellent website which includes a wealth of information on all aspects of learning within museums, including literacy session plans
Campaign for Learning in Museum and Galleries (CLMG)	<a href="http://www.clmg.org.uk">www.clmg.org.uk</a>	Website includes case studies, project ideas and partnership working information
Creative Partnerships	<a href="http://www.creative-partnerships.com">www.creative-partnerships.com</a>	Regional organisations which support projects between schools, creative practitioners and cultural venues
Education Development Unit, University of Cumbria	Developed and delivered a CPD based programme on teaching literacy using the new Primary Framework for all practitioners in the MAGPIE and Preston projects	Chira Lovat, Programme Manager, University of Cumbria, Rydal Road, Ambleside, LA22 9BB tel. 015394 30250
Every Child Matters	<a href="http://www.everychildmatters.gov.uk">www.everychildmatters.gov.uk</a>	A holistic approach to the well-being of every child (birth to 19), and is now part of school development and evaluation
Excellence and Enjoyment Strategy	<a href="http://www.standards.dfes.gov.uk/primary/about">www.standards.dfes.gov.uk/primary/about</a>	The Strategy for Primary Schools
MAGPIE (Primary Consultant, Museums and Galleries) evaluation reports by Julian Stanley, University of Warwick	Contact the Renaissance North West team on 0161 235 8825 for copies of reports.	
The Literacy Trust	<a href="http://www.literacytrust.org.uk">www.literacytrust.org.uk</a>	The website has a section on primary literacy and will also advertise (for free) your literacy based sessions in their National Literacy Newsletter
Open University	<a href="http://www.open.ac.uk/openlearning">www.open.ac.uk/openlearning</a>	This website has free resources including <i>Learning from Museum Objects</i>



Harris Museum & Art Gallery, Norwyn

The Primary Framework	<a href="http://www.standards.dfes.gov.uk/primaryframework">www.standards.dfes.gov.uk/primaryframework</a>	Provides guidance and resources to support planning and greater personalisation to ensure that the needs of all children are met.
Qualifications and Curriculum Authority	<a href="http://www.qca.org.uk/ages3-14/subjects/english">www.qca.org.uk/ages3-14/subjects/english</a>	'Writing in context' links literacy objectives and QCA schemes of work to purposeful writing activities
The Really Useful Literacy Book: being creative with literacy in the primary classroom	By Tony Martin, Chira Lovat, and Glynis Purnell, 2007	This book links theory to practice, exploring creative approaches to literacy and focuses on speaking and listening
The Schools Library Service	<a href="http://www.sla.org.uk">www.sla.org.uk</a>	Informative website with excellent link pages
Speaking, Listening and Learning	<a href="http://www.standards.dfes.gov.uk/primary/literacy">www.standards.dfes.gov.uk/primary/literacy</a>	Resources and ideas for working with Key Stage 1 and 2 pupils
<i>Visual Paths to Literacy. A Handbook for Gallery Educators and Teachers</i>	Edited by Colin Grigg, Tate National Programmes, 2003, Tate Education	

**The success of MAGPIE has shown that museums and galleries can have a considerable impact on teachers' confidence and practice in the teaching of writing.**

Gill Hunter, former Primary Strategy Manager,  
Manchester Children's Services

## Acknowledgements

Many teachers, museum staff and creative practitioners have contributed, directly and indirectly, to this booklet. We would like to thank them all.

From 2004 to August 2008 Sue Good led the Manchester MAGPIE project. Lesley Parkinson leads the Preston Schools and Museums Partnership project. Our special thanks go to Sue and Lesley for developing such inspirational projects.

This booklet has been compiled by Debbie Walker (dwconsultancy, 01706 258 435, [dwalker14@btinternet.com](mailto:dwalker14@btinternet.com)). Our thanks go to Debbie for helping us create a succinct message from a mass of material.

## Museums for changing lives

Renaissance is the Museums, Libraries and Archives (MLA) Council's £150 million programme to transform England's regional museums. For the first time ever, investment from central government is helping regional museums across the country to raise their standards and deliver real results in support of education, learning, community development and economic regeneration. A network of 'Hubs' has been set up in each English region to act as flagship museums and help promote good practice. Alongside the Hubs, Museum Development Officers are providing advice and support, Subject Specialist Networks have been set up, and national museums are sharing their skills and collections to ensure Renaissance benefits the entire museums sector. Renaissance is helping museums to meet people's changing needs and to change people's lives.

For more information and further copies of this booklet, please contact the Renaissance North West team on 0161 235 8825

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