

# **B.INQUISITIVE!**

**Enquiry Based Learning at BALTIC**



# B.BAFFLED!

The artists whose work is exhibited at BALTIC use extraordinary materials and processes to present curious ideas.

BALTIC aims to offer visitors the opportunity to see the world from the unconventional perspective of an artist. We are aware that the work on show may baffle and bemuse! However, above all we intend to inspire visitors – to ask questions, form opinions or theories and to...

# B.INQUISITIVE!

This resource is designed to assist teachers or group leaders in planning and delivering an investigative visit to BALTIC. Using contemporary art as a stimulus, it offers 4 exercises, which encourage free thinking and confident communication as well as video links illustrating the Enquiry Based Learning approach.



# ENQUIRY BASED LEARNING

Enquiry Based Learning (EBL) is an approach to teaching that recognises the importance of supporting and developing the inquisitive nature of learners.

Posing, sharing and discussing questions about a stimulus lie at the heart of EBL. A stimulus can be almost anything, for example an artwork, YouTube video, book, piece of music, found object or image.

Rather than assessing the right or wrong of learners' responses, participation and creative thinking are valued. Learners are encouraged to discuss each other's outlook and play a leading part in their own learning. The role of a teacher is in creating a comfortable environment for engagement where challenge is embraced. The following exercises are particularly well suited to situations where learners are exposed to unfamiliar stimuli, for instance an artwork or exhibition at BALTIC.

► [CLICK HERE](#) to learn more about EBL and its benefits from Dr Rachel Lofthouse, Head of Teacher Learning and Development, at Newcastle University.



# 5Ws AND AN H

This simple exercise encourages learners to study a stimulus and pose questions. Offering learners a simple framework from which to consider a stimulus increases the clarity of a task without removing the challenge.

## DELIVERING THE EXERCISE:

- Select an artwork or exhibition to focus upon during your visit.
- Looking at the artwork ask participants to compose questions beginning with the stems:  
**WHO?**  
**WHERE?**  
**WHAT?**  
**WHY?**  
**WHEN?**  
**HOW?**
- Ask your group to share their ideas with each other.

## POSITIVE POINTS:

- The questions encouraged by 5Ws and an H require more than a “Yes” or “No” answer, creating potential for deeper questioning, discussion and engagement.
- The exercise encourages learners to identify question types. Some questions will be directly drawn from data provided by the stimulus (“What is it made of?”). Whereas others will encourage a speculative answer (“Why was it made?”), or an emotional reaction (“How does it make you feel?”).

## TOP TIPS:

- Initially questions may appear to be quite basic. Use the opportunity to develop the questioning exercises by probing and encouraging creativity.
- 5Ws and an H is a useful tool to use independently and as part of some of the following exercises.



# ARTIST'S HOT SEAT-OUCH!

During this exercise learners are asked to play the role of an artist, using imagination, logic and thinking on their feet.

## DELIVERING THE EXERCISE:

- Select an artwork or exhibition to focus upon.
- Ask a learner (or a number of learners) to take a seat in front of the artwork and to imagine that they are the artist.
- Encourage the remaining pupils to ask the “artist” questions about the work.
- The “artist” can answer either using their logic or existing knowledge of the work or by employing their imagination to make up a fantastical reply.

## POSITIVE POINTS:

- The value of the exercise is in teaching learners that ‘having a go’ is positive. An educated guess about an artist’s intentions can lead to a real understanding of the work and a sense of identity with the artist. It also allows learners to explore art interpretation in role.

## TOP TIPS

The role of the facilitator in this and other exercises is to create a secure environment for learners to experiment:

- Address the learner as the artist (“Good Morning Cornelia Parker”, “Hello Anselm Kiefer”) and allow the “artist” to direct the session taking questions he or she wants to respond to.
- Sit in “the audience” as one of the learners ask any questions you think may help a session run smoothly on equal terms with your pupils.
- Providing a costume such as an interesting hat, pair of spectacles or a prop can help learners get into character



# COMMUNITY OF ENQUIRY

Community of Enquiry is a format for generating autonomous debate within a group of learners.

## DELIVERING THE EXERCISE:

- Seat all learners in a circle so they can see each other clearly.
- Teachers and classroom assistants should also join the circle and participate on equal terms.
- Ask the group to study the stimulus carefully.
- In small groups encourage learners to create questions about the stimulus.
- Each group puts forward one devised question, which is written on a flipchart.
- Learners vote upon each question according to the things that they would be interested in discussing and a preferred question is chosen for debate.
- Learners debate the question.
- The facilitator must encourage the group to listen and respond respectfully.

## TOP TIPS:

- Why not use 5 Ws and an H to generate the initial question.
- Encouraging students to begin their part of the discussion with “I agree with” or “I disagree with” enables them to relate to the entire discussion and acknowledge each other’s views.
- In order to reduce the instances of learners talking simultaneously ask them to use a raised thumb to indicate a point they would like to make.

► **CLICK HERE** to learn more about the benefits of overseeing an effective Community of Enquiry from Dr Rachel Lofthouse, Head of Teacher Learning and Development at Newcastle University.



# OPINION LINE

This exercise encourages learners to explore and pinpoint their opinions or reactions to a stimulus or topic.

## DELIVERING THE EXERCISE:

- Devise 2 opposing statements on a subject or stimulus.
- Create a long, straight physical line along the floor, using tape, the edge of floor tiles or by indicating an imaginary line to learners.
- Ask learners to position themselves on the line between the 2 statements, in the place they feel the strength of their feeling lies.
- Once in position, ask a few individuals to share their precise opinion out loud to the rest of the group.
- Learners must reposition themselves with a view to this new information.
- Views and feelings can be discussed in comparison with their new neighbours on the line. Are they in the correct position? If not move along.
- This process continues until each learner is content they are in the correct place on the Opinion Line.
- A final check of thoughts at the beginning, middle and end of the line by the facilitator should confirm this.

## POSITIVE POINTS:

The Opinion Line encourages learners to be specific about their outlook. It also helps students recognise that opinions can differ in small or substantial ways.



# OPINION LINE

## TOP TIPS:

The key to the success of this activity is the clear and considered wording of the questions. Here are some useful examples:

**This art work makes  
me feel happy**

**This art makes  
me feel sad**

**It is unacceptable  
to deceive**

**It is acceptable  
to deceive**

**Graffiti  
is art**

**Graffiti is  
vandalism**

**The Bermuda  
Triangle is a magical  
place where  
unexplainable  
or fantastical  
phenomena occur**

**All events in the  
Bermuda  
Triangle can be  
explained logically  
and factually**

# MAKING THE MOST OF YOUR VISIT

You are welcome to print out this resource and come to BALTIC to try out the exercises! The link below will supply you with the information you need to arrange and enjoy a group visit.

[www.balticmill.com/resource\\_downloads/index.php?cat=M](http://www.balticmill.com/resource_downloads/index.php?cat=M)



# STIMULUS IDEAS FOR CLASSROOM SESSIONS

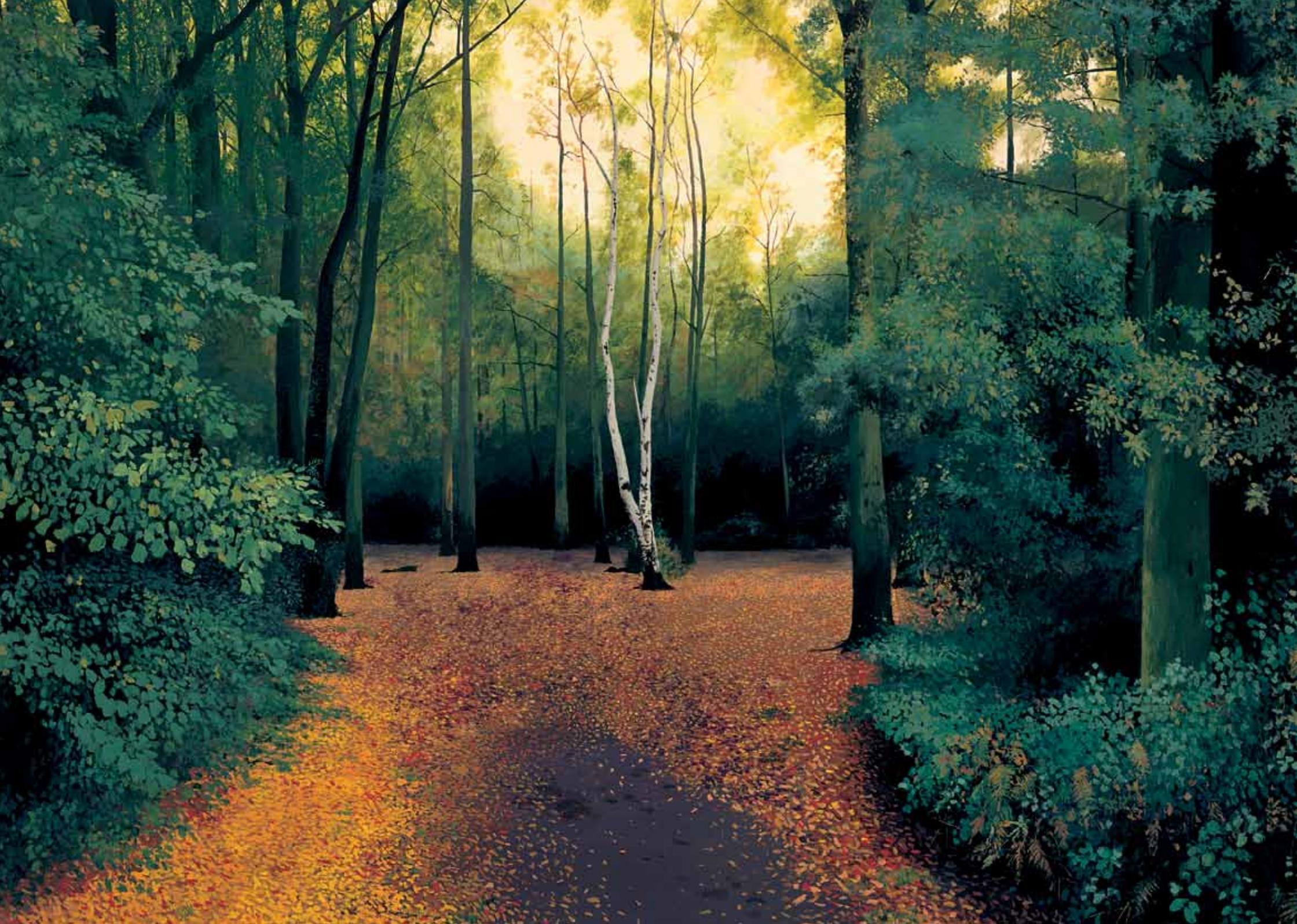
The ideal way for learners to experience art is first hand. However, on the following pages you will find images from BALTIC's past exhibitions which you can use as a starting point in the classroom. You can use our teaching resources to find out about exhibitions and artists currently on display at BALTIC as well as to find out about past exhibitions at [www.balticmill.com/resources](http://www.balticmill.com/resources). Here you will find images, information and suggested activities.



YNG

LIFE IS  
OUT  
ONE!







# FURTHER INFORMATION

This resource was produced in partnership with the CfLaT, The Research Centre for Learning and Teaching, School of Education, Communication and Language Sciences, Newcastle University.

*The School of Education, Communication and Language Sciences provides both initial teacher education courses and post-graduate professional development programmes for teachers and educators such as the part-time M.Ed in Practitioner Enquiry. CfLaT is a research centre which prioritises working in partnership with professionals in range of contexts, particularly in schools and other educational contexts, in order to develop understanding for those who want to improve the quality of education.*

## READING LIST

[www.ncl.ac.uk/cflat](http://www.ncl.ac.uk/cflat)

## LINKS TO FURTHER RESOURCES

[www.balticmill.com/learning/Downloads.php](http://www.balticmill.com/learning/Downloads.php)

This link will take you to BALTIC's website where you can find a range of downloadable resources to use in the classroom or to enhance a visit to BALTIC.

These include resources such as:

- Exhibitions and Artists Past and Present
- Getting the Most Out of Contemporary Art
- Question Kit Cards
- Numeracy Resource
- Literacy Resource
- Science Resource
- Creative Evaluation Resource

# PHOTOGRAPHY CREDITS

George Shaw, *Scenes from The Passion: The Way Home*,  
1999 Humbrol enamel on board, 75 x 100 cm.  
Copyright: the Artist. Courtesy Wilkinson Gallery, London.

Tomas Saraceno, *14 Billions (working title)*.  
Copyright: the artist. Credit: Camilo Braulmage.

Yoshitomo Nara, + *graf: A-Z project*.  
Copyright: the artists. Credit: Colin Davidson.

Anselm Kiefer, *Palm Sunday*, 2006  
Copyright: Tate, London 2010  
Installation, mixed media, overall display dimensions variable.  
ARTIST ROOMS, Tate and National Galleries of Scotland.  
Acquired jointly through The d'Offay Donation with assistance  
from the National Heritage Memorial Fund and the Art Fund 2008

Workshop photos: Colin Davidson and Dan Brady.