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# Better Than Gold

Years 5&6

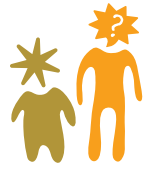
## Stimulus for enquiry

*What is better than gold?*

## Stimulus details

*Values for Thinking*, Robert Fisher, Nash Pollock,  
ISBN: 978-1898255376

**Focus on: Caring Thinking  
(Listening for importance)**



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Lesson 1

## Preparation

### Favourite films

1. Remind the class how important good listening is during enquiry or discussion, and that an important part of this is to 'listen for importance'. In other words, listen for what the speaker is really trying to say. Then explain the activity.
2. 'Pair and share': In pairs or talking partners, members tell each other their favourite film, and why each of them chose that film as their particular favourite.
3. 'Pairs to Fours': facilitate the pairing of pairs, so that each person in turn can tell the others what their partner's favourite film was along with the most important reason for their choice.

## Presentation

### Read around

Students read two or three lines each, with the right to pass.

## Thinking time

### Big ideas / juicy concepts

Invite individuals to try to think of two or three 'big ideas' or 'juicy concepts' that the stimulus brings to their mind.

## Conversation

### Big ideas / juicy concepts

1. Invite trios to work together to agree on three juicy concepts and rank them.
2. Invite trios, in turn, to offer one concept for publication or for a concept map.

## Question-making

### Concept collision

1. Invite individuals to offer questions that bring together two or more of the published concepts.
2. See if anyone else wants to clarify, edit or develop the question, and then write up the version that gains most approval.
3. You can stop writing when you have between six and ten questions, unless you feel it would be valuable to allow more time to ensure everyone has had a chance to contribute.

## Question-aising

### N/a

Not necessary

## Question-choosing

### Omnivote

You may vote for as many questions as you like – even for all of them.

## First words

### What does it matter?

1. Invite members to reflect privately on the question, particularly trying to connect it with times in their own lives when the question was or might be important.
2. Invite people to pair and share their first thoughts in private conversation.
3. Invite people to put up their hands if they think they have something important to say, and nominate three of them to give first words, (explaining that others will have other chances to speak later).

## Building

### How does that help?

1. Invite the person whose question was chosen for enquiry to say how well the three contributions so far have helped to answer their question.
2. Open up the enquiry to other perspectives, being ready to use the question, "Why do you think that is important (in answering the chosen question)?"

## Last words

### Whose thinking helped yours?

1. Set up a last round, by asking everyone to consider whose words in the enquiry were most important in helping them think better themselves about the question.
2. In the round itself, they should name the person, but also try to express briefly how what that person said did help. If time is short, then give preference to those who spoke least in the enquiry itself, but who are volunteering to contribute at this stage (ie don't force anyone to speak if they are not willing).



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# The Boy Who Always Asked Questions

Years 5&6

## Stimulus for enquiry

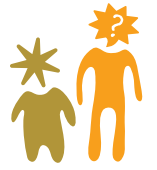
*The Boy Who Always Asked Questions*

## Stimulus details

*Stories for Thinking*, Robert Fisher, Nash Pollock,

ISBN: 978-1898255093

**Focus on: Critical Thinking  
(Question planning)**



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Lesson **2**

## Preparation

### Question the questions

1. Remind the class that the skill focus in the previous enquiry was 'listening for importance', which shows a caring attitude towards others. Then explain that this week the focus is on good questioning, which shows a critical attitude. In other words it's about wanting to understand what is important.
2. Display the questions that the class created in the previous enquiry session, and invite them in pairs to order the questions from the biggest/most general to the smallest/most precise, making clear that the biggest is not necessarily the best.
3. Together see what agreement, if any, there is about the order. Aim for a quick consensus around at least one question being 'big/general' and another's being 'small/precise'.
4. Invite suggestions of 'second' or 'next' questions that might help either narrow down the general question or broaden out the precise one. (A 'second' question often begins with "why", but there are many alternatives.)

## Presentation

### Read in role

You should read the narrator's part; and a volunteer should read (or act) the boy's part. Give everyone a copy of the story.

## Thinking time

### Rank the questions

The children should work in threes to think about the boy's questions and decide which ones they find most interesting and which ones the least.

## Conversation

### With Question-making

1. Invite the trios to share their thoughts about which of the boy's questions were most interesting, and why.
2. In plenary, see what consensus, if any, there is on this. Perhaps focus on what makes a question of general interest.

## Question-making

### Better questions

1. Ask trios to create a better – more interesting – question of their own, that the story made them think of. Give them a slip of paper to write it on, and to give to you so that you can write it on the flipchart or board.

2. While waiting for everyone else to hand in their questions, the trios should be encouraged to begin discussing the questions already up.

## Question-asking

### Clarification

Go through the questions to see if anyone wants to ask "what do you mean, exactly?"

## Question-choosing

### Omnivote

You may vote for as many questions as you like – even for all of them.

## First words

### Expressions of interest

1. Invite people to think about the chosen question, and to put their hand up if they are ready to begin first words with "I'm interested in this question because..."
2. Take as many such first words as seem helpful to get an enquiry going.

## Building

### Where does that lead to?

1. Invite responses to the first words, and develop the enquiry as long as it has energy.
2. Be ready to emphasise how one question may lead on to another by highlighting any explicit questions or drawing out any implicit questions or issues, and recording them, so that you have evidence of a question plan.

## Last words

### How good were our questions?

1. Firstly, review the questions that were not chosen, and invite people to suggest ones which might also have been good for enquiry – and why.
2. Discuss the criteria for choosing 'good' questions (such as 'provoking', 'personal', etc.)
3. Discuss the importance of creating good questions in the first place.
4. Discuss the importance of thinking carefully about the questions before voting.



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# Zoo

## Stimulus for enquiry

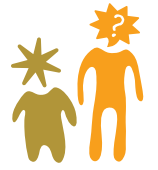
Zoo

## Stimulus details

Zoo, Anthony Browne, Red Fox,  
ISBN: 978-009-9219019

Focus on: **Creative Thinking**  
(Suggesting interpretations)

Years 5&6



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Lesson **3**

## Preparation

### Your interpretation

1. Remind the class that the skill focus last time was 'question planning', which shows a critical attitude towards what one hears. Then explain that this week the focus is on 'suggesting interpretations', which shows a creative attitude - wanting to contribute ideas of your own.
2. Display the last picture from Zoo (of the trees in cages) from the book or as a scanned image on the whiteboard.
3. Ask pairs or trios to look for unusual things in the picture, and to discuss the question, "why did the artist put those things into the picture?"
4. Invite people to share their thoughts or suggestions with the whole class.

## Presentation

### Read aloud

Ideally, scan some more of the pictures for whiteboard display, but in any case read the story yourself, showing the pictures.

## Thinking time

### Mind movie

Invite the class to close their eyes and retell the story to themselves in pictures.

## Conversation

### Author's points

Invite trios to share ideas about what the author was trying to say about the people or animals in the story.

## Question-making

### Points into questions

1. Encourage trios to develop a question from their conversation. The following might be offered as possible starters for questions:
  - a. "Is it true that...?"
  - b. "Do we agree that...?"
  - c. "Are all...?"
  - d. "Should...?"
  - e. "Why don't...?"
2. Use your favourite way of getting questions displayed.

## Question-aising

### Linking

Invite suggestions of links between questions, and if possible use symbols to show the links. But do not labour this technique at this stage – just get the class used to making simple connections between questions.

## Question-choosing

### 3 / 2 / 1

1. Ask individuals to choose their three favourite questions and then to rank them from 1st favourite to 3rd.
2. Go through the questions one by one, and ask people to put one hand up for their 3rd favourite, two hands for their 2nd, and to stand up for their 1st favourite.

## First words

### Suggestions

1. Say that you want suggested answers to the question, and will give people a short while to find their own words. Make clear that you are not expecting perfect answers, but just 'starting' ones.
2. Write up at least three of the suggestions that people offer (shortening them if necessary) – and these will provide the basis of the enquiry.

## Building

### What do you think of that?

1. Invite responses to the suggestions, perhaps focussing on one at a time and asking "what do you all think of that?"
2. Allow short paired discussion as a lead into responses.
3. Try to highlight or even record any significant additions to, or subtractions from, the suggestions, so as to get a sense of building greater understanding of the question and how to answer it.

## Last words

### Latest thoughts

Using the book as an object to pass around, have a last round, for latest thoughts. Emphasise that they do not have to talk directly about the question, but may talk about another question, or anything else that the story or the enquiry made them think of.



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# Voices in the Park

Years 5&6

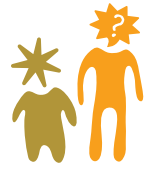
## Stimulus for enquiry

*Voices in the Park*

## Stimulus details

*Voices in the Park*, Anthony Browne,  
ISBN: 978-0552545648

## Focus on: Collaborative Thinking (Exploring implications)



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Lesson **4**

## Preparation

### Implications

Remind the class that the skill focus last time was 'suggesting interpretations', which shows a creative attitude towards what one hears. Then explain that this week the focus is on 'exploring implications', which shows a collaborative attitude - wanting to work with others to get a bigger picture.

Explain, more precisely, that 'implications' comes from the word 'imply', which can be translated as 'involve'. For example, 'standing in the rain' (normally) implies/involves 'getting wet'; or 'being a pilot' (normally) implies/involves 'going to airports'.

Ask pairs or trios to think of two or three examples of one thing implying/involving another, and to write them down in short phrases as in the examples above, with their names on the slips of paper.

Invite a few examples to be shared in public, collecting all slips at the end, for possible later use/reference.

## Presentation

### Read aloud

Ideally, scan some of the pictures for whiteboard display, but in any case have the story read aloud by four different people, who should have volunteered and prepared in advance. (You might need to check after the second reader that everyone understands that it is the same story, in a different 'voice'.)

## Thinking time

### Mind movie

Invite the class to replay the story to themselves in their minds, trying to have a 'bird's eye view' of all the characters.

## Conversation

### Character differences

Invite trios to share ideas about the differences between the characters in the story.

## Question-making

### Digging deeper

1. Encourage trios to develop a question from their conversation. Suggest that they focus on what they like or dislike or find puzzling in the story, and make a question that invites others to contribute different ideas of their own.
2. Use your favourite way of getting questions displayed.

## Question-asking

### Elaboration

Invite each trio in turn to elaborate their question, exploring what lies behind it or its implications - what it might lead to.

## Question-choosing

### 3 / 2 / 1

1. Ask individuals to choose their three favourite questions and then to rank them from 1st favourite to 3rd.
2. Go through the questions one by one, and ask people to put one hand up for their 3rd favourite, two hands for their 2nd, and to stand up for their 1st favourite.

## First words

### Share and compare

Ask pairs to share their first thoughts about the question, and to see if they have the same view or perspective.

## Building

### Agree or disagree

1. See if any pairs find that they do not quite agree how to answer the question.
2. Invite one or several of those pairs to explain their disagreement, and invite others to respond by making clear whom they agree or disagree with - and why.
3. Let the enquiry develop along these lines, perhaps occasionally seeing if any of the disagreements has been resolved through wider discussion.

## Last words

### What's involved?

Using the book as an object to pass around, have a last round, revisiting the idea of 'imply or involve'. Ask people to look back to the chosen question and to consider what it implies or involves that they did not realise before they started discussing it.



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# Emotions

Years 5&6

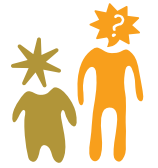
## Stimulus for enquiry

Emotions

## Stimulus details

*I wish I didn't Have to Sleep*, Keith Haring,  
ISBN: 978-3791318158

Focus on: **Caring Thinking  
(Introspecting)**



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Lesson **5**

## Preparation

### Stand up

1. Remind the class that the skill focus last time was 'exploring implications', which can be done alone, but is often better done collaboratively – 'none of us is as smart as all of us' (Japanese proverb). Then explain that this time the focus is back on caring thinking, and in particular observing carefully.

2. Do the exercise 'Stand up' with children:

The aim is for everyone to stand up in turn, until everyone is on their feet. But there are two rules: a) if two people move to stand up at the same time, everyone has to sit down again and start over, and b) no signals or patterns/sequences can be used – people must stand up at random. Class members will find themselves looking very intently at each other, as well as holding themselves back.

## Presentation

### Emotions

Show the picture 'Emotions', either from the book, photocopied or scanned.

## Thinking time

### Introspecting (or looking inside)

1. Invite the class to look at the picture, then to close their eyes and observe how they feel. Suggest that they do this several times, looking 'out' and then looking 'in'. Explain that this process is called 'introspecting', or 'becoming self-aware'. If the children are having trouble describing their emotions you may want to brainstorm a list of 'feelings words' which are displayed on the wall and provide a broader range of words to choose from.

2. Give everyone a blank piece of paper and ask them to draw and/or write about their feelings in response to the picture.

## Conversation

### Share and compare

Invite trios to share and compare their drawings and/or words with each other.

## Question-making

### Food for thought

1. Encourage trios to develop a 'discussible' question from their conversation. Remind them that it can be about the picture, or about anything the picture makes them think of.

2. Ask them to write their question in big letters on the back of one of their pieces of paper, and to hold it up for others to see.

## Question-asking

### Clarification

Ask someone from the first trio to read out their question, and see if anyone wants it clarified because they don't understand it.

Then move onto the second trio, and so on.

## Question-choosing

### Multivote

1. Stick each question along the wall. (This can be done during the airing.)

2. Give everyone three to six stickers (dots or stars, etc.) and ask them to use them as votes, but no more than half on any one question.

## First words

### Be brave

Say that you want three to five people to offer their first thoughts on the question, and to show that they are ready to do so by standing up.

Invite them to speak and then to sit down.

## Building

### Nominations

When the last person has spoken, invite others who have not spoken to respond to one or more of the thoughts. Emphasise that you want speakers to look at the person whose thoughts they are responding to. Also introduce the 'nominating' system, whereby the last person to speak picks the next person to speak. People could show they want to speak by either putting their hand to their heart, or standing up.

## Last words

### What was different?

This time ask the children to focus on the process of the session, rather than the content. What differences did they observe from past sessions, and what difference did they make? (for instance – exercise, stimulus, voting, but especially the enquiry itself.) Could they suggest possible improvements to the process?



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# Work / Play

Years 5&6

## Stimulus for enquiry

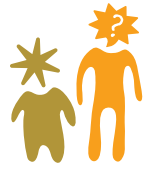
Work / Play

## Stimulus details

Pictures from HSBC website

[goo.gl/6rTnW](http://goo.gl/6rTnW)

**Focus on: Critical Thinking  
(Disagreeing about values)**



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Lesson **6**

## Preparation

### Change places

1. Remind the class that the skill focus last time was 'introspecting', or looking inside – a sort of caring thinking. Then explain that this time the focus is on critical thinking – in this case, disagreeing about what we value.
2. In advance prepare about four statements of taste – such as "I like the taste of peanuts" or "I like the sound of cymbals" – and another four statements of opinion or value – such as "I think Harry Potter is better than Lord of the Rings", or "I think news programmes are boring". Read them out in turn, asking people to change places if they agree (or, alternately, disagree with the statement).

## Presentation

### Point of view

Show the advertisement Work/Play, either from printouts or from the website.

## Thinking time

### Perspectives

Invite the class to look at the pictures, and to decide (in their own minds, without discussion) which view of them they take – does the laptop mean 'work' to them, or does the baby? Whichever view they take, can they see why others might take the opposite view?

## Conversation

### Continuing

As above.

## Question-making

### Comments into questions

1. Help a conversation to start, based on the reflections people have had in 'thinking time'. Encourage people to realise and express their different points of view (for example about laptops, babies, work, play, mums, dads, games, etc.)
2. As the conversation proceeds, watch out for opportunities to turn statements into discussible questions, for example "babies can be hard work", "is looking after a baby really work?" or "what is the difference between ordinary work and hard work?". Model this process, writing your questions on the board, but invite pupils to stand up if they have made up a discussible question of their own. Record all questions, until you have 8 – 10 of them.

## Question-asking

### Rotation

Each question is discussed by pairs in just one minute. Be very strict with timing to ensure fairness and minimum delay. You could ask the pupils to stand in two concentric circles, the outside facing in and the inside facing out. The circles rotate in opposite directions after each question, to make different pairs (a carousel).

## Question-choosing

### OPOV

One person, one vote.

## First words

### Speak your mind

Explain that 'speaking your mind' is a phrase suggesting that you have a strong opinion, which you want to share. So, you're hoping that at least one person will be ready to speak their mind! As last time, they could show this by standing up.

## Building

### Agree / disagree

After the first contribution – or the first few – invite people to try to begin their responses by saying "I agree with X because ..." or "I disagree with Y because ..."

You could try to build on the previous enquiry by suggesting that anyone who agrees or disagrees should stand up. They could show agreement by holding thumbs up, or disagreement by putting hand on heart. You probably need to choose the next person to speak (in case disagreements get out of hand!) You could also encourage clear thinking by occasionally suggesting that people say what (which opinion) they disagree with, and not just which person.

## Last words

### Off the fence

Explain that 'coming off the fence' is a phrase suggesting that you have finally made up your mind. In this last round, ask people if any of them has changed, or just made up, their mind about one or more questions.



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# The Happiness of Fish

## Stimulus for enquiry

*The Happiness of Fish*

## Stimulus details

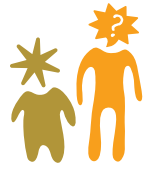
*Poems for Thinking*, Robert Fisher,

Nash Pollock, ISBN: 978-1898255154

## Focus on: Creative Thinking

(Connecting one situation with another)

Years 5&6



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Lesson 7

## Preparation

### If I were...

1. Remind the class that the skill focus last time was disagreeing (about values), a sort of critical thinking. (You might check that they understand 'critical': it basically means 'making a judgement' or 'evaluating', and is not always negative. Agreeing with, or appreciating, something is also critical.) This week the focus is on creative thinking, particularly making connections.
2. Ask the pupils to imagine they were an animal other than a human. Suggest that they choose one experience the animal might have that would be very different from any human experience, and share and compare their choice with their neighbour's.

## Presentation

### The Happiness of Fish

Read the poem aloud to the class, then invite (and/or appoint) seven pupils to re-read the poem, one verse each.

## Thinking time

### Persuading yourself

Invite the class to re-read the poem to themselves, to decide whether they agree with Chuang (that he knew the fish were happy). They should also try to create reasons, or an argument, to support their decision.

## Conversation

### Persuading others

1. Ask the pupils to move to one side of the circle (or a rope) or the other, depending on whether they agree with Chuang or not.
2. Then 'match' pupils from opposite sides with each other (not necessarily in pairs) and give them two minutes to try and persuade each other.

## Question-making

### Actually "question evaluating"

1. Copy the list of 10 questions (about happiness) from p.46, and give them to trios.
2. Ask the trios to look through the questions and pick three to discuss.
3. Give them 2 minutes to discuss each one.
4. Ask them to decide which one of the three questions they most want to continue discussing.

## Question-asking

N/a

## Question-choosing

### Proportional

Record the choice of each trio in turn, and say that you will divide the enquiry time (of around 30 minutes) roughly in proportion to the 'votes', so roughly three minutes per 'vote'. Begin with the least voted, so as to end with the more.

## First words

### Express your interest

For each of the questions proposed, invite the trios who proposed it to explain why they wanted to keep discussing it.

## Building

### Making connections

Remind the class that the skills focus this week is 'connecting', and express the hope that in the enquiry to follow, everyone will make connections either a) between two ideas, for instance "I think what X said connects to what Y said (or) to what I think", or b) between ideas and experiences, for instance "What Z said links to when I..."

## Last words

### Open opportunity

Give pupils the chance to say anything they like, either about any of the enquiry questions, or back to the poem, or about the process today. For example, would they rather have had the chance to create their own questions?



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# The Peace Pipe

Years 5&6

## Stimulus for enquiry

*The Peace Pipe*

## Stimulus details

*Poems for Thinking*, Robert Fisher,

Nash Pollock, ISBN: 978-1898255154

**Focus on: Collaborative Thinking  
(Agreeing in principle)**



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Lesson 8

## Preparation

### Agreeing to disagree

1. Remind the class that the skill focus last time was on creative thinking, particularly making connections, and explain that this week the focus is on collaborative thinking. (Can they actually think of a connection between creative and collaborative thinking?)
2. Explain that it can help collaboration if people can agree in principle. In other words they are basically in agreement, but with just small differences. Ask them to work in groups of three, to invent a situation where two people are arguing, and a third person comes along and enables them to overcome their disagreement.
3. Let groups who want to role-play their ideas do so, or at least describe the scenario.

## Presentation

### The Peace Pipe

Read the poem aloud to the class, then invite all pupils to re-read the poem with you.

## Thinking time

### Juicy concepts

Ask every pupil to write two 'juicy concepts' / 'big ideas' inspired by the poem on a blank sheet of A4 (distributed in advance). Ideally, these should be in large, felt tip writing.

## Conversation

N/a

## Question-making

### Collaborative question-making

1. Ask pupils to read out their key concepts, and collectively identify the half-dozen or so most frequent ones.
2. Invite suggestions from individuals for philosophical questions based on the juicy concepts (not necessarily the most frequent ones). After each suggestion, help the class as a whole to 'edit' the question, so as to make it more philosophical/agreeable for enquiry.
3. Write up six to eight such questions. You could point out, if appropriate, that the group has been able to negotiate solutions because people were agreed about the basic question, in principle.

## Question-aising

N/a

## Question-choosing

### Omnivote

'You may vote for as many questions as you like – even for all of them.'

## First words

### First round

Pass a 'peace pipe' or something similar round the group, inviting first responses to the question – but of course with a right to pass.

## Building

### Dissolving disagreement

Building on the practice of disagreeing (with reason), encourage disagreements to be expressed and clarified.

Each time a disagreement is clear, encourage others to make suggestions as to how it might be 'dissolved' or resolved. For example, are the two parties misunderstanding each other? Or, which part of their reasoning seems to be different, and might be affected by other considerations? Etc.

## Last words

### Pass the pipe

Pass the 'pipe' round again, inviting reflections of any sort, but perhaps provoking new thoughts by quoting from the poem, "All your danger is in discord", and wondering aloud if there might be any danger in everybody thinking the same.





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# The Piano

Years 5&6

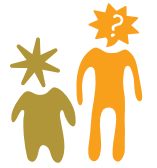
## Stimulus for enquiry

*The Piano*

## Stimulus details

<http://aidangibbons.com/piano.html>

Focus on: **Critical Thinking**  
**(Distinguishing aspects)**



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Lesson **9**

## Preparation

### Odd one out

1. Remind the class that the skill focus last time was on collaborative thinking, especially negotiating out of disagreement.

Explain that this week the focus is on critical thinking, in other words using your judgement and, in particular, on making distinctions.

2. In advance, collect half-a-dozen objects big enough to be seen by everyone when they are placed in the middle of the circle. Then place any three down at a time (perhaps four times in all), and invite pupils to suggest an 'odd one out' - one that does not have the same property as the other two. (For example, cats and dogs are animals, but cars would be 'odd one out' because they are not animals.) Pupils should identify the property that the two similar items have in common. (There are almost always several ways of looking at any three items, and often each one could be regarded as odd, depending on which properties or aspects are being noticed. So this is a good exercise for pointing out that there is not always a single right answer.)

## Presentation

### The Piano

Play the video.

## Thinking time

### Juicy concepts

Play the video again, asking every pupil to write down two 'juicy concepts' / 'big ideas' inspired by the poem on a blank sheet of A4 (distributed in advance). Ideally, these should be in large, felt tip writing.

## Conversation

N/a

## Question-making

### Collaborative question-making

1. Open up a conversation about the effect the music itself had on the pupils. How did it make them feel? Would it have felt the same if it had been, say, flute, or violin? Was there any note of hope in the music?

2. Ask pupils to make up and write down a philosophical question of their own, inspired by the music and/or the film as a whole.

3. Pairs negotiate which one of their two questions to put forward. (Collect those 'left behind' and express appreciation for them.)

4. Then 'twos become fours' - pairs negotiate with each other, again putting forward just one of their questions. If a group cannot decide, then you, or another volunteer, can make the decision for them.

## Question-asking

### Elaboration

## Question-choosing

3 / 2 / 1

1. Ask individuals to choose their three favourite questions and then to rank them from 1st favourite to 3rd.

2. Go through the questions one by one, and ask people to put one hand up for their 3rd favourite, two hands for their 2nd, and to stand up for their 1st favourite.

## First words

### First round

Ask the class to consider whether there are different aspects of the question that need to be clarified or discussed, for instance "what do we mean by X?" or "what are the most important concepts in the question?"

## Building

### Distinctions and criteria

Try to get a consensus about which aspect to start on, or else identify a starting point yourself, and open the enquiry up. Try to use the word 'distinction' at some point, and challenge the class to see if they can make any more distinctions in the course of the enquiry. Better still, try to use the word 'criteria', perhaps explaining that these are like reasons for deciding one way or another. You might even present some sort of choice, asking what criteria or considerations would be helpful for making a good choice.

## Last words

### Pick a point

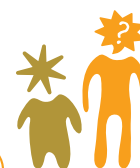
Ask pupils to celebrate a point or insight that someone else made during the enquiry, that helped them come to a better understanding or decision.



# Instrumental music

Years 5&6

**Stimulus for enquiry**  
Any two pieces of instrumental music  
**Focus on: Creative Thinking**  
(Drawing a general conclusion)



Communities of Enquiry  
**SAPERE**

askit

Lesson 10

Open Futures Resources

Raising attainment through bringing learning to life

More resources at [www.openfutures.com](http://www.openfutures.com)

## Preparation

### Most but not all

1. Remind the class that the skill focus last time was on critical thinking, especially making (or 'drawing') distinctions. Explain that in this enquiry the focus is on creative thinking, particularly on generalising - making or drawing general conclusions.
2. Talking partners are challenged to create one or more statements beginning, "Most, but not all, X are Y (or, perhaps, have Z)" – in other words some generalisation from their experience or knowledge of the world.
3. Say that there is time to hear most, but not all, of the statements.

## Presentation

### Two pieces of music

Play the extracts of music.

## Thinking time

### Juicy concepts

Play the music again, asking every pupil to introspect ('look inside') to see what effect the music has on them

## Conversation

### Share and compare

In pairs, pupils share their reactions to the music. Ask them particularly to consider differences between the pieces, but then to try and find a general theme or idea that they might like to explore further.

## Question-making

### Themes into questions

1. Invite volunteers to say a little about their themes or ideas.
2. Then stand them, with their partners, in four 'corners'. (5th and 6th volunteers can stand in the middle.)
3. Others are then invited to join whichever pair/theme they are most interested in, and, still on their feet, negotiate a question on behalf of their whole group. (The original partners might be given a deciding role, and one of them must bring the question to you for writing/typing up. Pupils sit down when their question is brought forward.)

## Question-asking

### Celebration

Ask for each question to be celebrated by someone outside of the group that created it, for someone to say they liked it, and why.

## Question-choosing

### Your choice

See if the class is happy for you to choose the question for once. If not, go for one person one vote.

## First words

### First round

Invite original talking partners to begin discussing the question themselves.

## Building

### Generalising

1. See how many pairs want to report back (but limit them to four or five at most) and let them do so.
2. Then open the enquiry up to others, reminding them that the skill focus is on drawing general conclusions. Is there, for example, any conclusion that might be drawn from the contributions so far?

## Last words

### Any conclusions

Explain that there is not time for everyone to have a final word, but give opportunity for private reflection based around the question: "Does anyone feel able to draw any general conclusion from what people have said, or perhaps from the stimulus itself?"