Teaching for creativity
Supporting teachers to develop young people’s creativity through a broad and diverse curriculum

Resource 1 — Relationships and Sex Education

Which me do you see?

Key stage 3

Creative thinking habit — Disciplined
Developing techniques, reflecting critically, deliberate practice, crafting and improving in relation to communication.

Discipline prompts, questions and class discussion marked in dark teal.
Introduction

A New Direction is a London-based not-for-profit organisation that generates opportunities for children and young people to develop their creativity.

Of equal priority for us is helping to broaden and diversify the curriculum in response to the combined crises facing young people, including the climate crisis, the call for a more equitable society, prompted most recently by the Black Lives Matter movement, and the COVID-19 pandemic and its associated impact on the economy and wellbeing.

This pack draws on the expertise of London’s cultural sector to provide rich learning materials that help develop young people’s creativity and their ability to navigate these times. For those schools wishing to provide a broad and balanced curriculum, these thoughtful and engaging learning sequences explore some of the lives of individuals who are new to or under-represented in the curriculum, a focus on Black History in London, lessons that support the new Relationships and Sex Education programme of study, nature-inspired design activities for exploration within KS2 – 3 Design Technology, and pupil investigation in Geography exploring the climate crisis.

The resources employ a variety of strategies which place an emphasis on effective education being an active process that is participative in nature and which develops children’s ongoing capacity for learning. As such, they can be used by teachers across the curriculum.

We believe in the possibility of a better world and want to support teachers and educators in doing what you do best. We have consulted with teachers throughout the development of these resources, which are part of a longer-term commitment to generating relevant and accessible learning materials that help us to have braver conversations in the classroom and to articulate the power of creativity.

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A special thank you to the teachers who took the time to read through drafts of this resource and provide feedback during such a busy time.
The five-dimensional model of creative thinking

For creativity to flourish, it needs nurturing and young people need access to excellent resources.

‘Creativity in the classroom does not happen by accident — we need to be deliberate and proactive in developing our pupils’ creative skills and habits. Now more than ever, creative thinking is the key to their future. These resources breathe life into new areas of the curriculum and make explicit the vital and life-giving creative habits which will enable students to thrive in complex times.’

— Bill Lucas

The Centre for Real-World Learning’s model below features five Creative Habits of Mind and offers a means of tracking the development of creativity in pupils.

A New Direction, like many others, believes creativity can be taught and learned, and we want to support schools and teachers to feel equipped to do just this. The five Creative Habits of Mind are drawn out in the resources, each resource making explicit one particular habit with learning strategies and class discussion for pupils to understand the definitions for their own learning and articulate their own skills development.

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Professor Bill Lucas
Director of the Centre for Real-World Learning, University of Winchester. Co-chair of the PISA 2021/2022 Test of Creative Thinking. Academic advisor on creativity to Arts Council England. Co-author of more than forty books including the internationally acclaimed, Teaching Creative Thinking: Developing learners who generate ideas and can think critically. Curator of Creativity Exchange platform: https://www.creativityexchange.org.uk/

Lucas, Bill and Spencer, Ellen (2017) Teaching Creative Thinking: Developing learners who generate ideas and can think critically, Carmarthen: Crown House Publishing Ltd
I warmly recommend this resource to you. 
Creativity in education is needed now more than ever.

We need teachers and leaders working within their communities who are focused on ‘finding a way through’ for all learners. As a headteacher, my own school was fortunate to receive funding as a School of Creativity, this was an initiative building on Creative Partnerships inspired by the work of the late great Sir Ken Robinson. We were able to share so many aspects of an alternative improvement agenda that was built on inclusion, trust and agency with high standards as a by-product replacing a deficit reinforcement of stereotype leading to failure.

Building on decades of rigorous research, the OECD ranks creativity and critical thinking amongst the top skills that our young people need. Teachers and leaders with creative approaches are able to use these skills to constantly navigate the challenges of the education system to positive effect. Having the humility and openness to work alongside artists as part of this leadership opens up new spaces in our collective thinking.

Leading the Chartered College of Teaching, I am committed to building a profession that is confident about being open to new ideas, restless, inventive, persistent about what matters, generous and empathic. All of these dispositions offer states of mind that build capacity for learning amongst our children and young people. I encourage you to absorb these resources in pursuit of this goal.

Professor Dame Alison Peacock
Chief Executive
Chartered College of Teaching
How to use this resource

These resources are designed to put the learner in the driving seat, with open-ended engaging activities, learning strategies and questions to prompt dialogue and debate, critical thinking, and creative response.

They take a ‘split-screen’ approach covering both a curriculum area and a creative habit in a single set of activities.

There are three or four lessons in each topic that can be used as standalone activities with the noted minimal duration time or as fuller learning sequences to expand as you see best for your pupils.

To support each resource, you’ll find downloadable and printable Appendix material, including differentiation tips for students with SEND and extension activities, hosted on

www.anewdirection.org.uk

You are the experts, and these sequences just build on what you already do — pick from some or all to suit your needs. We would love to hear from you about how you get on, any questions you have, and what you’d like to see more of!

#letsresettogether

schools@anewdirection.org.uk

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**Artsmark**

If using these resources helps you to develop your curriculum, build skills and knowledge across a range of art forms, and support student voice and wellbeing, you could gain recognition and accreditation with an [Arts Council England Artsmark Award](https://www.artsCouncil.org.uk/artsmark). The Artsmark Award is accredited by Arts Council England and presented to schools where arts and culture provision fulfils eight criteria and seven quality principles. It complements your school improvement plan and recognises commitment to a broad and balanced curriculum. Completing the activities in this resource can contribute to your Artsmark journey and provide evidence of impact in a number of areas. Links to each Artsmark criteria are highlighted in an Appendix.

The Artsmark self-assessment framework and a suite of supporting documents are available and free to download on [A New Direction’s website](https://www.anewdirection.org.uk). Artsmark is a supported journey that connects you to a network of like-minded settings. Talk to the team at A New Direction if you want to find out more.

#artsmark

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How can we empower young people to value themselves to support their own mental wellbeing?

In these three learning sequences, pupils explore their own emotions and expand their vocabulary around discussing their and other people's feelings around friendships and developing positive relationships.

The creative tasks help take the emphasis away from an embarrassing or delicate subject area, allowing space for pupils to feel safe and supported in exploring personal issues and enabling them to challenge and explore their feelings and the feelings of others. Whilst hands are active, a mental space is created for reflections to be made without pupils feeling under pressure.

**Being disciplined as a creative habit**

Pupil confidence can be built through creative activities that explore the uncertain or the unexpected. These sequences focus on the skill of discipline, with reflective elements to unpick how they felt about this creative habit. They will start to use deliberate practice to target the hard parts of conversation skills and learn to articulate what it means to craft and improve, reflect critically and self-assess their own development, effort and personal performance.
LESSON 1

Social media

These activities will encourage and empower students to value themselves as a whole person and to recognise that everyone has a daily life full of necessary happenings and that they don't need to compare their own daily lives with the highlighted versions of others that they may see on social media.

Warm up and introduction: Rules of the room (10 minutes)
This quick classroom activity helps you create a collective understanding and written agreement of pupil expectations that can be referred back to. Pupils will feel more comfortable and future activities will be more successful in exploring personal issues more openly.

On individual cards, pupils write five things that they think are important to consider in a session that will be exploring personal issues, emotions and potentially sensitive topics, e.g. respecting privacy, safe space, listening, non-judgemental. You might want to pre-make some too.

Put the class into groups of four, mix up all the cards and share them between the groups to explore and discuss them. They try to order them in terms of importance, tacking them up to a wall so they can be easily seen, but also moved about. Pupils may not fully agree on the order, but this will generate interesting discussion.

Each group should then feed back to the class and collectively the ‘rules of the room’ are decided upon. It is essential to ensure that everyone understands the meaning of each card, so take care to unpick anything which may be unclear or confusing.

Have a student scribe the rules as a poster that can be displayed in full view and referred back to in each future lesson.

• Why are respectful rules important in this sort of sharing lesson?
• How do you think it might change what happens?
• How do you think it might help you talk more openly about things you feel?

Setting up continuous reflection – 321 Bridge (5 minutes)
In order to reflect fully at the end of the activities, pupils need to first record their initial responses to the topic. Ask them to fold or draw a line down the centre of a piece of a paper, stopping about two-thirds of the way down, and leaving space at the bottom of the page.

On the left-hand half of the page, they should write down:
• 3 words about social media,
• 2 questions about social media,
• 1 simile or metaphor on the topic of social media.

If they find a simile or metaphor tricky, they can describe social media as if it's a character in a film or book. They don’t need to share responses as you will come back to these later.
Activity 1: My day (20 minutes)
As a class, recap on what social media is and who uses it. Ask pupils to name as many social media platforms as they can in 30 seconds and get a show of hands for who uses or has used them.

Remind them of online safety and how to get information about using those apps safely (see Appendix for a list).

Pupils should now write a rough list of 15-20 things that happened to them yesterday: everything from getting out of bed, having a shower, having an argument with their sibling(s, playing PS4, eating a sandwich etc.

Ask them to highlight three things from their list that they think would be worth sharing on social media. Then to highlight three different things that they would talk to a very close friend about.

In pairs, groups or as a whole class, discuss the questions below.

• Think about what’s left on the list — possibly the mundane things?
• What is it about the social media choices that make them sharable?
• Are those things that make you look good, make people laugh, show people a version of you that ‘fits in’ with how you want to be seen?
• How many likes would you expect to get from those things?
• What is it about the other things that makes them not sharable?
• Do the three things give a full picture of you as a person?
• How do the things you share with close friends compare to the ones you’d share on social media?
• Who owns those events and things that happen in your life?
• What makes you think that?

Activity 2: Why do I see the best of you and the worst of me? (20 minutes)
Pupils should fold or staple together a small booklet with about 5-6 pages, roughly A6 size. You could use the zine booklet instructions in the Culture, Community and Activism resource.

They make a hole through the whole booklet on each page, so they can look through the booklet. This can be done using a hole punch or just making a small cut with scissors.

On the front page, using drawing or symbols and colours, they represent visually the image of themselves that they would put out on social media.

On the following pages they should continue their visuals but think about each page under particular headings: Family — School — Worries — Free Time — Personal.

There’s no pressure to include things they feel they don’t want to write down, but they should instead think of alternative ways to represent their thinking. Perhaps, for example, on the ‘personal’ page they could include a coloured dot to represent each thing they think about as they consider ideas privately.

Share with them the idea that these booklets then represent the whole of them, but only show outwardly the side of them they show to social media. Participants can look through the hole in the booklet to think about how they themselves are within the whole book, looking out to the front.

• What are the similarities and the differences between online friendships and real-world friendships?
• What makes you think that?
**Self-reflection and assessment — 321 Bridge (5 minutes)**

Explain to pupils that social media users will inevitably show the selected best parts of themselves — carefully chosen and edited versions of life. When any of us look at other profiles we are easily convinced that other people’s versions of life are much better than our own — because we see the full and complete unedited version of our own day to day, and only the highlights of theirs.

It can be hard to separate this and difficult for any of us, to remind ourselves that everyone has the side of life that we don’t include on our online profiles.

Ask pupils to return to their 321 Bridge paper and on the right side and fill in their responses now:

- 3 words about social media,
- 2 questions about social media,
- 1 simile or metaphor on the topic of social media.

At the bottom of the page, they should write the ‘bridge’ between the two responses.

- How does your new response connect to your first response?
- How has it shifted?
- What do you think now about the way people represent themselves on social media?
- What was this critical reflection exercise like for you?

Nice work today — this is all critical reflection and part of a creative habit called discipline. You are evaluating and reflecting on your performance and how you might improve. We’ll do more of this in the next lesson.

You could adopt the 321 Bridge activity for pupils to engage in deliberate practice for each of the lessons to follow.
LESSON 2

How our actions affect others

Through creative activities of drawing, drama and collage, pupils will consider how their actions can affect others, both positively and negatively, and how others’ actions affect them. They will explore how that feels and, through this, develop techniques to be flexible and adaptable within different situations.

Warm up and introduction: Controlling the story (15 minutes)
Start the lesson with the 321 Bridge activity and establish this as deliberate practice for each lesson now. The theme they focus on is ‘how our actions affect others’.

Once this is completed, move the class into a game of ‘Fortunately / Unfortunately’ that pupils can do in pairs or as small groups. They take it in turns to tell a short story or draw a short story about a character. After a short intro to their character someone adds the word; ‘Fortunately...’ and then continues to complete the sentence. The next person continues with; ‘Unfortunately...’ and the two sentences alternate to create a story that becomes more overlapped and bizarre.

Bring the group back together for shared discussion:
• Was it hard having to work quickly to respond to things when you didn’t know what might be coming next in the story?
• How did you feel when the story went in directions you were not expecting?
• How much control do we have of our own real-life story?
• How can we change the direction of our lives?
• Who else can change the direction of our lives?

Activity: The same but different (15 minutes)
In the same or different pairs, pupils use creative role-playing techniques to explore how we communicate and to better understand how important non-verbal communication is in relationships. They will also be able to consider how people can be misunderstood and how they can show discipline to craft and improve their communication skills to best communicate with others.

Partners come up with a few sentences that give an instruction, a statement or a question.

For example:
• I need help with this.
• I have to go shopping later.
• I told you about that yesterday.
• Could you move over there?

This activity can further be targeted on communicating within intimate relationships and consent to consider issues around appropriate sexual
expectations and emotions, if developed using particular statements, e.g. ‘You said you didn’t mind if I did that — have you changed your mind?’ ‘Everyone else does it.’

Ask each pair to consider the statements carefully and to try acting out different ways of saying them to offer quite a different kind of message for the same statement.

Think about tone of voice, emphasis on individual words, volume, body language, hand gestures. You could even think about a text message version — including emojis or capital letters.

For class or small group discussion:

• Did the same statement feel different depending on how it was conveyed to you?
• How much of how we communicate is not in just the words we use?
• Can you think of a situation recently where you felt misunderstood?
• What makes you say that?
• How might you improve relationships by critically reflecting on non-verbal communication?

Activity: Impactful actions (20 minutes)

Pupils experience emotions in response to a changing situation — this will be easier for some than others.

Place a pile of magazines or cut out images in the centre of the room. Ask pupils to each pick out a magazine image from the selection that they think is interesting.

Now, working with a partner, they swap their images, and each of them does something to change significantly the other person’s image. For example, this could be cutting away part of the image and replacing it with a piece of white paper, leaving only half the image behind; hole punching out a section; cutting the image in half and taping it back together in reverse, or painting over a section of the image. There are lots of possibilities.

Importantly, this should not be a destructive act, but an interesting way to change the original so it appears different.

Images should then be returned in their new state to their original owner. The first person should then do something else to alter the image again. This could be an attempt to reverse what has been done or could be something completely different.

They finally swap again, but this time with a new person who has not seen the image before. Again, they should make another change before returning it to the original owner. This can continue a few more times if interesting things are happening.

Then stop the group and spread out the images to discuss the process together. You could consider how some of the answers to these questions might be presented on social media. Would the answer be different?

• How did it feel for the image you originally chose to become so altered?
• Was it hard to be out of control with what was happening to your image?
• Who owns your image?
• How did it feel when you were changing someone else’s image?
• Did the way you felt about things change as you tried things several times?
• What do you like or dislike about your changed image?
- How do you feel when other people's actions impact on you?
- What makes you think that?
- How was that creative process a useful way of seeing parallels in your own life?

**Self-reflection and assessment: 321 Bridge (10 minutes)**

Ask pupils to suggest ways of developing communication skills with others to improve relationships and friendships. Record and display these for the whole class to be able to view as a reminder in further activities. Ask them to consider all forms of communication with a focus on conversations (over social media). Keep these for future reference.

Complete the 321 Bridge activity they started at the beginning of the lesson for critical reflection.
LESSON 3

**We cannot always see what’s on the inside**

Developing techniques in making and exploring sculptural forms, pupils will use visual tools to encourage them to value themselves and understand that everyone is a ‘whole self’, even if we cannot see everything that makes them who they are.

**Warm up and introduction: Familiar drawings (20 minutes)**

Start the lesson with the 321 Bridge activity as part of their deliberate practice for each lesson. Today’s focus is ‘putting ourselves in someone else’s shoes’.

Once this is completed, start the warm up activity.

Without showing the class any of the photos you have taken from around the school, name those places and ask each pupil to draw each one from memory.

These should be familiar places but not something they can see at the time e.g. the outside of their school building, the sports hall etc.

It is likely they will find this difficult. Remind pupils that drawing is also a skill which can be improved with practice; the purpose of this activity is not to demonstrate good drawing ability but to remember key details.

*Even for things we know and see every day, we don’t always absorb the detail. Now let’s look at the photos I took of each of those places — let’s compare your drawings with the reality.*

Ask students to discuss the questions below in groups. Can they demonstrate the communication skills they listed in previous lessons?

- *Which things did you remember to include?*
- *Have any people remembered the same things — strong characteristic elements?*
- *What are the details that were missed out and why don’t you remember them?*
- *Are there things which seem obvious to include but which you didn’t remember?*
- *How do we experience things differently?*
- *How do we vary in our understanding of something even though our experience might be the same?*
- *What makes you say that?*

**Activity 2: Belonging (35 minutes)**

Pupils examine the contents of their bag or pockets. Everything from mobile phones, lunch boxes, to sweet wrappers and crumbs.

Give everyone a large clean piece of white paper to arrange and display their belongings and ask them to photograph the collections as a representation image of themselves.

Next, ask them to select one object from their belongings and to spend a few minutes examining it from every angle, trying to absorb all its details.
and then commit them to memory. These will be objects that they probably know well, but this moment is the difference between thinking you know an object and actually taking in what it looks like and what it is made up of.

Each pupil wraps up carefully their chosen object in brown paper or newspaper. They use as little paper and tape as possible, wrapping the item with as few overlaps as possible so the form of the object is obvious under the paper — a bit like a second skin wrapping.

Once wrapped, give out fine liner marker pens and ask everyone to draw the details of their object onto the whole of the wrapped surface. Each side should have a drawn representation of the object contained inside — just as if the object now exists as a brown paper or newspaper version.

You can really take your time and care over this — remembering back to the details you observed about your object earlier in the lesson.

Once they have finished, pupils should cut a hole carefully or unwrap one side of the paper so that the original objects can be removed, but still ensuring that a three-dimensional version of the object still exists. Tape up the gap to retain the form. Display these new paper sculptural versions of the belongings next to the original item.

• How are these paper versions of your belongings different from the originals?
• We often show the outer version of ourselves to other people, but we are not hollow like these paper belongings. What is contained inside these versions?
• What might these objects then represent?
• Do you think you can always see or know how a person feels or what they are thinking?
• What clues do people give?
• How are we practising together to improve our understanding of how we represent ourselves and are seen to others?
• How does thinking of someone as a whole person help you communicate with them better?
• What is it making you think about?
• What makes you think that?

Video CPD
For some additional tips and guidance on how to deliver this activity, check out this quick six minute CPD video — delivered by resource author Abigail Hunt.

Self-reflection and assessment — 321 Bridge (5 minutes)
Pupils complete the 321 Bridge activity started at the beginning of the lesson. Ask them now at the end of this learning sequence to add some overall learning statements in addition to their Bridge words.

‘I used to think…but now I think...’

You’ll notice a repeated pattern in the way we have been asking questions together — ‘What makes you think that’ — we are repeatedly looking to critically reflect on what we think of something and why.

This is all part of creative thinking and your exploration of discipline as a creative habit.
This resource is delivered as part of Reset — our programme of support in response to the pandemic.

Though COVID-19 has caused huge disruption to our lives, our professions, and our learning, it is important to remember that we are resilient, strong and good at what we do.

We know that we can adapt and work differently, move quickly and innovate. Let’s take this chance to reset and move forward with what we know works, leave behind what doesn’t, and introduce new ways of working, together.

To find out more, go to:

www.anewdirection.org.uk/reset

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