

Resource 3 – History

# Culture, community and activism – Black British history in London



Key stage

3

Creative thinking habit – **Inquisitive**

Problem-based learning, exploring and investigating, challenging assumptions, and questioning

Inquisitive prompts, questions and class discussion marked in red orange.



**reset**

**Teaching for creativity**

Supporting teachers to develop young people's creativity through a broad and diverse curriculum

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We create **opportunity**

## 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

These learning sequences focus on curriculum-linked topics for exploration with creative learning at its heart.

They are underpinned by the Creative Habits of Mind drawn from the five-dimensional creative thinking model and decades of research from Professor Bill Lucas, Professor Guy Claxton and Dr Ellen Spencer.

Creativity is a multi-dimensional idea and education researchers are showing just how valuable Creative Thinking is in helping our pupils learn in an increasingly complex world. The model has been widely adopted into learning policies across the globe, based on years of field trials through the Centre for Real-World Learning at the University of Winchester that included schools participating in Creative Partnerships, the UK government’s flagship creative learning programme (2002 – 2011).

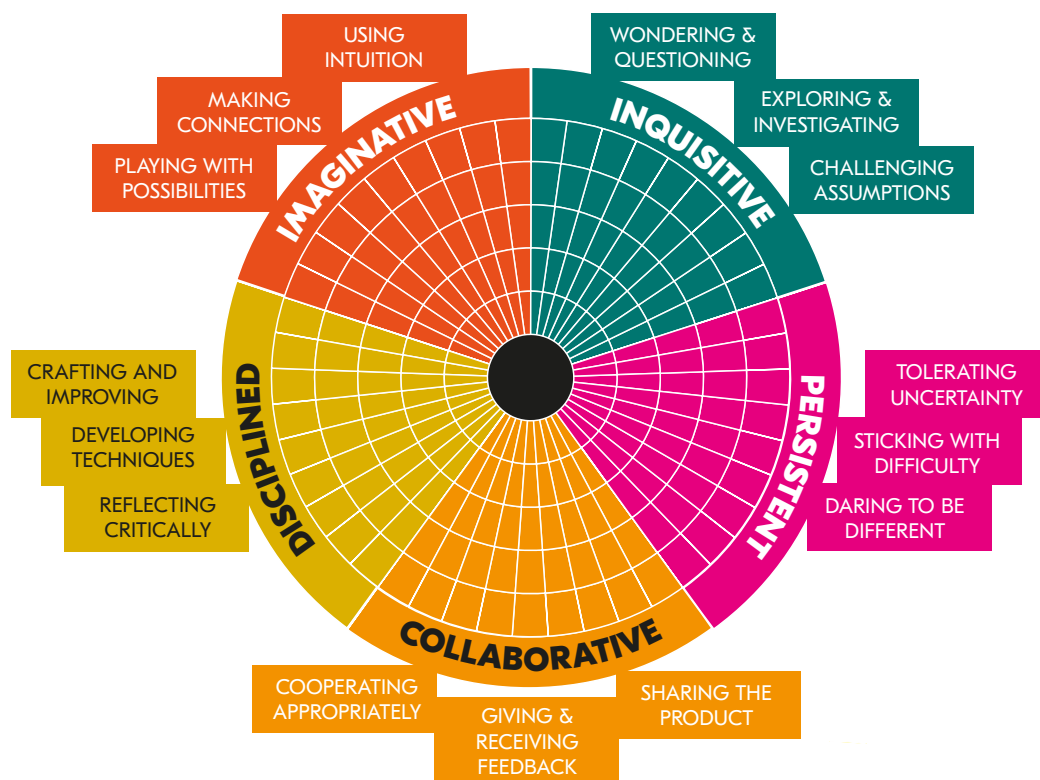
The Centre for Real-World Learning’s model below features five Creative Habits of Mind and offers a means of tracking the development of creativity in pupils.

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.

## 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



## Foreword

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](http://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](https://twitter.com/letsresettogether)

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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](#). 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](#). 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](https://twitter.com/artsmark)

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**Writer** London Metropolitan Archives

# LONDON METROPOLITAN ARCHIVES

**Duration** A learning sequence of four lessons with homework (3x 90-minute lessons and 1x 1-hour lesson)

## Curriculum links:

### KS3

- Pupils should extend and deepen their chronologically secure knowledge and understanding of British, local and world history:

Social, cultural and technological change in post-war British society

A study of an aspect of social history

- Frame historically valid questions.
- Create their own structured accounts, including written narratives and analyses.
- Gain historical perspective by placing their growing knowledge into different contexts, understanding the connections between local, regional, national and international history.

## Objectives and outcomes

- I can engage in historical enquiry reviewing primary sources, from newspaper articles to artistic materials, as a critical and reflective thinker.
- I can develop an awareness of the social and political context of London in the 1980s, with reference to racism in society.
- I have gained an understanding of how and why archives preserve historical records.
- I have developed my ability to ask relevant questions about the past, to investigate issues critically and to make valid historical claims by using a range of sources in their historical context.
- I have shown inquisitiveness in relation to attitudes and values in society, connecting the context of the 1980s to current debates.

These four learning sequences present the archives of the prominent Black political activists, Eric and Jessica Huntley, who, from their first arrival in England in 1956, participated in many campaigns for racial and social justice. Linking to curriculum themes around local histories, the sessions all centre on newly digitised archival sound clips from events at the bookshop and publishing company Bogle-L'Ouverture, which they founded in west London.

Eric and Jessica Huntley aimed to promote positive representations of Black people, to fight back against the negative stereotyping and racism that was rife in England at the time. Pupils will come to understand the context in which these activists worked, including institutional racism and the poor representation of people with Black, Asian and minority ethnic backgrounds in the media.

Pupils will create 'zines' to document their learning, using the zine form to consider motivations behind self-publishing and to learn skills in organising and communicating information gathered. Listening to archival material, including performances by prominent Black British poets, Lemn Sissay and John Agard, the resource will explore themes relating to voice, identity, language, education, activism, resilience, and community.

Pupils are invited to share their work with the London Metropolitan Archives, who plan to digitise zines produced using this resource, and share them in an online gallery.

## Being inquisitive as a creative habit

These sequences focus on the skills of being **curious** and **inquisitive** – creative habits at the very heart of what it means to be a creative learner. Pupils will focus on **enquiry-led learning**, **challenges** and **tricky questions** where there aren't simple or immediate answers. They will foster independent **exploration** and develop confidence in a range of **questioning techniques** and **critical reflection**.

## LESSON 1

# Publishing is a political act

### Duration

90 minutes with homework (or alternatively, you could extend this to start the homework activity in lesson)

### Resources

- A3 paper for the homework
- Pens
- Scissors
- Slide deck (see resource [Appendix A](#))
- Audio clips (see resource [Appendix A](#) & [Appendix B](#))
- Images (see resource [Appendix A](#) & [Appendix D](#))
- Internet access and speakers

**This introductory lesson explores being inquisitive and applies this to finding out about Jessica and Eric Huntley, prominent Black political activists who played an active role in the British African-Caribbean community from their first arrival in England in 1956.**

### Warm up and introduction: Self publishing (20 minutes)

Introduce Jessica and Eric Huntley and the bookshop using the images in the slide deck provided. Explain that they set up their own publishing company and bookshop in Ealing in 1969 because mainstream bookshops didn't sell much literature that spoke about Black people's history and culture.

The life of the publishing house was intertwined with the concerns of the community and reflected their problems, achievements and ambitions. A key aim was to promote positive representations of Black people, to fight back against the negative stereotyping and racism that was rife in England.

Lead a shared discussion with the class:

- *Why do you think there were very few books published by Black authors in the 1960s?*
- *Why do you think that books fairly representing Black people's history and culture were rare in mainstream bookshops?*
- *Why do you think it's important that a wide section of society is represented in printed matter?*
- *What does this make you want to find out more about?*

Lead pupils through their questions by using the **Think-Puzzle-Explore visible thinking** developed by Harvard's Project Zero:

Have the pupils record what they think they know, what questions they now have and how they might explore these puzzles.

You can find out more about this routine [online](#).

This will kick-start their focus on the enquiry and a habit that encourages them to take more risks with their thinking.

Discuss together some of the questions the pupils have and what they think is a 'good' question. Select some of the best questions generated at this stage to be displayed so the whole class can refer to them.

### Activity 1: Is publishing a political activity? (30 minutes)

Listen together to the short recording of a speech by Eric Huntley at Ealing Town Hall in 1986.

Share with the group that in this audio extract, Eric makes several points:

- *Most well-known publishing houses are part of multinational groups and 'big business'.*
- *The majority of authors are 'male, middle-class and from safe, up-market backgrounds'.*
- *Books 'shape and inform' people's understanding of the world around them.*

In small groups, pupils should each take one of the statements to discuss

together and continue the Think-Puzzle-Explore technique – **what they think they know, what they want to find out more about, how they might explore.**

Ask each group to feed back their thoughts so far.

Prompt the class to think further with the following:

- *Why did Eric feel it was a problem that most of the books on the market were produced by only a few publishing houses? Do you think this is still a problem today? There are five big publishing houses that produce 80% of the books on the market.*
- *How visible do you think Black, Asian or minority ethnic people are in mainstream media today? What do you think could help change this to reflect our society today?*
- *Eric's speech took place before people had access to the internet. What kinds of sources do people rely on for information today?*
- *Do you think publishing is a political activity?*
- *What makes you think that?*



### **Activity 2: Listening as research (25 minutes)**

Pupils are going to create short 'zines' for their homework based on the Huntleys and what they have understood and learned from the audio clips of Dr Waveney Bushell or Nesta Speed. Listen together to these short audio clips (see [Appendix B](#)).

- **Dr Waveney Bushell**, the first Black Education Psychologist talking at a conference in 1989, organised by the Huntleys, to hear directly from Black pupils about their experiences in British schools.
- **Nesta Speed**, one of the adults present at the conference who stood up and shared her story.

*What do we know about 'zines'?*

*This is a popular format for sharing ideas outside of the mainstream, particularly amongst artists, activists and young people.*

*Homemade, folded booklets often photocopied into physical print for distribution, they can be a way for people whose voices aren't represented to take control of their story and share ideas.*

*Your homework will be to make a prototype zine using these audio clips and what you now know about the experience of Black Britons in this time period. So take as many notes as you can to help you with this.*

Listen again together to the audio clips for pupils to reflect and make notes, ask questions, and record any quotes they might want to include in their zine.

As pupils listen, encourage them to think about the format of their short zine – who they want to focus on and how they might draw out the key points.

Lead a shared discussion on how pupils might plan their content using collage, text, quotes, drawings and questions.

### **Plenary and self-reflection (10 minutes)**

Each group shares what they have discovered with the class.

Lead a shared reflection to end this first lesson.

- *What do you think about what we have explored today?*
- *What has it made you think about?*
- *What do you want to find out more about?*





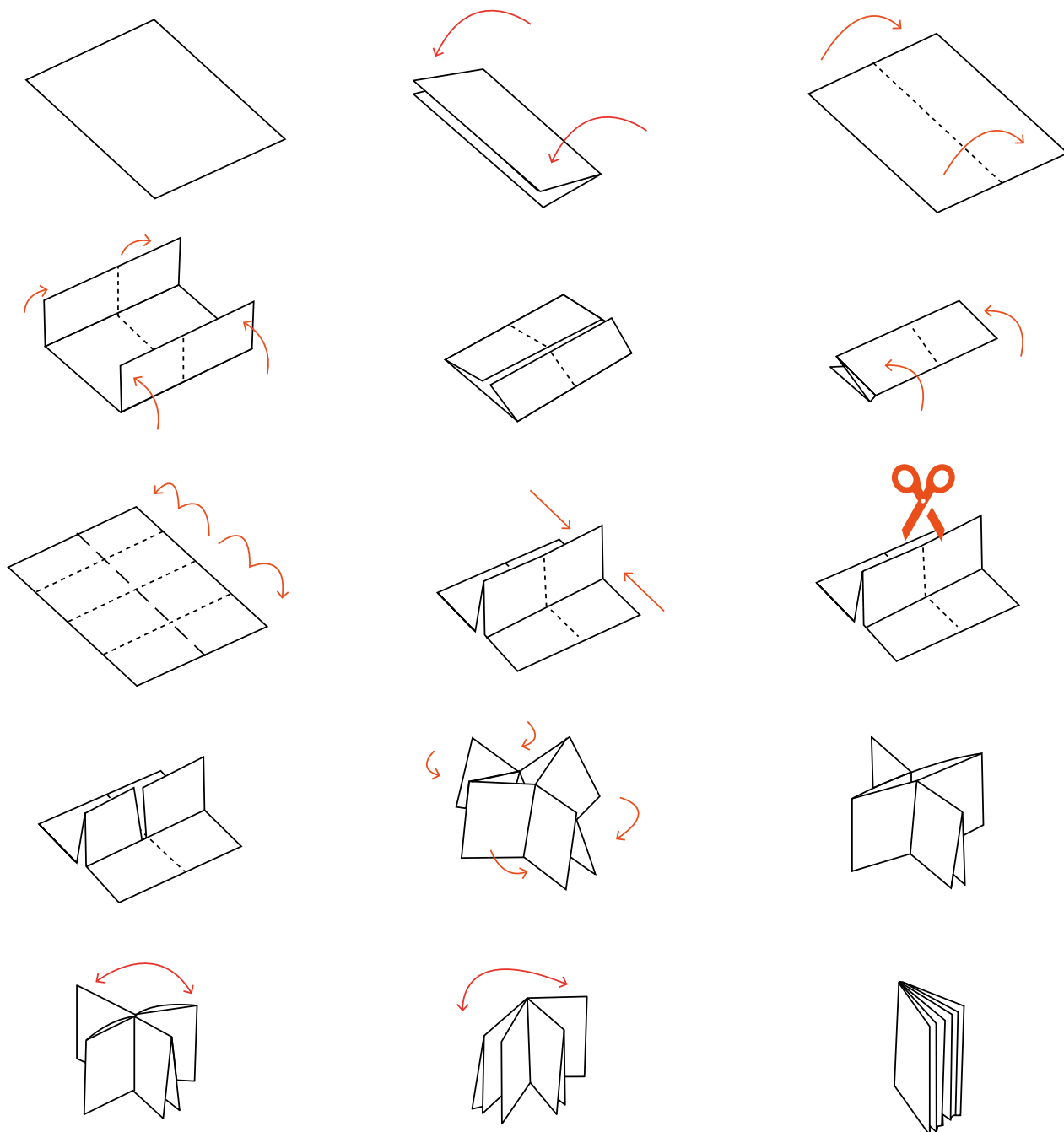


- Do you think you have been inquisitive?

You were great at asking good questions today and starting to investigate some driving questions – some fundamental questions about representing Black people’s history and culture. Asking good questions is key to us being creative individuals and curiosity through exploration is also crucial.

### Setting the homework: The ‘zine’ (5 minutes)

For your homework, you’ll use your notes and this instruction diagram to create your own prototype zine. Your zine will be a representation of the beliefs and struggles we have learned about, and courage in the face of prejudice.



## LESSON 2

# How can a bookshop change society?

### Duration

90 minutes with homework (or alternatively, you could extend this to start the homework activity in lesson)

### Resources

- A3 paper
- Pens
- Scissors
- Slide deck (see resource [Appendix A](#))
- Audio clips and transcripts (see resource [Appendix A](#) & [Appendix B](#))
- Research Material (see resource [Appendix C](#))
- Images (see resource [Appendix A](#) & [Appendix D](#))
- Internet access and speakers

This lesson moves pupils further into the realm of self-publishing as they create another zine to help organise their questions and investigation. Pupils research the aim of the bookshop and what happened when it came under attack.

### Warm up and introduction: Claim – Support – Question – (20 minutes)

Use the slide deck ([Appendix A](#)) to remind them about Eric and Jessica Huntley's bookshop which they opened in 1969, called Bogle-L'Ouverture, and that Jessica and Eric Huntley were born in Guyana.

Lead a warm-up discussion with the pupils using the [Claim, Support, Question technique](#).

Pupils explore the following questions using the format of:

- **Claim** – their answer
- **Support** – what they know that has led them to this
- **Question** – what question does their claim raise that isn't fully explained?
- *Why do you think it was called British Guiana, and why did it change?*
- *What was the term later ascribed to this generation of immigrants, and where did this name come from?*
- *Why do you think the Huntleys chose to name their bookshop after the liberation leaders?*
- *Why do you think the Huntleys participated in campaigns for social justice?*

Share responses and questions together – you may need to share your own answer if pupils are unsure, e.g.

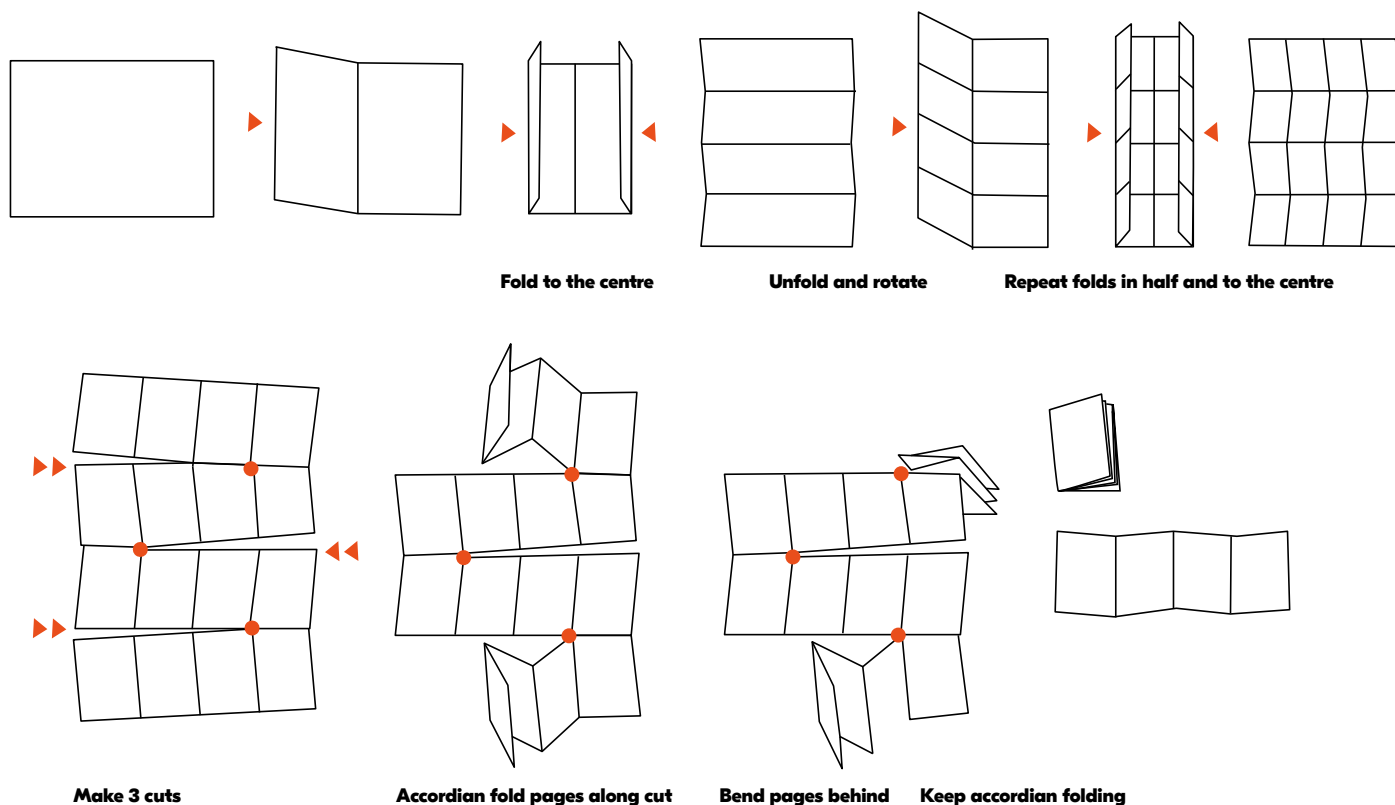
- Guyana became a British colony in 1831 and gained independence as a nation in 1966.
- This generation are often referred to as the Windrush generation, after a boat named Empire Windrush on which some of those people travelled to Britain.

Highlight examples of where pupils have made clear links between claim, support and questions – make it explicit why these are good examples.

### Activity 1: Make a new zine (10 minutes)

Pupils will make a new zine using A3 paper, this time, a scrapbook to note down their research as they explore the topic throughout the lesson. They should use a separate page for each new person, event, or idea discussed.

First, ask pupils to create their blank zine using this bigger template for a 30-page zine.



## Activity 2: Jigsaw investigation (45 minutes)

Pupils explore the bookshop and its role in society.

Use the slide deck ([Appendix A](#)) to discuss the role the bookshop had in becoming a communal space and how it reflected the concerns, ambitions and problems of the community.

Listen to the sound clip of poet John La Rose discussing self-publishing.

- *Why do you think the Huntleys' bookshop supported self-publishing?*

Divide pupils into groups of five for a [jigsaw activity](#) to find out how the bookshop influenced the community. Each member of the group will take one of the topics and questions below to explore for their group and add to their zines. Give them the Research Material (Resource [Appendix C](#)) and time to read it.

Next, each member of the group forms a new temporary group with pupils from the other groups looking at the same segment. They meet and discuss their answers to the question posed, noting down and drawing in their zines. They should prepare to report back and present to their home group.

Ask pupils to return to their home groups and take it in turns to present. This works best giving time-limits so everyone can share, but be aware that you will need to give them extra time for everyone to complete their own thoughts and answers in their zines.

Jigsaw activity questions:

- *Who was Walter Rodney and what was his relationship to the bookshop?*
- *What was the aim of the bookshop?*
- *Why was the shop attacked? What makes you say that? What did Jessica Huntley say about the attack? What about the police?*

- *What did the mainstream news say about the attacks? What makes you say that?*
- *What did the newspapers publish?*

Again, highlight examples of where pupils have made clear links between claim, support and questions – make it explicit why these are good examples.

- *Do you think the Huntleys' bookshop changed society – how?*
- *How has using these different types of historical sources helped you build a full historic picture?*
- *How should we view historical sources, arguments, stories and examples when looking to piece together the past?*
- *What questions would you have for the Huntleys?*



### **Plenary and self-reflection (10 minutes)**

On 28th February 2007, *The Guardian* newspaper reported:

*"Jessica [Huntley], 80, and her 78-year-old husband have provided a fascinating insight into the last half century of Black British history by donating their substantial archive of books, letters and documents to the London Metropolitan Archives to be kept safely for the future."*

- *Do you think it is important to preserve items like these newspaper cuttings and audio clips?*
- *Why?*
- *Did they help you to explore how the bookshop changed society?*
- *How did you find scrapbooking today?*
- *How did it help you organise your thoughts and questions?*
- *What did it make you want to find out more about?*



### **Homework and extension (5 minutes)**

Pupils complete their zines with words and artwork reflecting on what they have learned. Challenge them to remain **inquisitive**, to think of **powerful questions** to ask on publishing, community and diversity of voices in books and the media.

## LESSON 3

# The power of the voice

### Duration

90 minutes

### Resources

- A3 paper
- Pens
- Scissors
- Slide deck (see resource [Appendix A](#))
- Audio clips (see resource [Appendix A](#) & [Appendix B](#))
- Images (see resource [Appendix A](#) & [Appendix D](#))
- Internet access and speakers

**This lesson uncovers digitised poetry performances that pupils investigate and explore in teams.**

### Warm up & introduction: Why is language important to a community? (15 minutes)

Using the slide deck ([Appendix A](#)) introduce that for this third lesson we're going to explore the book fairs that showcased literature, politics, music and art.

As a class, listen to **John La Rose**, founder of New Beacon Books, speaking at the fifth International Book Fair in 1986.

*In his talk, John La Rose makes some interesting points on the subject of language:*

- *Multilingual people may switch between languages to express different thoughts and feelings, or 'forms of our being'.*
- *Language infiltrates society's consciousness. Because of the racism in society in the 1980s, the word 'Black', for many people, conjured a picture of Blackness that was discriminatory.*
- *We need to 'purify' language of this, before it can be used creatively to express ideas through literature, speech and other forms.*

*The process multilingual people undergo that John describes is sometimes called 'cultural frame switching'. This means that people can access different culture-specific mindsets depending on the languages used.*

*Think about how your language might change when you are in different contexts – for example with your friends, as opposed to in the classroom.*

- *In these situations, does your way of thinking change, as well as your use of language?*
- *Do you think prejudice still exists in language today?*
- *Do you think language has the power to unconsciously change people's views?*
- *What makes you say that?*
- *What could we do to help 'purify' or 'reclaim' language, to remove connotations that are discriminatory?*

Lead a **Claim, Support, Question** process with the pupils if it is a useful tool here to prompt a fuller discussion.

### Activity 1: Artist voices (40 minutes)

Using A3 paper, pupils choose to fold either of the zine formats they prefer to use for their creative response in this activity.

Listen together to two poets reading their work as part of performances organised by the bookshop (see [Appendix A](#) and [Appendix B](#)).

**Lucinda Roy** – 'If You Know Black Hair'

**Lemn Sissay** – 'African Metaphor'

- *What did you feel about the emotion in their speech?*
- *Could you connect with the words?*



- Lemn Sissay's poem includes the line:

*'If you can't find the illness, then you'll never find the cure.'*

What do you think the poet is referring to here?

Pupils listen again to both poems.

They record in their zine, as before – drawings, quotes, questions, notes and reactions that describe and bring the poems to life.

*For example, in your zine, you could make a word map of the themes the writer is expressing. Try using larger letters for themes that you think are particularly important in the poem.*

*You could carry on from their words with your own poetry.*

### **Activity 2: Pidgin English (30 minutes)**

Mirror the jigsaw activity from the previous lesson and divide the class into four groups. In this activity they will listen as a class to the poems below and then split into their groups to discuss the two poems and two questions.

As before, at a given time each member of the group forms a new temporary group where they research their given area together. Pupils return to their home groups and take it in turns to present on their newfound expertise.

- **John Agard – 'Every Time I Talk Me Talk'.**

Explain that pidgin is a mixture of English and local languages which enables people who do not share a common language to communicate.

In this poem, John Agard refers to a phrase by philosopher Marshall McLuhan: 'the medium is the message', meaning that the medium through which we choose to communicate holds as much power as the message itself.

- *Why do you think the poet uses Pidgin in his poetry to describe experiences of discrimination based on language?*

- **Valerie Bloom – 'Yuh Hear Bout'.**

The author chose to write and perform some of her poems using Jamaican patois. Drawing on Caribbean folk tradition, where art forms such as poetry, singing and dancing are often brought together, some of her work uses riddles, question and answer, and rap. Many of Valerie's poems sound very musical.

- *Why do you think the audience laughed at the end of this poem?*

Group members report back and share their findings, thoughts and feelings about what they have heard.

- *Could you connect with their words?*

### **Plenary and self-reflection (5 minutes)**

All these poems today are powerful pieces of work. The Huntleys' belief in the power of the written and spoken word and importance of history in education motivated them to preserve their records including all the recordings and material you have explored in this lesson.

- What does it make you feel about the power of the voice?
- What do you think of these poems as historic source materials?
- *What questions are they making you ask about our history and how we form memory?*



## LESSON 4

# The power of OUR voices

**In this lesson, pupils prepare for a creative activity of their own in recording their own response to the themes and their own personal connections.**

### Duration

1 hour

### Resources

- A4 paper
- Pens
- Voice recorder, camera or smartphone for recording audio
- Free app such as Voice Notes, Voice Memos or Voice Record Pro

### Talk from the heart: Prepare and practice (20 minutes)

All the recordings the pupils have listened to were digitised by the London Metropolitan Archives as part of the Unlocking Our Sound Heritage project, which aims to preserve and provide access to thousands of the UK's rare and unique sound recordings.

The London Metropolitan Archives will be collecting and archiving voices for years to come. If you want to submit the recordings your students make, find out more in [Appendix B](#).

This final lesson in the sequence invites pupils to archive their words for future generations of pupils to hear.

*You are going to create an audio version of the zines you have produced during these lessons.*

*By recording your words and voice, you are creating an archive of your own perspective – just like the sound clips you have listened to from the London Metropolitan Archives.*

*Try these strategies:*

- *Audio describe your zine – read it aloud from front to back, and if there are any images, describe what these look like in detail.*
- *Improvise with your zine – use your zine as a prompt to remind you of the contents and talk about what you learnt or found interesting in these sessions. Include questions to your audience, both rhetorical and ones you really want them to think through and answer.*
- *Perform your zine – choose words and phrases from your zines to construct a new poem.*

Ask students to work in pairs or small groups.

### Video CPD

For some additional tips and guidance on how to deliver this activity, check out this quick [five minute CPD video](#) – delivered by artist and creative practitioner Dauda Ladejobi.

### Record and share (25 minutes)

Pupils then record their voices (using a voice recorder or tablet) and save them. Share their finished work back with the class.

Lead a class discussion that draws the pupils back to the original source material:

- *Why do you think these archives are often referred to as London's memory?*
- *Why do you think archives like this are so valuable for historians?*
- *What are the historic skills you have learned in response to what you have heard from the archive?*

### Plenary and self-reflection (15 minutes)

*You have worked so well together – I have seen so much creative thinking in how you have approached this topic; but what about you?*

- *How did you find this exploration?*
- *Did you find that you have been **challenging others' thinking and challenging the assumptions we make?***

With this being the last in the sequence, pupils revisit the learning objectives and compare their outcomes:

- *I can engage in historical enquiry reviewing primary sources, from newspaper articles to artistic materials, as a critical and reflective thinker.*
- *I can develop an awareness of the social and political context of London in the 1980s, with reference to racism in society.*
- *I have gained an understanding of how and why archives preserve historical records.*
- *I have developed my ability to ask relevant questions about the past, to investigate issues critically and to make valid historical claims by using a range of sources in their historical context.*
- *I have shown inquisitiveness in relation to attitudes and values in society, connecting the context of the 1980s to current debates.*

**LONDON**  
**METROPOLITAN**  
**ARCHIVES**

**London Metropolitan Archives** (LMA) is a public research centre which specialises in the history of London. It cares for and provides access to the historical archives of businesses, schools, hospitals, charities and a range of other organisations from the London area. With 100 km of books, maps, photographs, films, and documents dating back to 1067, the LMA is proud to provide access to one of the finest city archives in the world – you could call it the memory of London.

### Supported by:





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](http://www.anewdirection.org.uk/reset)**

## LookUp

Our online LookUp platform allows you to quickly and easily browse schools programmes, events, resources and opportunities from London's arts & cultural sector, and refine results based on Key Stage, artform and more: **[lookup.anewdirection.org.uk](http://lookup.anewdirection.org.uk)**

## Subscribe to our e-newsletter

Each term we send out relevant information about A New Direction's programmes and content, ranging from the latest blogs, events, and opportunities to engage with our work. If you're interested in hearing from us, sign up online: **[anewdirection.org.uk/schools-eneews](http://anewdirection.org.uk/schools-eneews)**

## Join our Creative Teaching Community

Our Creative Teaching Community provides a relaxed and friendly online space to chat, share resources, get advice, and connect with like-minded colleagues over a shared love of arts, culture and creativity: **[anewdirection.org.uk/ctc](http://anewdirection.org.uk/ctc)**

**#LetsResetTogether**  
**@A\_New\_Direction**

