

Primary: Diverse Arts & Literature



Teaching for Creativity Taster Cards

Quick challenges to practice creative habits

How to use these cards

These Taster Cards can be used as ice breakers, starter activities, class assembly prompts, ways to start and end the day, or as stand-alone 10–15-minute activities.

They are suitable for Primary settings - we have signposted the most relevant Key Stage on each card. Most can be easily adapted for older students and remote learning.

The cards in this set use diverse art and literature as a topic example but the activities are suitable for a variety of subjects.

Where possible, we encourage you to buy the texts mentioned in this resource, but most can be found for free in libraries or in read-along videos online.

We hope this resource helps you to think about how to use pedagogies for the 5 Creative Habits across the curriculum.

Decade of Diversity

A New Direction are proud to be a supporting partner of [Decade of Diversity](#): a cross-industry coalition of organisations, individuals and schools committed to leveraging their individual and collective power to advance diversity and inclusion within the education system.

All children and young people deserve to see themselves and their realities reflected in literature, and to read about the life experiences of people from a variety of backgrounds and realities beyond their own.

You can make a pledge for your school to have 25% of all literature taught in your school to be diverse by 2030 here: www.inclusionlabs.co.uk/decade-of-diversity

The Five Creative Habits of Mind



A New Direction, like many others, believes that creativity can be taught, and we want to support schools and teachers to feel equipped to do just this.

The pedagogies underpinning our Teaching for Creativity work come from the five Creative Habits of Mind – a concept developed from decades of research by Bill Lucas and colleagues which has now been widely adopted into learning policies across the globe. The Creative Habits of Mind are a great tool for tracking the development of your students' creativity.

To find out more, visit: anewdirection.org.uk/teaching-for-creativity

What Did You See?

Key Stage 1 & 2

1. Explain to the class: *Bill Traylor is considered one of America's most important folk artists. A former enslaved boy who spent his whole life working on a farm, he began to draw his memories of working and living on the land in incredible detail when he was in his eighties. Artists are very inquisitive people they notice details and remember them for their art, often telling stories about things they notice that other people don't.*

2. Ask the class to think of the day before and remember images from that day, for example: what they had for breakfast, what cup they drank from, what someone they know was wearing, something that happened, somewhere they visited and what it looked like etc.

3. Students then draw their memories on a piece of paper, filling the page with as many details as they can. Tell them it is more about remembering lots of details than recreating very realistic images. They could use labels if that helps. They could try thinking about other senses too – can they draw what they could hear/smell/feel? You could challenge them to record as many details as they can in a short time frame.

4. In pairs, students ask questions about each other's drawings

E.g. Why did you draw that? What does this mean? What does that tell you about someone's life/perspective/interests? What was similar/different about your picture and your partner's?

Reflection: Were you surprised by what you or your partner remembered? What sort of information did you find out after asking your partner questions about their work? Was anyone surprised by their partner's responses?

Go Further: Read the book [*If Jes Happened: When Bill Traylor Started to Draw*](#) by Don Tate as a class (you could read this before doing this activity).

Inquisitive: Exploring and Investigating

This activity encourages students to use their imagination and memory to notice more about each other's worlds, and to ask questions about what visuals in artwork might mean or represent.

See, Think, Wonder

Key Stage 2

1. Look at the book [Black and British: An Illustrated History](#) by David Olusoga. Show an image from the book, for example you could choose one of the images from pages 28 and 29.
2. Ask them to write headings on a piece of paper: See, Think, Wonder
3. Put a timer on the board. Give them two minutes to write under each heading their thoughts about the image: *What do you see? What do you think is going on? What does it make you wonder?*
4. Share ideas as a class. Ask students to follow up on their thoughts by asking: *What makes you say that?* Encourage light touch and friendly debate if students have different opinions. Encourage students to share if they are changing their minds based on hearing what others think and their reasons.
5. Explain that students are being inquisitive and curious, but they also may be making assumptions and taking things at face value. Reveal information about the image (who it is and what is happening).

Reflection: Did anyone feel like they had their assumptions challenged? Did anyone feel like they were challenging assumptions?

Go Further: Now students know more about what is happening in the image, what do they now wonder? Choose one of their questions to discuss (a philosophical open-ended question rather than one which requires research to find factual information).

Inquisitive: Challenging Assumptions

Through discussion students build on others' ideas, develop their critical thinking, and start to challenge opinions - or have their own assumptions challenged.

Hot-Seating

Key Stage 2

- 1. Choose a book to read the start of, which is suitable for the age of your students e.g. [Eight Pieces of Silva](#) by Patrice Lawrence, [Oh My Gods](#) by Alexandra Sheppard or [The Lightning Catcher](#) by Clare Weze.**
- 2. Divide students into small groups. One person will become one of the characters from the book. Allow them to choose but encourage them to pick a character we know something about – enough for them to imagine how they might be feeling.**
- 3. The other members of the group question the ‘character’ in the hot-seat – asking them questions about what is happening in the story and what they want to know from that character.**
- 4. The person in hot-seat should try to answer as best they can, imagining they are the character. They aren’t answering as themselves, and should try to think back to what the character was like in the story so far, as much as possible. They may have to make lots of things up – which is fine! Allow five minutes for this.**
- 5. When students have had a chance to ask questions, ask the groups to share their favourite question and answers from their groups with the rest of the class.**

Reflection: Which questions do you think got the best answers? Why do you think that is?

Go Further: Members of the group could take it in turns to swap in, trying out different characters (or the same if they want to). You could read on (or ask students to read in their own time) and find out if any of their questions were answered, or if any of hot-seat guesses were correct!

Inquisitive: Wondering and Questioning

Students practice asking questions of a character, with the aim of finding out what sorts of question may elicit the most interesting response.

Painting the Past?

Key Stage 2

- 1. Have the pupils choose a portrait from English Heritage's portraits [Painting Our Past: The African Diaspora in England](#).**
- 2. Ask the students to imagine that they are a journalist and have been granted the special privilege of going back in time to interview the figure they chose to focus on. They should list at least three questions to ask the historic figure.**
- 3. Next, students read up/research the figure in the painting. Ask pupils to note down three things that stood out to them about the individual they chose to look at. (You could choose a figure to look at together as a class if short of time / devices with internet access).**
- 4. Explain:** *Factual information is important to help us learn about who a person is and their historical context. But sometimes, there can be weird and wonderful things to discover about someone when we get to know them through their stories. Think about a time when you heard someone, perhaps a family member or guardian, tell a story that led to a surprising revelation about their life. Sometimes it takes asking unusual questions to learn unique things about someone that you wouldn't otherwise learn!*
- 5. Now, ask students to think of some more questions to ask the figure, having discovered some more information about them. Share examples as a class and highlight the ones that might reveal something surprising about the figure.**

Reflection: Do you think your most interesting questions came from the painting, or from the facts or a combination? What do you think makes a good question? What inspired you to ask your questions?

Go Further: Students interview someone they know well and write a bio about them that's based on surprising and unusual information they gather, focusing on asking questions that will reveal surprising and unusual factual stories.

Inquisitive: Wondering and Questioning

Using art, pupils work on developing stories through asking questions.

Performing Poetry

Key Stage 2

1. Read the poem [The Watchers](#) by Joseph Coelho (or chose another poem e.g. from [Poems Aloud](#)).
2. Ask students how they think it should be performed *E.g. What do you want the audience to feel like? Should your voice be slow or fast, loud or quiet, or will it change at different parts? etc*
3. Play an audio or video clip of Joseph performing the poem. *Did he perform it how students expected? What techniques did he use?*
4. Watch this clip of Joseph explaining some of his tips for performing poetry on BBC Teach: [How to perform poetry](#).
5. In pairs, students chose a poem to practice to perform (it can be *The Watchers* or another poem if they prefer). Can they include facial expressions, and body movements? How will they make it interesting and convey emotion using their voices?
6. Pairs perform the poetry reading to the class or to other groups (they don't need to memorise it).

Reflection: Did people have different ideas about how the poem should be performed? How did it feel using intonation and changes in your voice or body language to share your emotions / ideas?

Go Further: Students share a poem they have written themselves with a partner, and coach them in how to perform it, like a director. Students could share performances in an assembly to other classes.

Collaborative: Sharing the Product

Students practice performance as a way of sharing a creative product, bringing their own ideas to an existing piece of work and trying out how to use a variety of communication techniques to convey ideas

Quick Thinking Poems

Upper Key Stage 2

- 1. Introduce students to the book [The Black Flamingo](#) by Dean Atta, a novel written in verse about a mixed-race gay teen in London who discovers a love of drag. You could read part of it, share the synopsis, or [watch this video](#).**
- 2. Place the class into small groups. Each group is going to write their own quick-thinking poem. As a group, they need to choose a topic of their choice that affects them, or that they want to share their experiences about *E.g. climate change, social media, school, friendships*. Allow 30 seconds to make a decision.**
- 3. Taking it in turns, each member of the group says a line to add to the poem, which they write down. Each person has a time limit to come up with their line (e.g. 20 seconds) and all group members must participate one at a time - they are not allowed to pass! Allow them to write as many verses as they like in the time set.**
- 4. All groups share their poems with the class, each reading the lines they contributed.**

Reflection: How did it feel verbalising some of your thoughts out loud? Did you want to go back and change anything before sharing it with the class? How did it feel making a shared poem? Do you think you worked well as a group?

Go Further: Is there anything you want to edit or change? Could music be added to the poem? What about illustrations? Publish the poems, further developing collaborative skills (e.g. school display walls, school newsletter, local newspaper).

Collaborative: Co-operating Appropriately

Pupils use their own imaginations and opinions but collaborate together contributing and sharing their ideas to feed into one piece of work, making sure they let everyone have their turn. They work on building their confidence to share their ideas about topics that are important to them.

Art Exhibition

Key Stage 1 & 2

Collaborative: Giving and Receiving Feedback
Students experience sharing something with an audience in which they may not have much control on how they interpret or react to it, receiving comments which do not necessarily focus on 'improving' something.

- 1. Look at the picture book [My Museum](#) by Joanne Liu, asking *'What do you notice?'* as you go. After, ask *'How did it feel to look at a book without words?'*; discuss how in museums/galleries there is usually text about the pieces but usually very little and people might not read it!**
- 2. Students choose an artwork they have created to display in an art exhibition in the hall or classroom. Use another card from this set to create an artwork if needed, or you could do a 5-minute sketch to music or sculpture out of dough about how they are feeling that day.**
- 3. Allow the students to choose where they want to put the picture, (which wall, how high etc.) and if they want to back it or 'frame it' with another piece of paper. Remind them to consider carefully because they won't be able to tell the people looking anything about it.**
- 4. Students are now visitors and have 5 minutes to look around at a few pieces (make sure at least one person sees each piece). While looking, they answer the questions below on a sticky note, fixing it on the wall next to the piece:**
 - How does it make you feel?*
 - How do you think the artist was feeling when they made this piece?*
 - What does it remind you of?*
- 5. Give students a couple of minutes to look at their piece and read the feedback.**

Reflection: How did it feel to get feedback like this? Did anything about the comments surprise you? Would the feedback make you do anything different in future?

Go Further: Put on an exhibition for the whole school/parents /another class, encouraging students to plan it themselves. Can they make any pieces interactive? How will they get feedback on the pieces and what do they want to know?

Try, and Try Again

Key Stage 1 & 2

- 1. Look at the book [Jabari Tries](#) by Gaia Cornwall and discuss:** *What helped Jabari be successful? How do you feel when you cannot do something the first time?*
- 2. Give students a variety of paper sizes and material, scissors, a ruler and paper clips. You will need an open space for this.**
- 3. Challenge them to make a paper aeroplane (show them how to make a simple one if needed). They should test throwing it three times from the same start point and measuring how far it flies. They can make a note of this, but also write down:**
 - What do they think works?*
 - What could they change or make better?*
 - What surprised them?*
- 4. Now, students try again but they need to try and make it fly further. They could: make a cut in the plane, add paper clips, or try out a different paper or a different shape. They repeat step 3.**
- 5. Briefly check-in as a class to find out if anyone's plane got further (or not as far!). The repeat step 3 again as many times as they can in the time allotted (e.g. 10 minutes).**

Reflection: How did it feel when it didn't work? Did later tries get better or sometimes get worse? Is there anything you don't have available at the moment that could help you improve it?

Go Further: Consider what Jabari had learnt by the end of the book. Allow students to plan how to get better at it e.g. they might research instructions or information online, work in groups, source different or new materials, and then try that out. You could encourage them to set a realistic target they would be happy with e.g. if it can fly 1 metre, then we have met our goal!

Disciplined: Reflecting Critically

A framework for testing out and improving something that can be applied to all types of projects. It encourages them to see how reflecting to improve isn't always a linear line — sometimes we need to test out something that might not work to get the results we are looking for.

Don't Forget to Dream Big

Key Stage 1 & 2

1. Read *Remember to Dream, Ebere*, by Cynthia Erivo. Students discuss in pairs: *How did Ebere's mum help her to dream? What was happening to Ebere's dream?*

Answer: *She asked questions and was curious, helping Ebere to think more about her idea. Ebere's dream was an imaginative idea that got clearer with more detail each time she went back and thought more about it – Ebere was improving it.*

2. Discuss how usually when people have ideas, they aren't complete straight away e.g. artists and writers often go back to their work lots of times to change, edit and improve them. It isn't about making an idea smaller, or deciding it isn't very good – it is about exploring it more.

3. Give pupils 30 seconds to draw a new form of transport for getting to school - it can be anything, realistic or totally made-up (something fantastical like a dragon is also OK)!

4. Put pupils into pairs A and B. A asks B questions about their idea for 5 minutes, with B answering and adding to their drawing. They then swap roles and do the same again. You could use some of the questions from the book to get started: *How big is it? / What colour is it? / What is it called?*

5. Ask some students to present their ideas to the class, allowing more questions, then give all students time to add to an improve their ideas some more.

Reflection: Why is it important to have big dreams? How did the questions help you with your idea? Why is it helpful to tell someone else your ideas?

Go Further: Ask students to come up with a new invention to solve a problem using this same framework. Share that lots of inventions and design are inspired by unusual things e.g. Velcro is based on a plant, and wind turbine design came from humpback whale fins!

Disciplined: Crafting and Improving

Pupils work on developing their ideas and thinking big with a collaborative approach, exploring how ideas can evolve and change – they don't need to be fixed and formed straight away.

What Does Birdsong Look Like?

Key Stage 2

Disciplined: Developing Techniques

Taking inspiration from an illustrator – students learn techniques by mimicking and copying at first before using what they have learned in their own work, and trying out the use of sound as a stimulus for visual art.

- 1. Look at the picture book (a few pages is fine) [The Jungle Radio: Bird Songs of India](#) by Devangana Dash.** *What do students notice about the illustrations? What makes them a distinctive style?*
- 2. Display a page which has a lot of illustrations on it. Ask students to choose part of the illustration to copy, giving them only a couple of minutes – provide coloured pencils. Afterwards, ask them to tell a partner what parts of the illustration they could use in a picture of their own.** *E.g. using dots or repeated curve patterns for shading texture detail, using unusual colours, using sound in large letters at part of the image, using lots of flowers and leaves that have wavy and curved edges.*
- 3. Choose a bird and play [a sound clip of their song](#) - alternatively, open the window / go outside if you know you can hear birds where you are! Ask students to listen:** *What colours does it make them think about? Where do they think the bird might be? What might it be doing?*
- 4. Students are now going to create their own bird artwork, trying to use some of Devanga Dash's style. Show them an image of the bird to help them, and replay the bird song while they are drawing. Remind them that drawing birds can be tricky – we are focusing on style and feeling for this rather than an accurate bird.**

Reflection: Do you think hearing the sound of the bird before seeing it changed your picture? What techniques did you borrow from Devangana?

Go Further: You could pick out a particular technique that Devangana uses and try using it in different contexts. Does the technique work better in some situations rather than others? What do you like about it or what would you change

'Improving' the Original

Upper Key Stage 2

Imaginative: Playing with Possibilities

Students start to imagine how they can build on existing ideas for inspiration, which also starts to practise the habit of discipline by crafting and improving. It also explores issues around plagiarism and asks them to consider how people can collaborate better together and give credit to inspirations.

- 1. Ask students to think of something that they think is an original idea and make a list on the board. It can be anything! *E.g. product, song, movie.***
- 2. Now ask students to think if there is a second version of those original things in the list, or other examples of multiple versions of the same thing.**
- 3. Discuss in groups / as a class:**
 - Did they do a better job/version than the original creator?*
 - Who decides what version is better?*
 - When a new version is created, do you believe it's only fair for the credit to be given to the original creator/inventor?*
- 4. Can students think of an original item they believe they could/should improve, either by taking away or adding? Ask them to draw or write down a plan for their ideas for improving the invention/item/artwork.**
- 5. Students share their ideas with a partner, small group, or whole class and explain why they made the changes.**

Reflection: How would you feel if you created something and it was 'improved' and received a better response by the same audience? Do you think there have been occasions where inventions/creations have been overlooked because of prejudices? When does it become plagiarism? How can people 'improve' things without plagiarising?

Go Further: Read the book [Young, Gifted and Black](#) by Jamia Wilson. Are there examples of when contributions may have been overlooked? For older students, if they are interested in exploring the issue of plagiarism further, you could watch the documentary *ReMastered: The Lion's Share*.

When I Grow Up I Want To Be...

Key Stage 2

1. Share on the board, and out loud, Chen Chen's poem [*When I Grow Up I Want to Be a List of Further Possibilities*](#).

2. Lead a brief discussion on the poem: *What's is it about, and what techniques does the poet use?*

Answer: *The poet uses metaphors to imagine what he could be for the important people in his life – it is like he is turning himself into a gift for them to help them feel good. There is also an LGBT and ethnicity subtext in the poem students might pick up on.*

3. Pupils write down people that they care about and what they could be for that person – encourage concrete objects rather than general feelings! What would make the person they care about feel better, and why? *E.g. 'To be a paint palette of bright colours for my Mum / to be the sunbeam my Dad calls me'.*

4. If time, students can extend this metaphor to explore it further

E.g. 'To be the sunbeam my Dad calls me / so I can light up his life'

5. Students share back their favourite metaphors.

Reflection: Why is a specific metaphor a stronger writing technique compared to a general feeling? What inspired your metaphors?

Go Further: Finish the poem by including all the people originally written down, or focus it on one person and all the things you could be for them. What can you be for yourself – and how will you give that to yourself each day?

Imaginative: Making Connections

This encourages students to dig into how metaphors work, and how a specific image can conjure more feeling and understanding. It also asks them to look at how a seemingly simple poem can have more going on under the surface, and asks them to imagine what they could mean to others.

Adventure Journeys

Key Stage 1 & 2

1. Read the first couple of pages of the picture book [Nimesh the Adventurer](#) by Ranjit Singh.
2. Show the page where Nimesh is walking down the street to home but before the reveal of what he imagines it to be. Ask students what they think Nimesh might imagine his street to be, then reveal it to be the North Pole. You could then finish the book if time or move onto the next step.
3. Take the children on a walk around the school or local area (alternatives: task them with doing this on their next journey to/from school or ask them to just remember their journey in).
4. For each new 'place' ask them to imagine where else they could be or what imaginary things they can pretend to see. Remind them to be as fantastical as possible and it is fine to say the first thing that comes into their heads. You could prompt them with questions such as: *What does this remind you of? What adventure might happen here? What would make this more magical/fantastical/fun? E.g. a park could become a jungle filled with tigers, a busy road might be a river swarming with piranhas, the dinner hall might be the base camp of Mount Everest, the playground might be the surface of Mars with alien life hiding inside craters.*

Reflection: What made you think of that? Where did your ideas come from? Was it easy or hard to think of things on the spot?

Go Further: Ask students to draw a scene from their imaginary journey, or create a map of their journey home from school but including the fantasy lands, characters and adventures that happen along the way

Imaginative: Using Intuition

This activity encourages pupils to rely on their subconscious memories, daydreams, and fantasies for creative inspiration – encouraging them to make new connections without analytical thinking.

Ekphrastic Poems

Key Stage 2

- 1. The word ekphrastic comes from the Greek word ekphrasis which means to describe. The definition of an ekphrastic poem is "a vivid description of a scene or, more commonly, a work of art" - [Poetryfoundation.org](https://www.poetryfoundation.org). This activity will engage pupils in writing their own ekphrastic poem, exploring the concept of packing up our belongings for a journey away from, or to, home.**
- 2. Display [Suitcase Painting](#) by Justine Johnson for the class to look at and allow a couple of minutes for pupils to discuss and note down the following in pairs:** *What details do you notice? If the suitcase could speak, what would it say? What sort of person do you imagine this suitcase belongs to and why?*
- 3. Students imagine they are packing a suitcase to either go and visit a place they've always dreamt of visiting or someone who they really enjoy spending time with and write down answers to the following:**
 - What's the thing you will always take with you when you're going away?*
 - What are some things that can't realistically fit into your suitcase that you would pack with you if you could (for example, a pet or your favourite meals)?*
 - What memories does your suitcase carry?*
- 4. Students write a six-line poem in response to Suitcase Painting from the perspective of the suitcase.** *Where has it been? What do the contents mean? Who might the owner be?*

Reflection: Does the suitcase come more to life through image or words and why? What connections did you make to your own life and experience?

Go Further: Watch this poetry performance of [This is for the third world-kids](#) by Fathima Zahra. Discuss what she says is in the suitcase and what that might tell us about the owners of the suitcases. Students could write their own poem, or draw/paint a picture about what their suitcases might contain, including abstract ideas and memories.

Imaginative: Making Connections

Connecting visual art and poetry, this activity shows how we can use different types of stimuli to connect ideas and see what new creative ideas are formed.

My Manifesto

Upper Key Stage 2

1. Watch Vanessa Kisuule's [A Personal Malleable Manifesto](#) (define 'malleable' if needed). Note: Please watch the poem first to check it is suitable for your particular cohort as it features themes for older students.

2. Lead a brief discussion on the poem – *what did students like, what was the tone of the piece?* Answer the question: *What is a manifesto?* Answer: A statement of beliefs, intentions, views.

3. Speed writing challenge: students write down as many of their beliefs, aspirations, reminders as they can in the style of a manifesto. They should use commanding language and aim for at least ten! This could be done as a competition. Welcome all answers from the big, world-changing stuff to the small and personal. *E.g. 'I believe everyone is worthy of love' / 'Remember to drink water every day'.*

4. Pupils share their favourite lines back to the class – does anyone have the same one?

Reflection: What is the value in writing down your beliefs, opinions, and reminders? Does it matter if our manifestos are different?

Go Further: Pupils can put together their own personal manifesto, expanding on each idea and combining their list in an interesting way. Juxtaposition is good – contrast tone and the scale of each statement. Alternatively, get a student to suggest a manifesto point for the whole class, and have a discussion about if everyone agrees – leading to a classroom manifesto.

Persistent: Daring to be Different

This activity asks students to identify what is important to them and share it back. It dares them to be different and individual, and to tolerate differences between them. The poetic form of a manifesto is one of being true to yourself in the face of difference.

Make a Difference

Key Stage 1 & 2

Persistent: Sticking with Difficulty

Students explore an example of persistence and its benefits, before thinking of how they can practise this habit in their own lives.

1. Share the story of Jadev Payang who worked for thirty years to turn a sandbank into a lush forest:

When he was just 16 years old in 1979 Jadev Payang saw thousands of reptiles and snakes dying on a dried-up sandbar after a flood on the banks of the river Brahmaputra in India. He was very upset by this and decided to do something about it – but nobody would help him. Jadev didn't give up and single-handedly he spent the next thirty years planting trees and importing insects to create an ecosystem that would thrive on its own. It is now named Molai Forest (Jadev's nickname is Molai) and home to dozens of different species including rhinoceros, deer, rabbits, and monkeys.

2. Give students 1 minute to discuss the following in pairs:

- *How does this story demonstrate persistence?*
- *What obstacles did Jadev have to overcome to achieve his vision?*
- *Why do you think Jadev dedicated a large part of his life to this project?*
- *What sacrifices did Jadev have to make to achieve this?*
- *What qualities would a person have to have to achieve something like this?*
- *What would have happened if Jadev gave up?*
- *Do you think Jadev has made the world a better place?*

3. Next, students draw a picture of Molai Forest on the back of a blank postcard (or A5 card) and if time, colour it in. On the back, they write a short letter to Jadev Payang: *What would you say to him? Think about his achievement and how he might have inspired you.*

Reflection: What is the benefit of being persistent? Is there something in your life that you need to be persistent for? Is there something you need to start being more persistent with? What would be the benefit to you? And to others?

Go Further: Read the book [The Boy Who Grew A Forest](#) as a class (you could read this before doing this activity).

Make Your Own Adventure

Key Stage 2

Persistent: Tolerating Uncertainty

Working collaboratively, students are challenged to think on their feet coming up with ideas / making choices without knowing the outcome of where they are going in advance.

1. Read some of the short story You're The Boss by E.L. Norry out loud to the class in the anthology [Happy Here: 10 Stories from Black British Authors](#) – making sure the class get to vote when given options.

2. Discuss how this story is a little bit different to other fiction – why?

Answer: *It is in a 'Choose Your Own Adventure' format where the reader gets given options to decide what the character does next and is in the second-person present tense.*

3. In pairs or groups of three, challenge students to create their own mini-story in this format. Give them 2 minutes to agree on an opening setting and a premise. For example:

- *You get to school and discover nobody else is there, it is totally deserted*
- *You find a bag of lots of money hidden in a cupboard of your house.*
- *On the way home from school, you see what looks like a spaceship, fall from the sky.*

4. One person becomes 'The Boss', verbally telling a story to the group in just 5 minutes but at intervals, giving the other(s) in the group/pair a choice (between 3 and 5 choices is a good number to aim for). Based on the choices, The Boss comes up with the next part of the story. They can include some interesting description but the emphasis here is on plot and action.

5. They could do this just verbally, or if you want them to write up the story later, provide them with a large sheet of paper and a pen to write down a 'flow-chart' (which may help if working in groups of 3 and allowing them to make different choices!).

Reflection: How did it feel not knowing where the story was going? Did the turns the story took surprise you? How?

Go Further: Allow the members of the group/pair to swap over so someone else is The Boss and challenge them to try and finish the story. Have them write up the story so someone can read and play along - creating a flow chart with the choices first will help with this.

Next steps

Interested in learning more about Teaching for Creativity or looking for more resources that encourage creative thinking?

A New Direction have a range of resources that can be picked up and taught – Taster Card sets for different settings and subjects, and lesson plans linked to curriculum areas.

If we haven't yet got one for the subject you want, they can still be used as inspiration and an example of how to start using the pedagogies in your lessons.

More free Teaching for Creativity resources from A New Direction:

More Taster Cards: www.anewdirection.org.uk/resources/teaching-for-creativity-taster-cards

Find out about the programme: www.anewdirection.org.uk/programmes/teaching-for-creativity

Watch an online webinar with Bill Lucas and Alison Peacock

www.anewdirection.org.uk/programmes/teaching-for-creativity/teaching-for-creativity-what-can-it-look-like-in-the-classroom

Sign up for updates on the programme including opportunities for free CPD:

www.anewdirection.org.uk/subscribe/schools-newsletter

We offer a range of free CPD and INSETs on Teaching for Creativity, from webinars to in-person sessions in London. [Find out more here.](#)

**We hope you enjoy exploring the activities in these
Taster Cards!**

To find out more about our Teaching for Creativity
work & browse more free resources, visit:

anewdirection.org.uk/teaching-for-creativity

We'd also love to hear your thoughts! Drop us an email
or get involved on social media:

[#TeachingForCreativity](https://twitter.com/TeachingForCreativity)

schools@anewdirection.org.uk

 [@A_New_Direction](https://twitter.com/A_New_Direction)

 [@anewdirection_idn](https://www.instagram.com/anewdirection_idn)

Resource writers:

Rachel Blake, Marina Lewis-King, Thembe Mvula,
Sarah Pimenta, Dan Simpson