

# TEACHING FOR

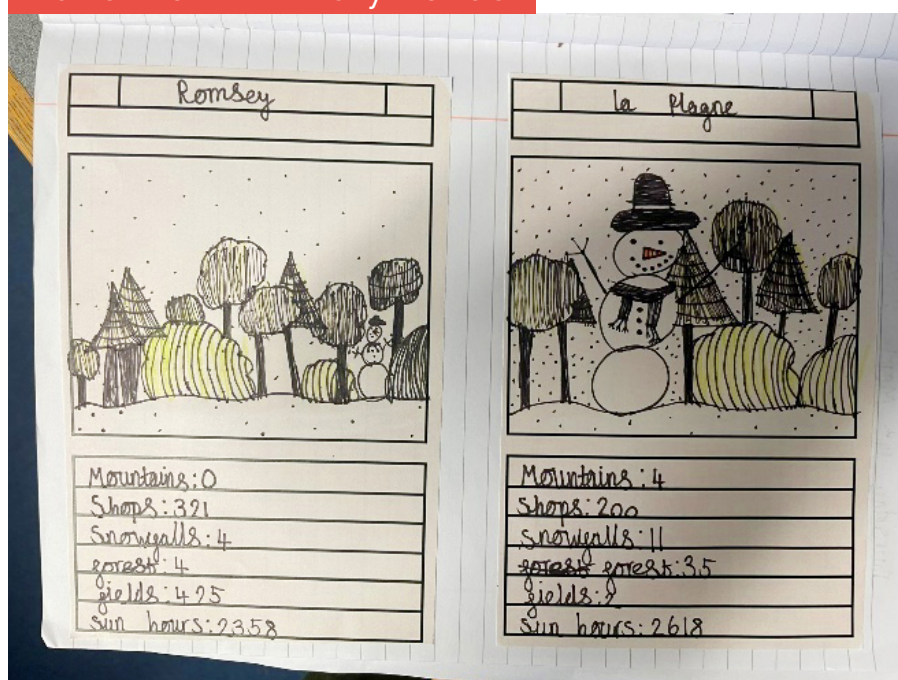
# CREATIVITY

# IN GEOGRAPHY FOR YEAR 3

## UNIT OF WORK EXEMPLAR

**Alli Brown**

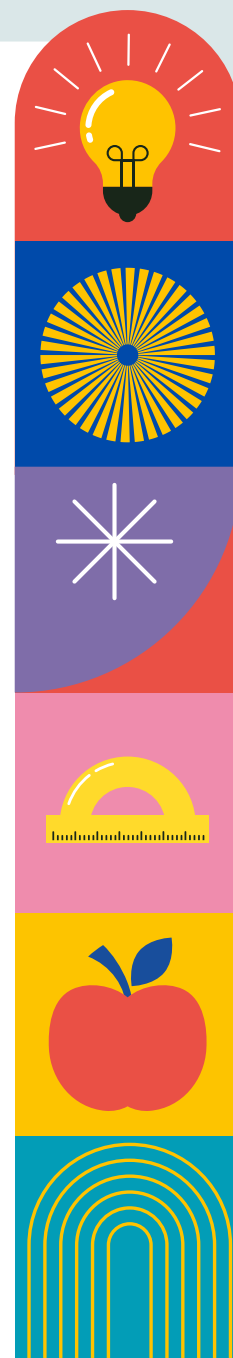
Halterworth Primary School



### How to read this document

This document contains three main components

- A description of the Creativity Collaborative programme context and our framework of teaching for creativity
- The key unit information provides an overview next
- Finally, the full unit description gives detailed information



## Context: UWinAT Creativity Collaborative

Creativity Collaboratives is an action research programme, funded by Arts Council England and the Freeland Foundation, that aims to build networks of schools to test a range of innovative practices in teaching for creativity, with the explicit intention that learning is shared to facilitate system-wide change. The University of Winchester, the University of Winchester Academy Trust, and a network of Hampshire Infant, Junior and Primary schools became one of the eight national funded collaboratives, coming together with the key ambition of fostering pupils' creativity in subjects drawn from across the curriculum. Overall, our collaborative aims to enrich children's life chances by developing them into confident and creative problem-solvers, engaging them through authentic, meaningful problems, embedded in their schools and lives.

The focus on creativity as a key skill in education is increasing (James et al.,

2019), reflecting its value within wider society. Indeed, according to the 2023 'Future of Jobs Report' (World Economic Forum, 2023) creative thinking is the skill showing the greatest increase in importance for employers (p. 38) and after analytical thinking, is the second most frequently cited skill that is 'core' for the workplace (p. 39). Our collaborative has focused on:

- Understanding and addressing the barriers and enablers of creative thinking
- Developing leadership for creativity in schools
- Developing new approaches to teaching for creativity across the curriculum
- Building children's and teachers' knowledge and understanding of creativity
- Developing children's and teachers' sense of themselves as creative and their ability to be creative in subjects across the school curriculum..

## The Creativity Navigator: A Framework of Teaching for Creativity

To support our planning and implementation of teaching for creativity, we use a planning tool called the Creativity Navigator (see back cover). This was co-developed in our Creativity Collaborative and draws on a wide range of models, theories and frameworks of creativity. The Navigator emphasises that creativity can be a planned for process, that follows a typical sequence of explore – ideate – evaluate, but that this sequence can be varied and cycled around many times whilst working through a creative process. The process starts with the question 'where next?' emphasising the importance of metacognitive planning and monitoring throughout a creative process.

In a classroom context, a creative process can be operationalised through a set of learning behaviours. These behaviours can be grouped under creative 'habits' each of which can be used to support the creative

process. For instance, a think-pair-share learning behaviour could support children to collaborate on gathering relevant information as they explore at the beginning of a creative learning task. The same collaborative habit could later be used to support the evaluate stage of the creative process through getting constructive feedback from peers on each other's creative work and how it might be improved further.

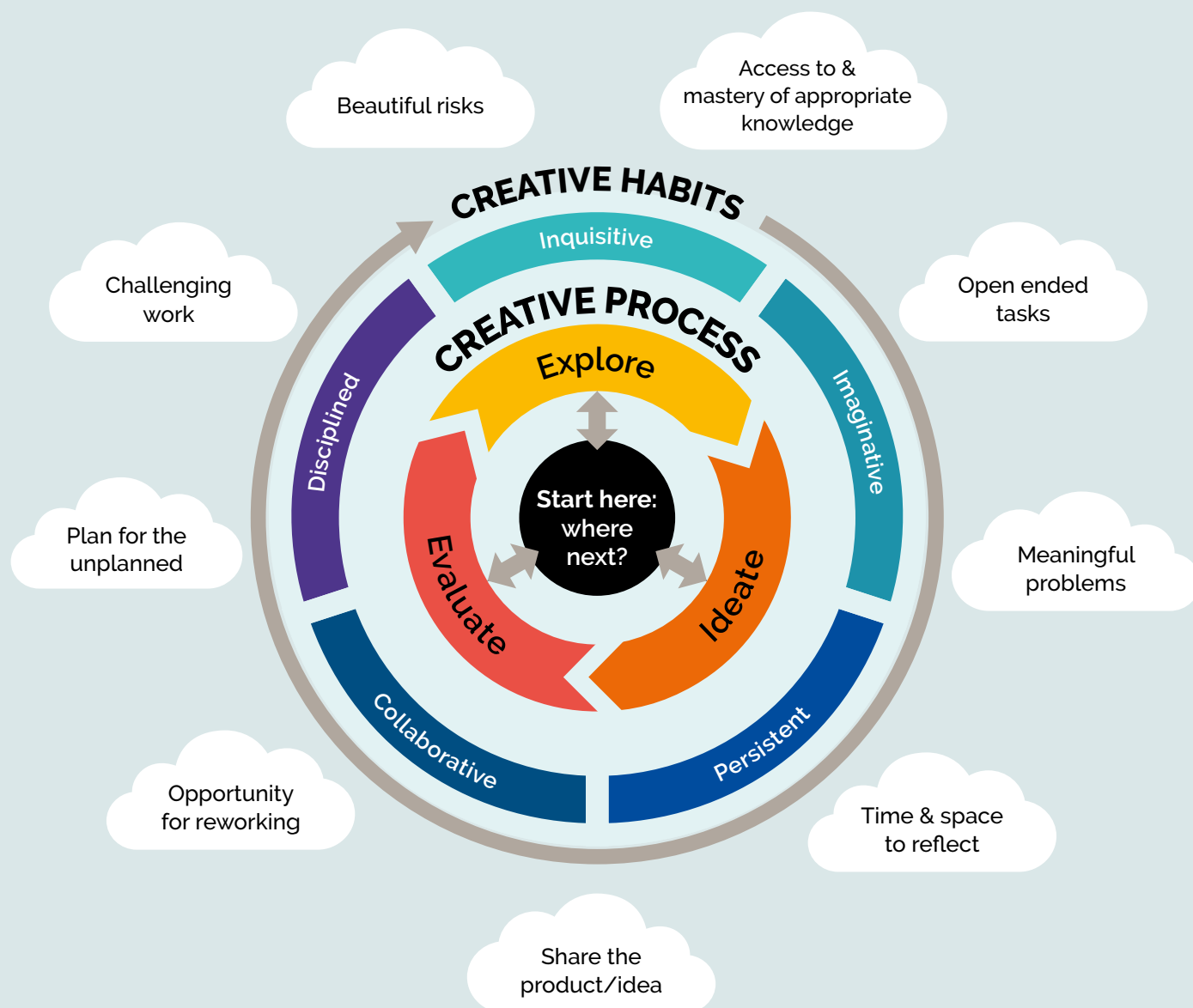
The final aspect of our Creativity Navigator focuses on the types of climate and task design that can support creativity to flourish in the classroom. For instance, tasks need to be personally meaningful, challenging, and open-ended, with children having some autonomy over aspect(s) of their learning. The classroom climate needs to provide psychological safety for children to take risks, make mistakes, learn from them and rework.



### TO CITE THE CREATIVITY NAVIGATOR PLEASE USE:

Sowden, P.T., Warren, F., Seymour, M. Martin, C., Kauer, A. Spencer, E., Mansfield, S., Waite, J. (2025). A Creativity Navigator to Guide Teaching for Creativity: Implementation and Teacher Impacts in a Creativity Collaborative of Schools. *Journal of Creative Behavior*, 59(2), e70005. <https://doi.org/10.1002/jocb.70005>

# CREATIVITY NAVIGATOR



## TO CITE THE CREATIVITY NAVIGATOR PLEASE USE:

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# KEY UNIT INFORMATION

## Romsey or La Plagne? Which would you choose?



**INTENDED FOR:**  
Year 3



**SUBJECT FOCUS:**  
Geography



**UNIT DURATION & FORMAT:**  
One hour per week over 6 weeks



### LEARNING OBJECTIVES/OUTCOMES:

**1. Learning objectives/outcomes:**

- a. To locate Europe and the countries within it.
- b. To understand physical and human geographical similarities and differences.

**2. Creative outcome:**

- a. To produce 'Top Trump' cards based on the information learned in comparing human and physical geographical features.

The aim of this unit is to give the children the opportunity to understand human and physical geographical features and make a comparison between Romsey and La Plagne. The key statement taken from the Hampshire Model is *La Plagne is a world away from my local area*. The learning was contextualised by introducing the children to 'Pirate Pete' who needed to decide where the best place was to hide his treasure.

Through the exploration of the geography of Europe and then that of France, the children developed their map reading skills and created their own keys to denote features of interest. Through several lessons of exploration, the children produced 'Top Trumps' cards, using the information they had gathered to decide on the best areas and facts to use as a comparison. Throughout we interweaved the learning with a focus on exploring, ideating and evaluating, moving backwards and forwards between each of these stages.



### STEPS FOR SUCCESS:

- 1. Identify the key learning in order to fulfil the requirements of the National Curriculum.
- 2. Understand where the unit fits in order to provide progression from the previous year group and into subsequent related units of work.
- 3. Plan for those parts of the learning journey where we can allow for creative outcomes.
- 4. Understand at what points we may need to build in opportunities to evaluate and explore further.



# FULL UNIT DESCRIPTION

## Romsey or La Plagne? Which would you choose?

### National Curriculum focus

The National Curriculum states that pupils should be taught to:

#### Locational knowledge:

- Locate the world's countries, using maps to focus on Europe, concentrating on their environmental regions, key physical and human characteristics, countries, and major cities.
- Name and locate counties and cities of the United Kingdom, geographical regions and their identifying human and physical characteristics, key topographical features (including hills, mountains, coasts and rivers), and land-use patterns.

#### Place knowledge

- Understand geographical similarities and differences through the study of human and physical geography of a

region of the United Kingdom and a region in a European country.

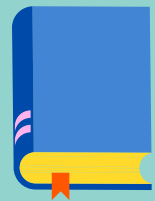
### Human and physical geography

- Describe and understand key aspects of:
- Physical geography, including: climate zones and mountains
- Human geography, including: types of settlement and land use, economic activity.

### Geographical skills and fieldwork

- Use maps, atlases, globes and digital/computer mapping to locate countries and describe features studied.
- Use the four points of a compass, four figure grid references, symbols and key to build their knowledge of the wider world

The initial creative medium-term plan for the unit was as follows:



## Explore

### Ask, Learn, Look, Play – Inquisitive

Hook: News report. Pirate Pete has been busy burying his treasure around Europe. Once he has gathered it all up, he wants us to help him to decide where the best

place is for him to settle and start an honest life by playing a game of Top Trumps.

Children will learn about the physical and human characteristics of Europe, refining down into France and finally La Plagne. They will compare life in La Plagne with that in Romsey in terms of land use, climate and economic activity.

## Ideate

### Think, Fuse, Make, Share

Throughout, children will work with maps, creating keys to represent

key features and extrapolate ideas and build conclusions from the information gained. They will consider which key areas of information will help Pirate Pete to make a well-informed decision.

## Evaluate

### Choose, Reflect, Improve, Relearn

Throughout, the children will evaluate the effectiveness of the choice of keys, choice of

information gained and continue to refine the connections that they are able to make with the information that they have gathered. Will the information that they have gathered help Pirate Pete to make the best decision? What further information could they provide?

The unit was planned to last one half-term of 6 weeks. The children were building on prior learning and exploration of maps and keys in the context of the Asian continent. They were then given the opportunity to transfer these skills to the continent of Europe.

Although the unit has been described above in terms of Explore, Ideate and Evaluate, these elements of the creative process in fact wove themselves throughout each lesson. When creating keys to show human and physical features of the map of France, the children were able to use their prior knowledge to consider which symbols would best represent these features, sharing with their peers to check how effective and easy to understand they were.

When plotting a journey for Pirate Pete from Romsey to La Plagne, the children were able to familiarise themselves with the main towns and regions of France whilst practising their skills in using the 8 points of the compass.

Whilst having the same objective, the children were able to choose the best way that they would share this with Pirate Pete, whether as a list of instructions, travel tickets for each leg of the journey, drawings and annotations, building blocks or perhaps in digital form. In every lesson, one slide of the PowerPoint not only talked about what it means to be a Geographer, but also what a creative learner looks like in Geography, using the language of exploring, ideating and evaluating.

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From this point on, the children started to explore the physical and human features of the two locations in terms of location, economic activity and climate. I wanted to move away from simply feeding the facts to the children whilst also retaining some control on the quality of the information that the children were using which may have been less reliable if they were given free rein to explore on the internet. With this in mind, lists of key information were created for each of the locations. The class was split into two groups and then in half again. Children were given one fact each and a 'speed dating' activity then allowed the children to share and record all the information for both locations. There was a high level of engagement from all the children including those with additional needs encompassing

both behavioural and SEND. Whilst this was successful for one or two sessions, it was a challenge to think of additional ways that the children could gain quality data whilst retaining some independence.

Over the course of 2 – 3 lessons, the children had gathered a realm of information across the areas in focus and had started to populate their Top Trumps cards. Each of the outcomes were different, as the children considered which facts they believed would be the most relevant in helping Pirate Pete to decide where he would like to settle. They were then able to use the cards to play against their classmates.

Previously, this unit would have been very much more teacher-led with homogenised outcomes.

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**Throughout the unit, the rise in the level of engagement was noticeable, particularly amongst those who may struggle to retain focus during lessons.**

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### Impact on learning

By the end of the unit, the children had not only developed their geographical substantive and disciplinary knowledge but had also been able to build their evaluative skills in considering which facts they believed to be most useful in the context of the desired outcome. Rather than

a 'one-size-fits-all' teacher-led outcome, the children made their own choices, not only with the final Top Trumps card, but also at other stages of their learning, for example when presenting directions to Pirate Pete. Throughout the unit, the rise in the level of engagement was noticeable, particularly amongst those who may struggle to retain focus during lessons.

## Supporting evidence of impact

Quotes from children:

*"That was really fun! I liked being able to choose what to put on the card."*

*"Sometimes I had to really think about whether I was making the best choices."*

*"My friend helped me to realise when I need to make a change so that it (the key) would be even better."*

*"Sometimes things were a bit tough and I cried but then I realised that if I can keep trying, it doesn't feel so bad the next time."*



### FINAL REFLECTIONS:

I have really enjoyed developing my teaching for creativity. At the start, I found it quite hard to get my head around but, as time went on, I realised that it really is just good teaching and learning. Children need support from us to be creative, in terms of the knowledge and skills they need before responding

to opportunities to apply them in novel ways. Through this process, I have witnessed the children not only continue to learn but also building resilience and developing problem-solving skills in a purposeful and meaningful way which will be so valuable as they make their way into future life and careers.

### CONTACT US:

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 <https://www.winchester.ac.uk/research/Our-impactful-research/Research-in-Humanities-and-Social-Sciences/Research-projects/creativity-collaborative/>

