

# TEACHING FOR



# IN HISTORY FOR YEAR 2

## UNIT OF WORK EXEMPLAR

**Cheryl Burton**

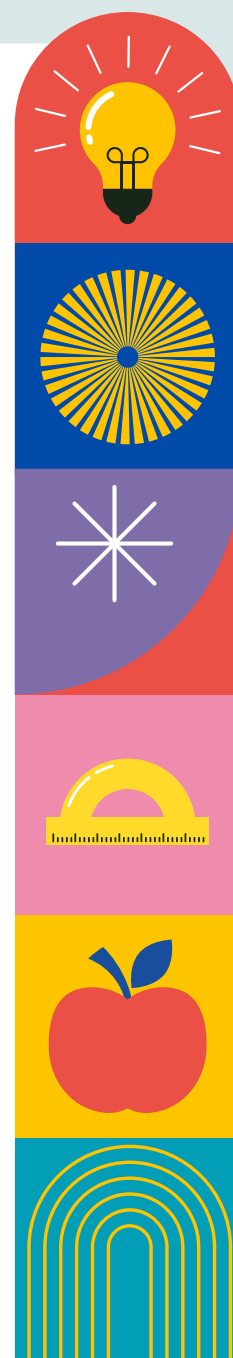
Awbridge Primary School



### 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.

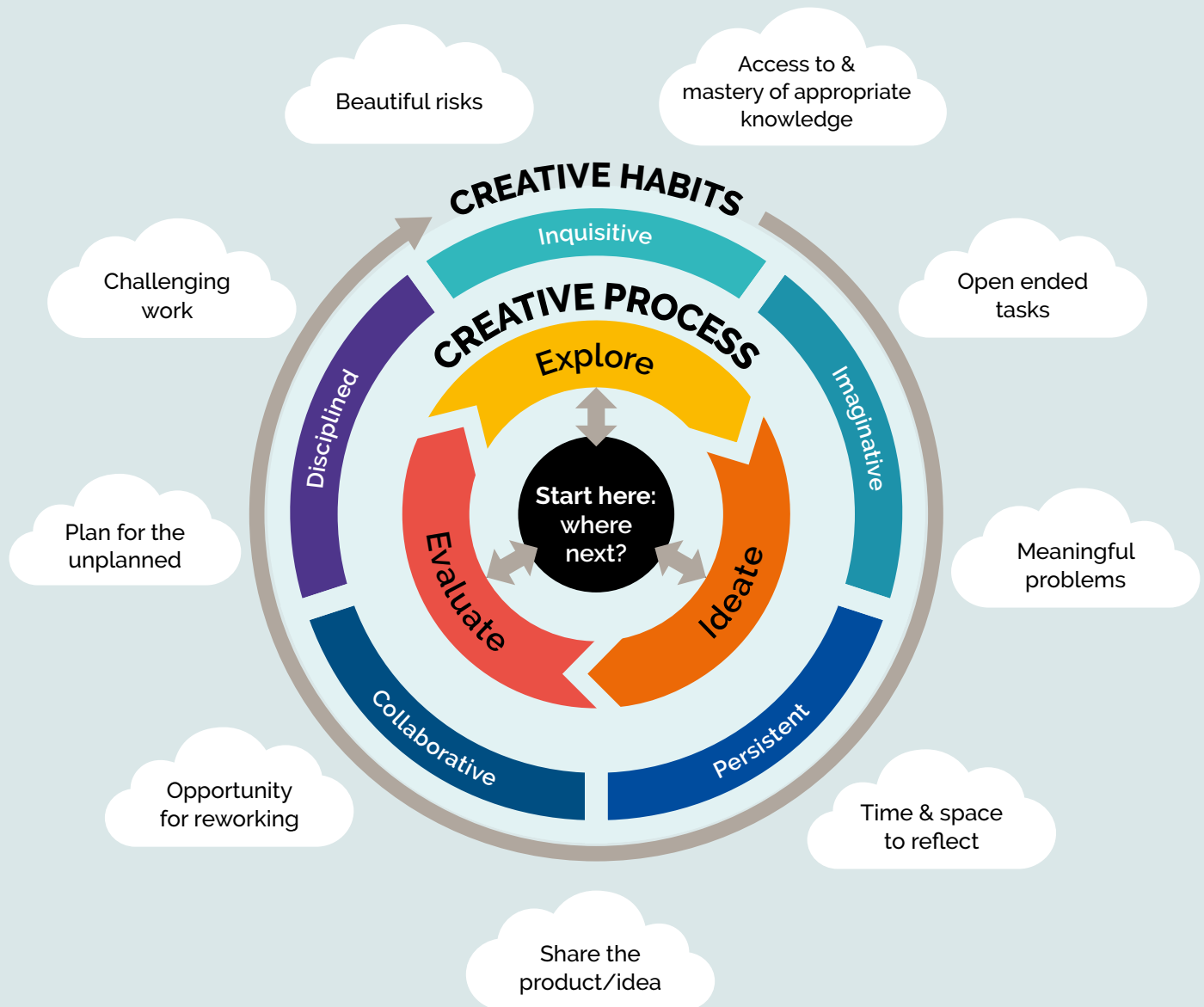


### TO CITE THE CREATIVITY NAVIGATOR PLEASE USE:

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



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# KEY UNIT INFORMATION

## Should Mary Anning be regarded as significant? Does she deserve her statue?



**INTENDED FOR:**  
Year 2



**SUBJECT FOCUS:**  
History



**UNIT DURATION & FORMAT:**  
Weekly for 1 hour over 6 weeks



### LEARNING OBJECTIVES/OUTCOMES:

#### 1. National Curriculum History:

- To learn about the lives of significant individuals in the past who have contributed to national and international achievements.
- To learn about significant historical people and places in their own locality.
- To understand the methods of historical enquiry.

#### 2. Creative Outcome:

- To apply creative thinking processes to enable them to undertake a historical enquiry, consider different perspectives and generate their own ideas.
- To build children's empathy with Mary Anning to 'speak in her voice' and to justify her place as a significant individual.

This unit facilitates teaching through creative processes and habits to equip children to sift through evidence and build on their own ideas about the historical significance of Mary Anning as a paleontologist and a

scientist. Hooked in by the presentation of the fossil of an ichthyosaurus femur found along the Jurassic Coast by a parent, children went on to wonder and question what it might be. They dug up part of the school field to feel what it was like to discover long-hidden objects; they sifted through clues to make connections in active tasks throughout the unit, and worked collaboratively during debates as they persisted in building upon the information they discovered.

Levels of engagement in this unit were very high throughout, driven by opportunities for collaborative working paired with an active, problem-solving approach to tasks. These creative thinking and learning methods empowered children to take risks by giving permission for them to be imaginative and inquisitive throughout the unit, generating questions and being disciplined as they crafted their own words about Mary Anning. The unit culminated in an activity which was carefully designed to enable the children to step into Mary Anning's shoes and develop a deeper sense of empathy for her. Through the processes of exploring, ideating, and evaluating, children were equipped with all the information needed for their final outcome; to be confident enough in their understanding of Mary Anning to use an App to 'speak in her voice' about her unique achievements, in the face of a scientific world that attributed her findings as their own discoveries.



### STEPS FOR SUCCESS:

- Allowing the children opportunities to 'walk in the shoes' of people really helps to bring the learning alive and give it meaning – whether given a role carrying out a specific 'job' or facilitating them in experiencing an emotion.
- Collaboration was key throughout most stages of exploration, ideation, and evaluation. Opportunities

for debate – for adding information, building on what they had discovered or challenging an assumption – empowers children by encouraging critical thinking skills.

- Giving purposeful contexts will bring high levels of engagement and the learning will be accessible by all.
- Be prepared to be flexible to allow time for the 'unplanned' – those precious moments when a child reflects on something you have not considered, and the learning takes another pathway!



# FULL UNIT DESCRIPTION

## Should Mary Anning be regarded as significant? Does she deserve her statue?

### Content of the unit of work

This is a History subject unit on the significance of Mary Anning which includes opportunities for children actively becoming paleontologists; to sift through evidence from the past as historians.

Key learning objectives and activities include:

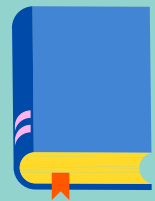
- Exploring their own found objects on part of the school field and playing with possibilities about what it could be that they had discovered – labelling their finds and displaying them as museum curators.
- Collaboratively exploring a set of clues about a person and making connections to ideate about who it might be and what they might have achieved.
- Reflecting on the information so far and developing this by learning about and sequencing Mary Anning's story, identifying what they thought might be the most significant part through debating and challenging ideas.
- Assisting the Lyme Regis Tourist Board by writing a plaque to accompany her statue.
- Discovering that their named 'finds' had been changed to make it look as if the teachers had found their artefacts – a letter from the British Museum was

read out stating that fact. Children felt their own injustice and could relate to how Mary Anning was overlooked in the past.

- Giving voice to Mary Anning through a talking App where they justified their choices.

### What did we change?

This was a new unit of learning for our school which gave us the opportunity to use the creative process and habits as building blocks when weaving in the practical activities. Allowing children time and space to piece together clues and debate them (without knowing the identity of the significant person) helped to take the learning to a deeper level and encouraged motivation and engagement when it came to learning the critical knowledge of facts and information. However, it did not feel enough that children would learn the facts about this pioneer. We wanted them to have empathy about her situation! The impact of the curveball of their 'finds' (over which they felt ownership) being claimed by the teachers led to a deeper understanding and questioning about why it was that credit had gone to the wrong people at the time. This gave rise to the unplanned; a debate considering whether this would happen today.





### How did we use the creative process of **explore**, **ideate**, **evaluate**?

The creative processes of explore, ideate and evaluate were at the heart of the tasks designed throughout the unit. This process is integral to the development of children thinking through ideas, refining them and repurposing them. For example, exploring being paleontologists at the start gave those opportunities to play, look, learn and ask questions which were imperative to the ideate stages where children used thinking skills to fuse ideas and stimulate their own novel thoughts. Giving time and space to evaluate what they had learned about Mary Anning through making choices and reworking ideas, gave children opportunities to reflect on their choices. Significantly, the process is a vehicle through which children become independent and engaged learners.

### How did we use the development of creative habits to support this process?

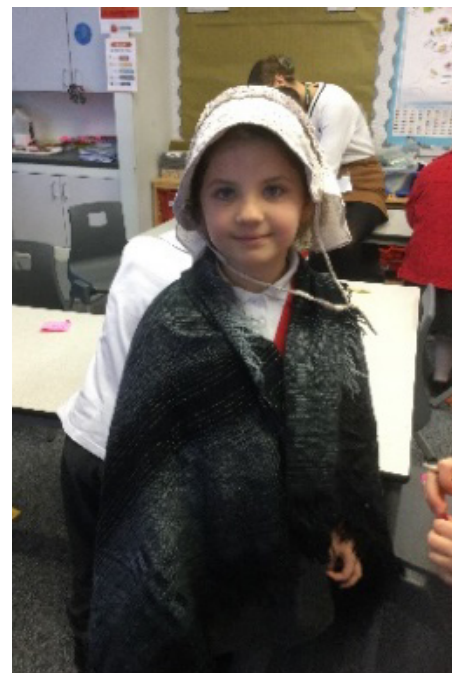
Pockets of collaborative learning were threaded throughout this unit. However, other creative habits were very much in focus. The initial hook lesson was very much focused on the habit of being inquisitive and supported the children to explore

and investigate their findings; wondering and questioning about what they had found. Children had to be imaginative when deciding what their finds were and it helped to work in pairs and collaborate because they could discuss ideas together. Being imaginative was very much part of the following lessons where children made connections to make sense of clues and played with possibilities about who the significant person might be. As children gathered information and began to sequence Mary Anning's story, the sifting of information meant they needed to be persistent and stick with difficulty whilst debating what was most significant about her life. Maintaining the inquisitive habit of wondering and questioning continued throughout. It was made explicit to children that they needed to be disciplined when writing a plaque for her statue in that there was a word limit; they had to be succinct by crafting and improving their wording. When the curveball was thrown in that the British Museum was thanking their teachers for their finds and that their names had been crossed out on the museum labels, they were persistent in tolerating the uncertainty and indignation they felt! The habit of being disciplined again came into play for their final outcome of speaking as Mary Anning

and when justifying why she should be remembered as significant – this required them to reflect critically.

### Overcoming challenges

This unit was a joy to teach and to watch the enthusiasm of the children develop from the very start. There were challenges regarding timing aspects as children sought to debate and develop their understanding and ideas, so this needs to be factored in when planning the unit. Collaboration proved a useful tool for learning throughout the unit, although teachers should be mindful of overcoming the challenge of those children who might sit back and let others do the debating. Consequently, all children were aware that they were expected to contribute and they happily did. One further challenge was the response of the children when they listened to the letter from the British Museum thanking teachers for their incredible finds. To make this understanding accessible to all, teachers need to make explicit that their labels had been interfered with and their names crossed out and claimed by the adults. This required some discussion with the children to support their understanding. The children's response was one of indignation, and supported children to develop a real sense of empathy with Mary Anning.





## Planning frame

We developed this planning frame as a tool to be used at the start of a unit; a place to plot ideas and separate out the strands of the creative process, and identify potential for creative habits and sub-habits to be explicit. It

also ensured that the intention of learning was at the core by identifying the enquiry question and National Curriculum focus. This was important to ensure that the required coverage of skills and knowledge would be at the heart of the learning from the outset and not lost in the creative process.



**Enquiry Question:** *Should Mary Anning be regarded as significant? Does she deserve her statue?*

**National Curriculum focus:** History – Understanding the lives of significant individuals in the past

**Creative processes:**

### Explore

**Ask, Learn, Look, Play**

Hook: Archaeological dig – be museum curators and label findings. Asking questions, looking at artefacts and considering use. Using clues to piece together her story. Listening to her story; exploring a range of sources. Playing with possibilities – sorting documents and sequencing her story to recognise why she is significant. Role play to explore her life.

### Ideate

**Think, Fuse, Make, Share**

Thinking about Living Memory, Beyond Living Memory and what that means to them. Sharing their opinions and justifying about why Mary Anning should be remembered as significant. Reasoning as to why they she deserves her statue. Sharing their knowledge by writing a plaque for her statue. Making choices and justifying them. Responding to other opinions – why did the male scientists claim her work as their own?

### Evaluate

**Choose, Reflect, Improve, Relearn**

Making choices and justifying them. Relearning through a curve-ball fact. Re-evaluating her story. Recording themselves as Mary Anning. Self assessing their learned knowledge as well as how creative they have been.

**Creative Habits:**

	Imaginative	Persistent	Collaborative	Inquisitive	Disciplined
Pedagogic Approaches	<ul style="list-style-type: none"> <li>Making connections</li> <li>Playing with possibilities</li> <li>Using intuition</li> </ul>	<ul style="list-style-type: none"> <li>Sticking with difficulty</li> <li>Daring to be different</li> <li>Tolerating uncertainty</li> </ul>	<ul style="list-style-type: none"> <li>Cooperating appropriately</li> <li>Giving feedback</li> <li>Receiving feedback</li> </ul>	<ul style="list-style-type: none"> <li>Wondering and questioning</li> <li>Challenging assumptions</li> <li>Exploring and investigating</li> </ul>	<ul style="list-style-type: none"> <li>Crafting and improving</li> <li>Developing techniques</li> <li>Reflecting critically</li> </ul>
<b>Creative outcome:</b> Using an App to record themselves giving voice to Mary Anning.	<b>Impact: What and how to measure</b> Children to measure themselves against how creative they think they have been. Choose the REACH friend they have been most like and say why. Record on a bar chart as a visual.				

## Impact on learning

Children learned the value of being inquisitive; of probing deeper and asking questions before reworking their ideas and coming to conclusions. They also learned, through practice, how mind-mapping and making connections can lead to them consider unexpected pathways. This meaningful enquiry, where they put themselves into the shoes of the person they were learning about, helped them to comprehend that the past is represented in different ways. They learned the value of collaborative working in order to strengthen creative thinking; to consider other viewpoints and reflect critically. They were motivated by the tasks, of challenging themselves by using their intuition, of crafting and improving their ideas and taking

'beautiful risks'. The creative process and habits fed into the children seeing themselves as historians, successfully adopting methods of historical enquiry.

All children felt successful because they were confident in their outcomes. The opportunities for rich debate and discussion really brought this learning alive and made it accessible to all. Although there was the written narrative of the plaque for Mary Anning's statue – and this was a crucial part of their learning – the tasks leading up to this and indeed for the final outcome were focused on thinking skills and verbalising ideas, all of which meant that all children were ready for their written narrative.

Teaching for creative thinking is a more inclusive way of teaching

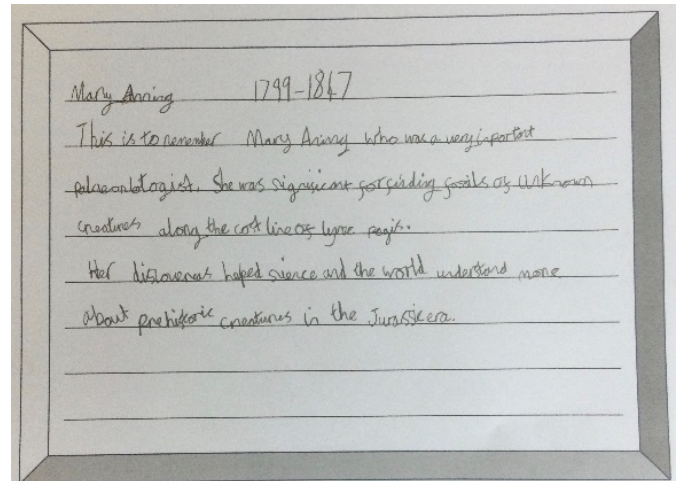
whereby SEND children will, through the process, have the tools they need to be more independent learners. Embedding the explore, ideate, and evaluate process throughout the unit is integral to this. Opportunities for 'walking in their shoes' really gives children ownership over their learning and offers those small steps that support SEND children in being confident in their knowledge and skills. When trying to make connections, all children embrace mistakes and look for another pathway. This is a positive experience for those children who may be secure in their learning but are too often reliant on being afraid of saying or doing the wrong thing. They learn to understand that this is ok; that there are many considerations before coming to conclusions!



Active learning supports children to play with possibilities and make connections, helping to generate ideas. Collaborative debates and challenges support a learning experience where children can access and master knowledge.

The curveball of realising that her unique finds had been claimed and appropriated by others, really brought this learning to life.

**Child A:** "I think I should be remembered as significant because I taught scientists about fossils and they claimed them as their own".



Opportunities to 'walk in the shoes' of others – whether that is a historical figure, an author or geographer – is integral to stimulating the experiences of being (and thereby empathy for) who it is they are learning about.

experiences including debates can encourage better knowledge and understanding. The explore, ideate, and evaluate process naturally encourages this way of learning.

[illegible]

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

