

TEACHING FOR

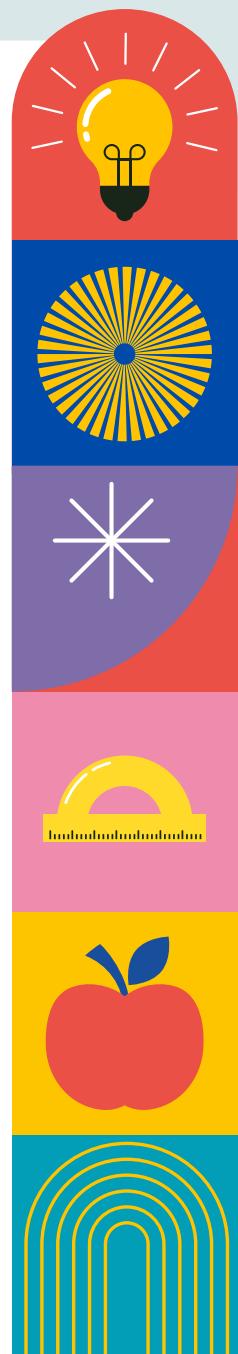
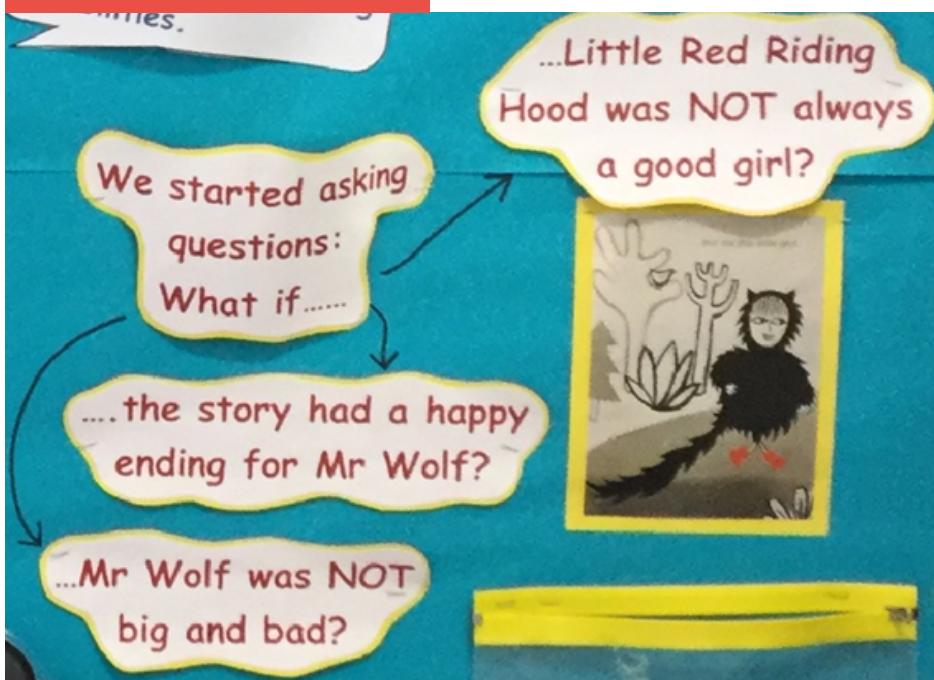


IN ENGLISH, ART AND PE FOR YEAR 1

UNIT OF WORK EXEMPLAR

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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 Freelands 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.

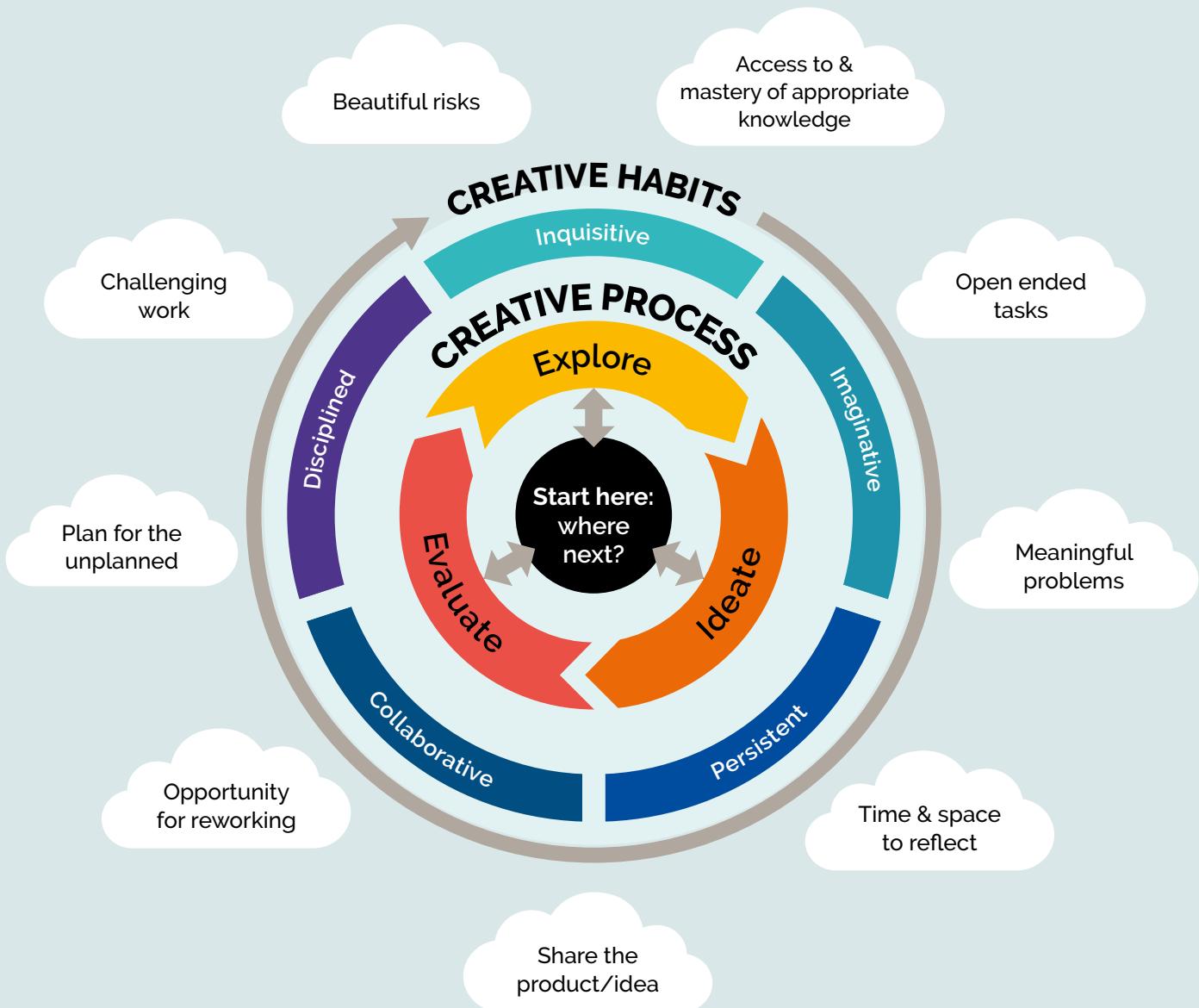
The final aspect of our Creativity Navigator focuses on the types of climate and task design that can support creativity to flourish in the classroom. For instance, tasks need to be personally meaningful, challenging, and open-ended, with children having some autonomy over aspect(s) of their learning. 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

What Big Eyes You Have

**INTENDED FOR:**

Year 1 / KS1

**SUBJECT FOCUS:**

English, Art and PE

**UNIT DURATION & FORMAT:**

5 week unit

**LEARNING OBJECTIVES/OUTCOMES:****1. Learning objectives/outcomes:**

- a. To learn about the structure of stories, identifying the beginning, middle, and end, before exploring and creating an alternative ending for *Little Red Riding Hood*.
- b. To explore and use descriptive verbs to portray a wolf character, before examining different versions of the story *Little Red Riding Hood*, and to build a character profile of either a good Mr. Wolf or a bad Mr. Wolf.
- c. To become proficient in drawing by developing and applying sketching techniques such as hatching, cross-hatching, shading, and blending in order to create a detailed sketch of a wolf.

2. Creative Outcome:

To unleash creativity by generating ideas to become authors and illustrators, crafting their own unique version of *Little Red Riding Hood* with an alternative ending and original wolf illustrations.

Embark on an exciting adventure where storytelling and art collide! In this immersive unit, children become both authors and illustrators, crafting their own versions of *Little Red Riding Hood*. The journey begins with a mysterious discovery of story props and wolf evidence scattered through the woods, sparking curiosity and creativity. Fully engaged and captivated, the children immerse themselves in exploring different versions of the classic tale, diving into questions like: is the wolf truly good or bad? Through dramatic activities like conscience alley, they make final decisions and create alternative story endings, showcasing original thinking and creativity. Meanwhile, in Art, they master sketching techniques, studying images, videos, and the works of renowned artists to produce detailed wolf illustrations. Their English and Art skills flourish as they become fully immersed, with their writing and sketching reaching incredible levels. The magic continues in PE, where children choreograph a wolf pack dance. The unit culminates in a thrilling "Festival of Wolves," celebrating their outstanding learning journey and creative achievements!

**STEPS FOR SUCCESS:**

1. Provide opportunities for children to develop their thinking outside the box.
2. Ensure children have spent enough time in the 'explore' stage to build in depth knowledge, which will help them develop more original ideas.
3. Encourage children to talk within groups to allow opportunities for them to develop their ideas and vocabulary.



FULL UNIT DESCRIPTION

What Big Eyes You Have

Introduction

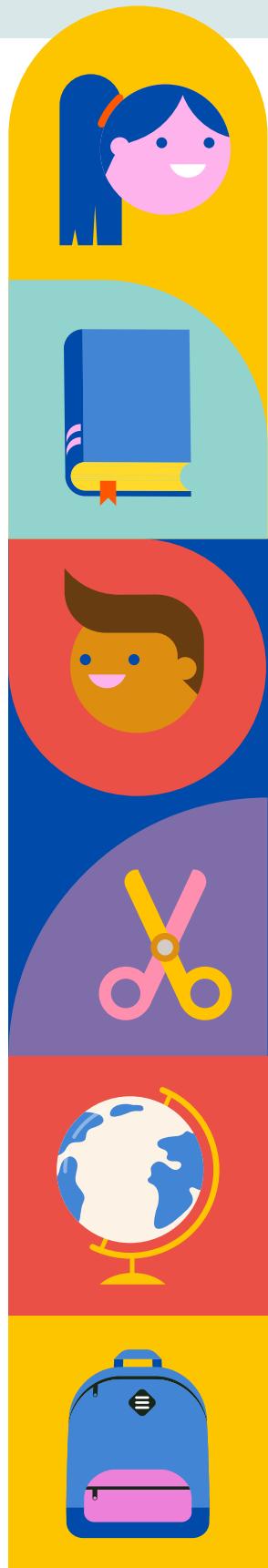
This immersive 5 week unit of work, titled *What Big Eyes You Have*, integrates three focus curriculum areas: English, Art, and PE. The learning intentions for English were to understand story structure, explore the use of verbs, and plan and create alternative endings for *Little Red Riding Hood*, with the intriguing task of deciding whether Mr. Wolf was a good or bad character.

In Art, the focus was on developing foundational drawing skills, with children using different grades of pencils to practice hatching, cross-hatching, shading, and blending, culminating in their own detailed wolf sketches. PE brought collaboration and creativity to the forefront as children worked together to choreograph a wolf

pack dance. Throughout, children built a deeper understanding of how wolves act and behave in real life, using verbs to role-play and bring the wolf to life in the classroom.

This year's unit was transformed by embracing the creative process of explore, ideate, and evaluate. Unlike previous years where story outcomes were group-driven and predetermined, this year every child crafted their own unique story ending, taking full ownership of their narrative.

By trusting the creative process, we as teachers let go of control, confident that the children had the knowledge, skills, and creativity to excel. The results were extraordinary—each child flourished both academically and creatively, surpassing expectations in every way!



Explore Stage

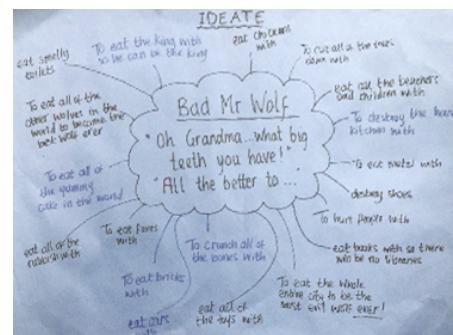
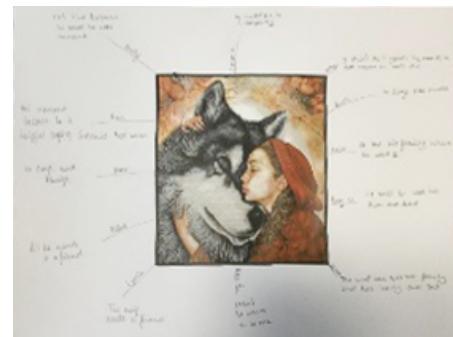
In the explore stage of the unit, the children dived deep into the character of the wolf, asking probing questions and uncovering layers of complexity. Through research on real wolves and reading and comparing different versions of Little Red Riding Hood, they built contrasting pictures of the wolf's character. Discussions, debates, drama, and role play brought the wolf to life, sparking curiosity and critical thinking. Using techniques like hot seating, freeze frames, and conscience alley, the children interrogated Mr. Wolf, posing questions such as why he ate Granny, why he broke into her house, and whether he was truly guilty. Mr. Wolf's clever, heartfelt, and sometimes suspicious responses left the children wondering if he was misunderstood or simply deceiving them. "Don't you eat chicken or

Ideate Stage

The ideate stage was where the creative sparks and magic truly ignited. Having decided whether their wolf was good or bad, the children divided into teams to collaborate and fuse ideas together. Initially working independently, they brainstormed as many possible alternative endings to Little Red Riding Hood as they could, then came together to share and refine their ideas. Using bubble maps to organize their thoughts, they gradually crafted unique, imaginative story endings. Throughout, we frequently referred to the creative process and metacognitive tools, reminding the children how to think like creative problem-solvers. Their transformation into authors was remarkable, with their English

bacon? Does that make you bad?" he asked rhetorically, before running away in tears, leaving the children torn between sympathy and doubt. This thought-provoking exploration inspired them to craft exciting missing or wanted posters, using vivid verbs and adjectives to reflect their conclusions about his character.

Simultaneously, the children were immersed in artistic exploration. They created zig-zag sketchbooks to experiment with different grades of pencils, practicing techniques like hatching, cross-hatching, shading, and blending. Progressing in their sketching skills, they observed and studied images and sketches of wolves, focusing on individual features as they worked toward mastering the fundamentals of drawing. By the end of this stage, both their creative writing and artistic abilities were flourishing, setting the stage for their next steps.



Evaluate Stage

The evaluate stage brought the project full circle, allowing the children to reflect on their creative journey and finalise their masterpieces. They began by evaluating their wolf sketches, thoughtfully selecting the one that would feature on the front cover of their books. With precision and care, they wrote up their stories in neat, making edits to add additional information or remove any parts they felt no longer fitted. Slowly and deliberately, they evaluated and polished their work until their books were complete and ready for the Festival of Wolves outcome.

Challenges

The only challenge with this project, which is easily overcome, is ensuring enough time is allocated to each stage of the creative process. At times, my planning suggested it was time to move onto the ideate stage and start crafting the children's stories, but in reality, the children needed more time to explore. They still had questions to ask, more to learn about wolves, and additional English fundamentals to grasp before they could confidently

As part of the reflection process, the children revisited the creative process and metacognitive tools, using them to assess their own creativity and articulate their imaginative journeys. They shared stories of collaboration at the start of the project, recounting how they fused ideas to create unique story endings. They explained how their curiosity helped them explore the wolf's character and real-world behaviour, and how persistence and discipline enabled them to master both writing and sketching. By the end, each child had become both an author and an illustrator, bringing their unique visions to life in a way that celebrated their growth, creativity, and hard work.

Such imaginative endings would not have been possible without allowing the children to fully engage in the creative process.



Impact on learning

The impact of this creative project on the children's learning was truly incredible. Not only did they master fundamental English skills such as using verbs and adjectives to describe characters, understanding story structure, and honing their language and sentence composition, but they were also able to showcase this learning in creative ways, taking full leadership and ownership of their work. By allowing them the freedom to shape their own stories, the children demonstrated abilities and creative potential that I wouldn't have seen if I had simply told them what

to write. This same approach applied to their artwork—if I had given them a wolf template, their creativity would have been limited. But by teaching them the essential skills in the explore stage, they took ownership of their learning and creativity, showing me their full capabilities.

This led to much more meaningful learning, where the children were in control of their own progress. The final results were novel and unique—no two wolf sketches were the same, and the story endings were incredibly creative. One child wrote about Mr. Wolf using sharp teeth to chop down wood and build Little Red Riding Hood a new house,

while another created a plot twist where Mr. Wolf, pretending to visit Granny to ask for a lift to the dentist, turned out to be a cunning wolf who ate the dentist during a check-up! Such imaginative endings would not have been possible without allowing the children to fully engage in the creative process. Our SEND children particularly flourished in this environment. Rather than being restricted by cloze procedures or pre-determined stem sentences, they had the freedom to shape their own stories. Their creativity shone through, and it was heart-warming to see them smile with pride as they published their own unique stories.

Supporting evidence of impact

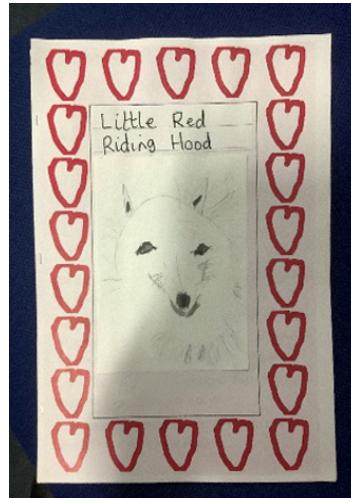
The happiness and pride of the children were evident throughout this entire project, and it didn't go unnoticed by anyone in the classroom or the wider school. You could walk into the room at any point during the project and feel a tangible buzz of learning.

Children were persistent, working through challenges, showcasing their imaginations, and truly thriving in the process. Their enthusiasm was contagious, and by the end of the project, they were all incredibly proud of their work, particularly their published books.

One child shared that she never thought she'd be able to sketch a wolf, but now believed her wolf sketch was better than some of the professional artists she admired—and I must admit, I agreed!

The level of engagement was remarkable, and the knowledge the children gained was far deeper and more interconnected than ever before.

They had truly owned their learning journey, and their accomplishments spoke volumes about their creativity, perseverance, and the transformative power of giving children the freedom to lead their own learning.



FINAL REFLECTIONS:

Reflecting on this project, I can confidently say that using the creative process and Creativity Navigator allowed the children to truly master fundamental knowledge while also fostering their creativity. The structured exploration ensured they understood essential concepts,

such as story structure and artistic techniques, while the ideate stage empowered them to craft unique and novel story endings and create incredible artwork. This culminated in a celebration of their hard work and imagination, as everything came together in the form of their own new, original stories.

Why would you not teach in a way like this? The traditional model where teachers hold all the knowledge and simply impart it is no longer effective. That approach

belongs to the past. Teaching for creativity ensures children not only gain the foundational knowledge they need but also have the freedom to explore and build their ideas. By allowing them to take full ownership of their learning, we give them the opportunity to think creatively, develop novel ideas, and fully engage with the learning process. This approach not only deepens their understanding but also nurtures their confidence and independence as learners.

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