Teaching for Creativity
Pantry for skill development

Everyday creativity ~ Creativity every day

Questioning
Persevering
Self-disciplined
Collaborative
Compassionate
Independent

Imaginative
Curious
Risk-taking
Playful
Responsive
Courageous
Articulate

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Introduction

Everyday creativity - Creativity every day

In September 2021, St Marylebone was delighted to become one of the eight Creativity Collaboratives in England researching teaching for creativity, one of the key recommendations of the Durham Commission. St Marylebone leads the London Creativity Collaborative, working with 13 cross-phase schools in 10 different London Boroughs, a group of partners from the creative industries and lead project evaluators at Durham University.

The St Marylebone Creativity Collaborative is founded on two life-giving forces:

- **Nurturing creativity can and should be part of everyday teaching and learning**
- **Collaboration between teachers around a common purpose drives change and improvement**

Over the last three years, we have deployed our Specialist Leaders in Creativity into our 13 partner schools to work with teachers and leaders on **what teaching for creativity really means in practice in their setting**. We've also benefited from the input of partners from the creative industries: the V&A, the National Theatre, Jones Knowles Ritchie and A New Direction. Really importantly, our model uses **teacher research groups**, sometimes called **professional learning communities**, to bring about change and development. The **collaborative nature** of this work has:

- challenged preconceptions ("but I'm not creative")
- overcome barriers ("it's hard to foster creativity when there's an exam spec to follow")
- changed attitudes ("this is worth making time for")
- empowered and enabled ("I didn't think I could but I can and we did")
- fostered the ability to evaluate ("we know it's working because … ")
- invested in the professional self-esteem of staff ("we are doing something really important")

In the first year of the pilot, the teacher research groups focussed on **establishing** the conditions, definitions and practices to research. In the second year, they went on to **developing** their practice, finding out what did and didn't work. This third year, we have been **embedding, expanding and evaluating** what really has an impact on teaching practice and on students' learning. In these three years, across our 13 schools, we have identified and developed **the essential conditions, resources and tools** which **nurture students' creative thinking**. It's as if we've **stocked up the pantry** with the **essential ingredients** and **equipment**. Now, we can't let it all just sit in the pantry unused, only coming out for fancy occasions. The idea is that Teaching for Creativity is **something we're learning to do daily** - it's our **daily bread if you like** - not only for the shiny showcase. We've invested, all of us, working hard over three years, in this **store cupboard** of creativity **ingredients and equipment**, so that **we can keep using it**, every day. That's what you will see in the coming pages.

Chef's tip: there is **no single recipe** for Teaching for Creativity. Great cooking comes from finding the right combination of ingredients, timing, temperature, equipment, experimentation and persistence in trying and trying again, learning the habits which promote success. In the same way, Teaching for Creativity is not formulaic. It's about applying **resources and experiences to your own context,** with a view to **cultivating habits** - signature pedagogies - that you can use daily. And most importantly, it's about doing this **collaboratively** with other professionals. **How** you use the rich store in the pantry will determine how effectively you **foster students' creativity**. In many ways, it's about **teachers practising exactly the creative thinking skills** - the courage, risk-taking, discipline, perseverance, for example - that we are trying to nurture in our students.

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EVALUATION OUTCOMES: Creativity lessons evaluated by students

Pupil Voice evaluation - 3 key points boiled down from our evaluation process:

- One lesson in each of the 13 schools (not art, dance, drama, dance)
- Pupils interviewed by a St Marylebone SLC (15> 40 mins long - about 6 hrs of recording in total)
- Recording transcribed (about c.50,000 words) checked for accuracy
- Each transcript analysed - 5 page report created
- 10 point summary created **here >>**
- 3 point summary created **here >>** and below:

1. **Activities need to be motivating**:

- ***Intrinsic motivation*** (making the activity itself inherently rewarding) can be achieved by:
  - Making an 'ordinary looking' task into a puzzle, quiz, or other kind of game
  - Basing the task on something the pupils enjoy *and have the capacity to do already* such as drawing, building a model or making up some writing
- ***Extrinsic motivation*** (linking the task to an external benefit) can be achieved by:
  - Merit points/house points etc
  - Linking the task to forthcoming assessments

NOTE: In terms of motivation, nearly all of the effective tasks reported by upper secondary school learners were directly linked – by the pupils – to examinations.

2. Activities need to be carefully constrained:

- By the task instructions e.g. create an animal that would survive in this environment
- By the resources e.g. you can only use the equipment in the tray, you must do all your working on the whiteboard.

NOTE: the most successful activities were presented by the teacher in a way that ensured they were building on existing skills, and with clear enough constraints to ensure that everyone was able to start immediately.

3. The learning environment needs to feel safe

- Where pupils reported creative thinking they often implied – and sometimes explicitly stated – **a high degree of trust in their teachers**
- A lack of fear around making mistakes or being judged by those around them was consistently reported as significant.
- This sense of security can operate at the level of a specific activity, an individual lesson, a class, or (perhaps) even a school.

EVALUATION OUTCOMES: Pupil interviews Autumn/Winter 2023/24 - 10 summary points by Kat Pugh based on Nick McIvor's report

10 point summary

1. Creativity is effectively fostered when grounded in existing knowledge, and an activity is introduced which requires students to make connections or solve problems grounded in this knowledge, which then generates more knowledge or more questions about the knowledge.

2. Creativity is **not** effectively fostered when the activity is fun but doesn't really connect to the knowledge or skills being developed.

3. Learning that fosters creativity might be fun but it might not be. Not all great learning or great creativity is fun. Learning being difficult is also ok, even if students don't realise this at the time.

4. Students can recognise how they or others are developing their creativity where they've been provided with language which helps express this.

5. Persistence and consistency in the *teaching* also fosters creativity; i.e. activities which foster creativity being ones that are done regularly, with discipline, over weeks or months or years. One-off "creative" lessons may have minimal impact on learning.

6. A safe, boundaried, trusting learning environment can foster creativity. Boundaries, structure and clear instructions do not limit creativity, rather, they help students know what they have agency over and feel safe to use this agency.

7. Creativity is fostered through activities which provide the right balance of structure and boundaries with uncertainty and openness. This allows for safe mistakes.

8. Where learning can be gamified, creativity is fostered. Gamifying can take a lot of planning and organising. Any good game needs both structure and uncertainty.

9. Involving students in situations or problems to solve where there is apparently very little at stake fosters creativity; **again this is about safety and trust in the teacher.**

10. Creativity is fostered when the learning starts where the students are: make sure the content, knowledge and skills are within the reach of the learners. For KS4 and KS5, this also means not moving too far from what is recognisably exam-relevant. Fostering creativity and making the learning exam-relevant are not mutually-exclusive.

EVALUATION OUTCOMES: Senior Leader evaluation - consensus session on 18.1.24. Here's a summary of the key findings:

'What lasting difference is Teaching for Creativity making to people's lives and what needs to be in place for impact to happen?' Full report here >>

Senior Leader evaluation - consensus session
Q: What impact is Teaching for Creativity having: **pupils**

- **Enjoyment of / enthusiasm for learning**
- **Improved resilience**
- Confidence in relation to personal growth
- Developing more ownership over learning
- Evidence of igniting imaginations
- Improved stamina for learning
- Increased awareness of value of creativity
- Increased engagement
- Increased focus and concentration
- Increased motivation
- Problem-solving skills
- Increased control and autonomy
- Willingness to try new things / take risks

Senior Leader evaluation - consensus session
Q: What impact is Teaching for Creativity having: **teachers**

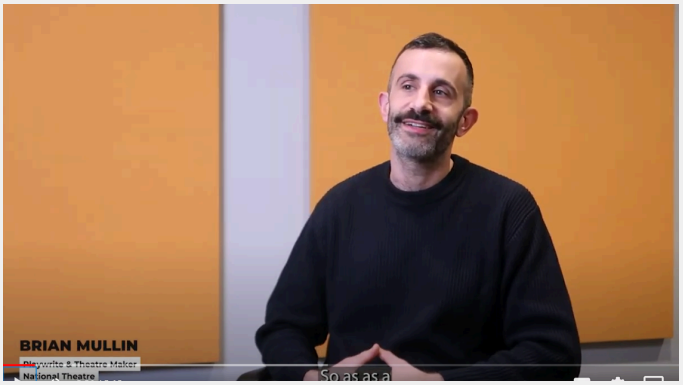
- **Willingness to try something new or different and take risks**
- **More collaborative**
- **Increased skills in teaching for creativity**
- Change in attitude towards teaching for creativity
- Increased confidence in teaching for creativity
- Staff enthusiasm / enjoyment / engagement

Senior Leader evaluation - consensus session
Q: What impact is Teaching for Creativity having: **the whole school**

- **Safe space to try new things/having confidence to try new things**
- **Being written into school development plans / school improvement plan**
- **Evidence of / Commitment to student voice / co-creation**
- Development of a language for creativity
- Improving teacher retention

EVALUATION OUTCOMES: 🎞 Film clips - evaluating the project

Headteacher at Kat Pugh - the value of teaching for creativity 🎞 >>



The National Theatre's freelance consultant Brian Mullin reflects on working on the project 🎞 >>

Pupils reflect on creativity in their lessons 🎞 >>

Pupils reflect on creativity in Year 9 🎞 >>

Reading Around Creativity

Essential

Durham Commission on Creativity and Education | Arts Council England link >>

Our refreshed vision for a creative education | Arts Council England link >>

Durham University Interim CC Project Report Nov 2022 link >>

Recommended

Improving Primary Science link >>

Johnstone, K. (1989) Impro*, Methuen Drama.* LiteracyShed link >>

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Kaufman, J. C., & Beghetto, R. A. (2013). In praise of Clark Kent: Creative Metacognition and the importance of teaching kids when (not) to be creative, *Roeper Review*, 35, 155–165.

Pringle, A. & Sowden, P.T. (2017) The Mode-Shifting Index (MSI): A new measure of the creative thinking skill of shifting between associative and analytic thinking, *Thinking Skills and Creativity,* 23, pp.17-28.

Wallas, G. (1926) *The Art of Thought*, London: Jonathan Cape.

Any KS and any subject: Image related to a theme in a problem-solving question.

OVERVIEW	
Author	Comal Porbudas
School	Central Foundation Girls' School >>
Resource title	Image related to a theme in a problem-solving question.
Brief description of resource	- Image given to a group of students. - Students come up with related possible questions linking various topics. - Discussion based on their findings and then students are given the original question to answer.
Which aspect of creativity can be developed?	Imagination, inquisitiveness and collaboration

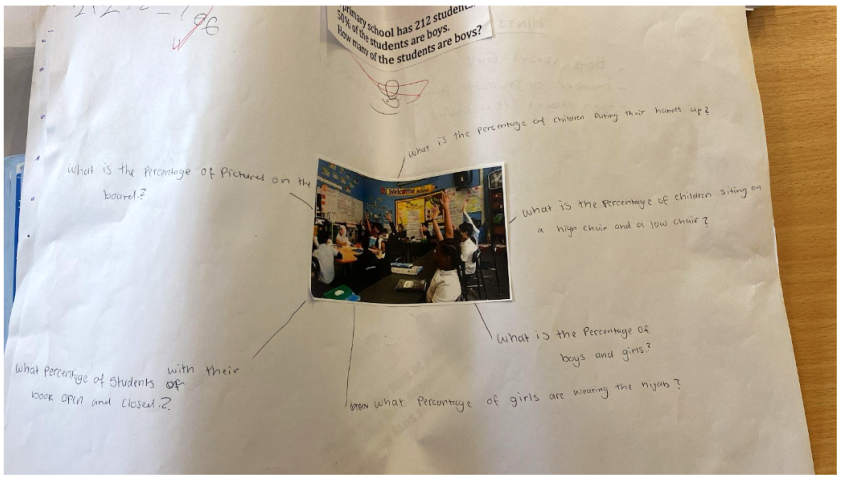
CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• CFGS is a voluntary-aided comprehensive school in East London. The school provides a high-quality education to girls from 11 to 19 years old (1500+). • Results at GCSE and A Level have been consistently in the top 20% and top 10% of schools nationally. • Classes are mixed-ability across the majority of subjects however in Maths there is some setting.	• Visual image on A3 paper for students to work on. • Each student has a different colour pen to encourage participation and target passive learners. • PowerPoint
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• Students work in groups of three or four. • PowerPoint and paper resources for the lesson	- All key stages (Can be adapted for various classes.)

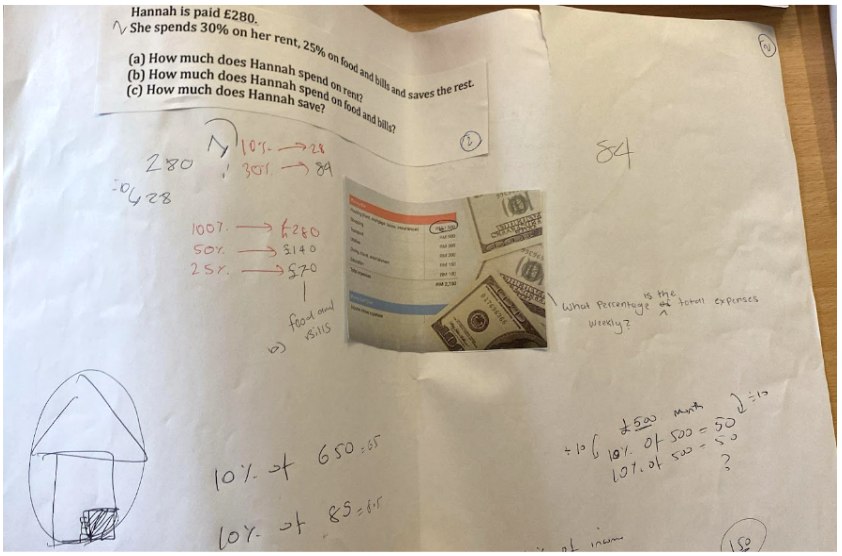
CORE ACTIVITY	
1. What is the activity?	- DO NOW is skills based and linked to topics taught, e.g. percentages of amounts. (approximately 10 minutes) - Main activity – A3 sheets with a visual image given to each group. Hints to help scaffold the activity are written at the back of the sheet. Pupils in each group have a different colour pen to monitor passive learners. Pupils come up with mathematical questions relating to the images (10 minutes).
	- A whole class discussion to take place about how their questions demonstrate the links between different topics in maths. They can see the bigger picture and relate to mathematical concepts. The teacher encourages students to debate their questions in relation to the topic. Teacher uses prompts to encourage students to come up with higher order questions. (10-15 minutes depending on the topic)

	- The actual problem-solving question is presented to pupils. They work through the problem with their peers (5 minutes). - Self-assess using GCSE style mark scheme provided by teacher. (5 minutes) - A similar problem-solving question is given to each pupil to try independently to assess if they can extract key information from the question and solve the problem. (10 minutes) Plenary – Another image is shown on screen for all students to come up with an exam question (5minutes).
2. What is the pedagogy / teaching for creativity strategy?	This activity encourages students to: - Make real life application of mathematical concepts - Make connections between topics - Problem solving - Curiosity - Thinking outside the box - Cross-curricular association between topics - Not see maths as just classroom based
3. How does this activity develop students' creativity / creative thinking?	Students of all abilities can think, and discussions allow students to extend their thought process. The students can re-draft and reconsider their questions after discussions in their groups and as a whole class. Students can share ideas and develop analytical skills. By the end of the lesson pupils can look at a given problem solving question and extract key information by making sense of the context.
4. Any considerations for implementing this in practice?	- Suitable for a range of subjects - Targets passive learners by giving different coloured pens - Movie clips and dialogues relating to the context can be used - Students can bring their own pictures which we analyse in class
5. Learning outcomes	- Encourage problem solving - Reflection - Curiosity - Verbal and written communication
6. Questions you could ask your students	- Does anyone agree/disagree? - How can we improve/extend this question? - What other topics/subjects can we link this to? - Why/how did you come up with this question based on the image?

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
- Prompts - Hints at the back of the sheet - Key words - HA – Questioning to extend their answers.	- What Went Well and Even Better If.

What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	How can this be linked into wider-school / wider education initiatives?
- Cross curricular connections, e.g. Maths is applicable across Science, Geography, etc. - Being able to problem solve in various situations. - Encouraging independence and working as a team. - Being able to verbally communicate their thought process accurately as well as writing it down.	- All subjects and key stages can embed this activity.
Links to further reading / research	**If your resource has accompanying powerpoints, handouts, films, classroom templates, other media please list them here including links**
	Images from the work >>





Any KS or subject: Students asking and answering questions

OVERVIEW	
Author	Alyson Aiken-Membere HoF Art, Design & Technology
School	Central Foundation Girls' School >>
Resource title	Students asking and answering questions
Brief description of resource	In this resource we will explain strategies that can be used in the classroom to develop students' creativity, curiosity and critical thinking through asking and answering questions in response to a stimulus.
Which aspect of creativity can be developed?	Curiosity and critical thinking

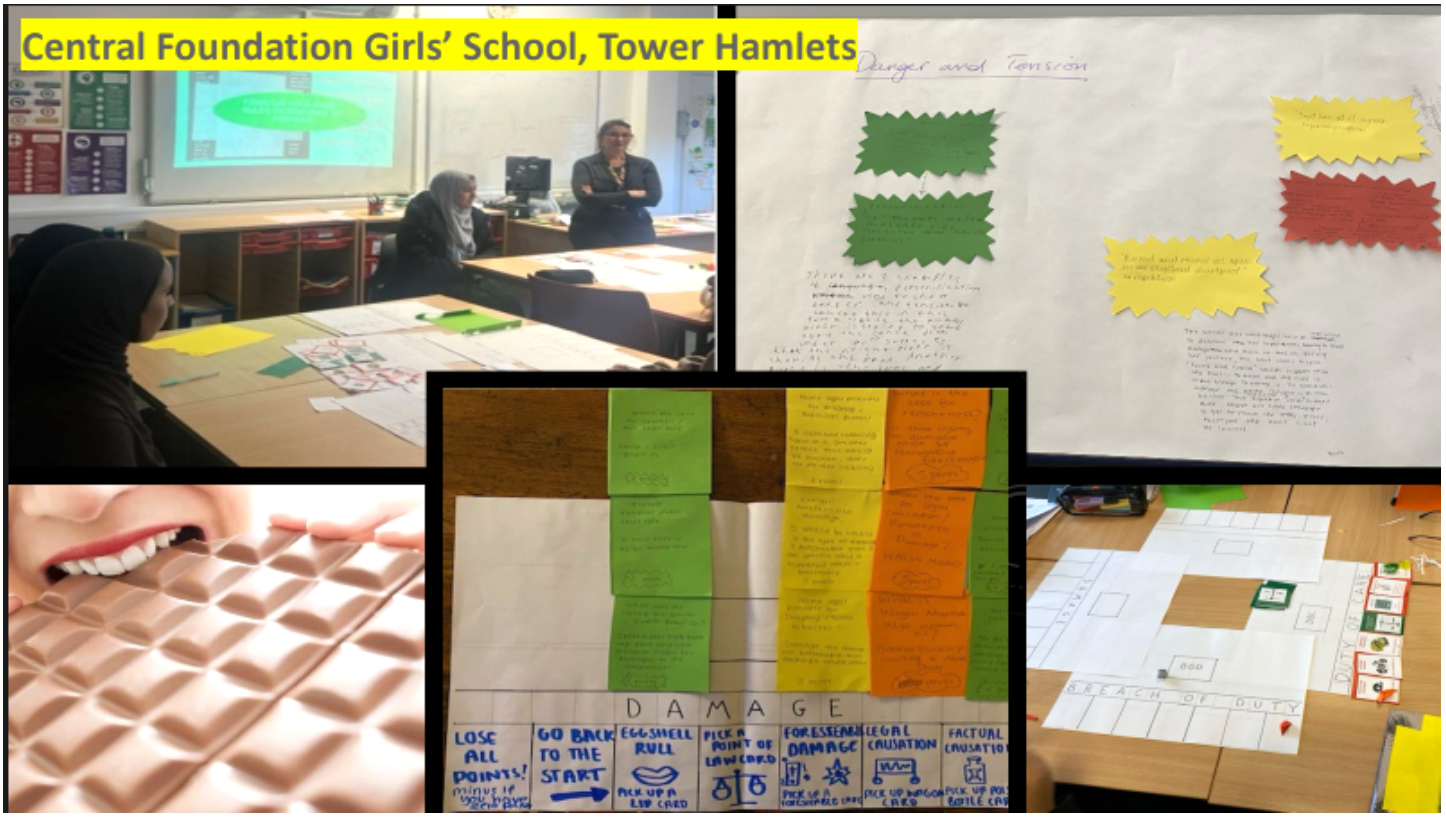
CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• CFGS is a voluntary-aided comprehensive school in East London. The school provides a high-quality education to girls from 11 to 19 years old (1500+). • Results at GCSE and A Level have been consistently in the top 20% and top 10% of schools nationally. • Classes are mixed-ability across the majority of subjects.	• Visual or text-based stimulus e.g. image, quote. • Writing paper / work books, pens, highlighters. • Learning and teaching resources e.g. PP to facilitate the lesson.
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• Students can work in pairs; this can be as part of their normal seating plan or be grouped as per teachers' choice. • Teacher will need PP / resources to lead discussion.	• This activity has been tried and tested across K33-5. • It can easily be adapted and scaffolded for students from across the ability ranges.

CORE ACTIVITY	
1. What is the activity?	• Students will review an image or piece of text (e.g. quote) and work individually to write a list of questions about it. This could be set as a do-now task (approx 3 minutes). • For example; imagine you met the artist, author, scientist etc., what questions would you ask them? • To support scaffolding, it may be helpful for the teacher to model an example question, e.g what do we know about the time and place of the quote?
	• Students then rank their questions in order of importance; this can be an individual or paired activity (approx 3 minutes). • Teacher to circulate the classroom to support and challenge individuals and groups. • On completion of the ranking activity; teacher facilitates class discussion in

	which students share the questions developed. (These could then be additionally ranked in order of importance by the whole class.)
	• Questions can then be answered by the class, for example (3 minutes per question):
	  o Teacher gives students thinking time to consider the response and then targets questions to share ideas through class discussion.
	  o Students write developed answers to the questions individually or in pairs.
	  o Students swap questions with another group and answer these questions.
	Further ideas can be drawn out by the teacher continuing to lead class discussion and bounce ideas to students e.g. encouraging others to give ideas and justify opinions.

2. What is the pedagogy / teaching for creativity strategy?	• Inquisitive: This activity encourages students to consider a range of ideas in both asking and answering questions leading to curiosity, problem solving and analytical thinking. • In many lessons' teachers share information and ask students about it to assess their knowledge; this activity differs in that the students are leading the questioning.
3. How does this activity develop students' creativity / creative thinking?	• Students have to use thinking skills when developing questions to ask / information they want to find out based on the stimulus. • Students may not know the answers to the questions and so have to be creative with their responses and problem solve when considering the most suitable answers. • Students of all abilities should be successful in this activity; teachers should support their students as needed.
4. Any considerations for implementing this in practice?	• This activity is suitable for a range of subjects; for example, it was tried and tested in Art and Design and supported students to develop artist analysis. • A video, piece of music, interview etc. could be used instead of a visual or text-based stimulus. • A proforma can be used for students to write on; this could be a simple sheet with 2 x columns (1 x questions, 1 x answers) and multiple rows. • When leading class discussions teachers can use their knowledge of students to scaffold / target questioning; this can support active participation.
5. Learning outcomes	• To develop curiosity, creativity and critical thinking by asking and answering questions. • To show effective communication skills when participating in class discussions and written activities.
6. Questions you could ask your students	• Explain / justify your ideas? • Does anyone agree / disagree? Why? • Ask an expert – put yourself in the shoes of the artist, author, scientist etc. to explain your ideas. • How does this link to your prior / future learning?

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
• Model questions / answers can be shared. • Higher ability students should be challenged to consider more complex ideas.	• Teachers can ask students about the skills they are learning and why this is important.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
• Students develop curiosity, creativity and critical thinking skills. • Students have to problem-solve and consider a range of viewpoints. • Opportunities for working both individually and in pairs / groups can develop interpersonal and communication skills.	• Activity can be easily adapted across key stages and subjects.



Any KS and any subject: Use of group white boards

OVERVIEW	
Authors	Rayne Campbell Assistant Head teacher, Adam Hacking Head of Science, Laida Quijano Head of Year
School	The Green School for Boys >>
Resource title	Use of group white boards to promote collaboration and creative thinking.
Brief description of resource	Using A1 white boards to promote collaboration and creative thinking in mixed attainment groups.
Which aspect of creativity can be developed?	Collaboration

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• 750 Students. Boys school. 20% SEND, 30% FSM.	• Large white boards (A1 size or bigger) 1 per group of 4 or 5 students • White board pens
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• Large whiteboards need to be distributed evenly around the classroom, with pens and cleaning materials provided	8-18 years old. Mixed attainment groups.

CORE ACTIVITY	
1. What is the activity?	Students collaborate to produce a piece of work, this can be used for extended writing, exam style questions, creative thinking around solutions to a problem, ideas for an artistic piece of work. Work can then be peer-assessed by a whole class as it is made visible to everyone. No specific time, it can be used as a 5 min activity as part of think, group, share or it could be used as a longer activity to reflect and refine on pieces of work.
2. What is the pedagogy / teaching for creativity strategy?	1. Pose a question to the class. 2. Give individual thinking time 3. Allocate students to groups- mixed attainment is best as it will support low prior attainers/ those from disadvantaged backgrounds, whilst strengthening skills of high prior attainers 4. Give specific outcomes that the group need to work towards 5. Teacher circulate and provides live feedback on board work 6. Peer assessment of board work - strengths and improvements identified 7. Opportunity to further improve in groups if necessary 8. Students then apply thinking/ problem solving to written work/ creation of independent piece to show outcomes

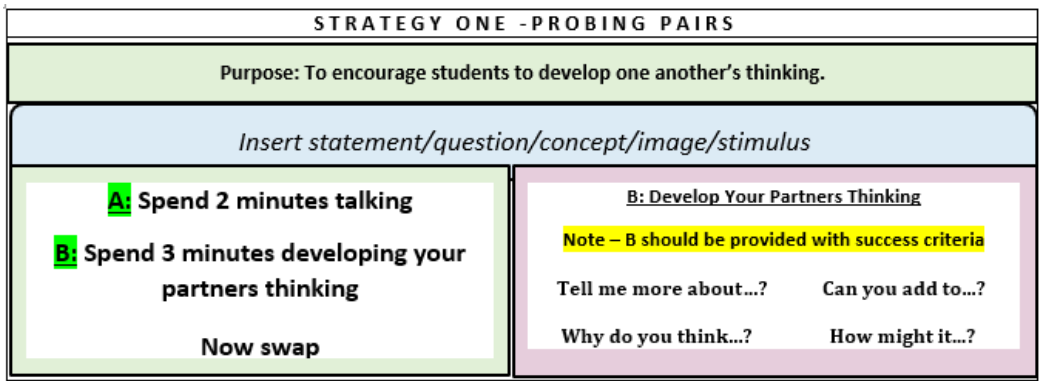
3. How does this activity develop students' creativity / creative thinking?	Creativity is developed through collaboration, sharing ideas for problem solving and listening to different peoples' perspectives on the same problem. Live feedback from peers and the class teacher can be acted on immediately.
4. Any considerations for implementing this in practice?	Give students a time limit for the collaboration task. Strategically plan groups so that they contain mixed abilities so that everyone can lift each other up. Group sizes too large will not promote collaboration. At the end of the task it is good to have an evaluation of 'what went well' and 'even better if'.
5. Learning outcomes	• To understand how to create a good quality piece of work • To build confidence presenting pieces of work and developing oracy.
6. Questions you could ask your students	• What was good about this work? • What could be improved in this work? • How does this work meet the requirements of the activity?

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
The whiteboards can be adjusted in height for students with physical needs. One student could be a scribe for students whose ability to write is weaker.	
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
Students will become more confident in sharing their ideas. Students will become better at giving thorough feedback and identifying changes which need to be made to improve a piece of work. Misconceptions can be quickly picked up on, especially if these are spotted on several whiteboards.	Whiteboards on classroom walls (instead of classroom displays) enable a culture of collaboration in creative thinking and problem solving. Whiteboards on classroom walls also give a simple way to immediately display the thinking that produces high quality work, developing metacognition and demystifying the process of learning.
Links to further reading / research	
Collaborative approaches >> Feedback >> Ethic of Excellence >>	

Any KS and any subject: Probing Pairs

OVERVIEW	
Author	Bryan Johnston, Assistant Principal
School	St. Dominic's Sixth Form College >>
Resource title	Probing Pairs
Brief description of resource	Probing Pairs is an activity which encourages students to develop each other's thinking.
Which aspect of creativity can be developed?	Collaboration, curiosity, imagination, discipline

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• Sixth Form College, approx. 20 students per class.	• PowerPoint slide describing the activity (refer to p2)
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• Students are placed into pairs.	All abilities – just change the challenge of the question being asked and the depth of development required by the probing stage.

CORE ACTIVITY	
1. What is the activity?	See below for diagrammatic explanation: Downloadable here 
2. What is the pedagogy / teaching for creativity strategy?	The activity fosters a learning environment where all students are engaged, contributing, and elaborating their thoughts on different topics. The activity helps students to gain a deeper understanding of the topics in question and challenges them to consider different viewpoints when discussing a range of stimuli. Having a partner provides emotional support, making them feel more confident in expressing and exploring creative ideas.

3. How does this activity develop students' creativity / creative thinking?	This activity encourages creative thinking by allowing students to explore different scenarios and perspectives in a dynamic and interactive way. This activity helps foster better communication skills and take risks, leading to more creative thinking beyond their original thought.
4. Any considerations for implementing this in practice?	Include questions/statements that students can use for probing, rather than just sentence starters. Once students have developed this higher-level skill, you can remove the scaffold and let them probe in their own ways. You can consider including success criteria to measure the impact of the pair talk. Increase/reduce timings given for each speaker/prober depending on topic of discussion. You could give the student who will be probing another resource to ensure they are developing their partner's thinking at a deeper level
5. Learning outcomes	- Increased confidence with student oracy - Developed responses to different subject matter - Increased motivation and engagement in class
6. Questions you could ask your students	● Is human behaviour governed by nature or nurture? ● All individuals with a mental health disorder should be given drug treatment.

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
Extra scaffold with probing questions provided Allow student to use handouts/textbook Reduce / increase time the student has to talk uninterrupted for or the time the student has to probe.	Get feedback from students on how they feel about the task and allow students to choose the topic area of discussion or their viewpoint before commencing the task. Additionally, allow students to choose whether they start or probe first.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
Increased oracy skills, where students can articulate their thoughts Improved listening skills Improved student responses to exam material as they write in greater detail and consider alternative arguments they might have missed.	Could be used as starter activity / retrieval practice tailored to any subject, any content and any student group.

Any KS and any subject: Problem Solving in Trios

OVERVIEW	
Author	Craig McDonagh, Assistant Principal
School	St. Dominic's Sixth Form College >>
Resource title	Problem solving in trios - collaboration and oracy.
Brief description of resource	This resource is designed to have students play particular roles – the teacher, the student and the listener/note taker. The primary objective of the task is to get students to discuss complex ideas and challenge one another through probing questions. The teacher has the mark scheme (success criteria) the student tries to answer the question verbally to the teacher and the listener/note taker records how the student answers the question – ready for wider sharing with the class.
Which aspect of creativity can be developed?	Collaboration, curiosity, imagination, discipline

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• Sixth Form College, approx. 20 students per class.	• Sheet 1 : Question • Sheet 2: Question and Answer - example here • PowerPoint slide to explain the activity: only required the first few times.
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• Class moves into groups of 3.	All abilities – just change the challenge of the question being asked. Designed for Year 7 up.

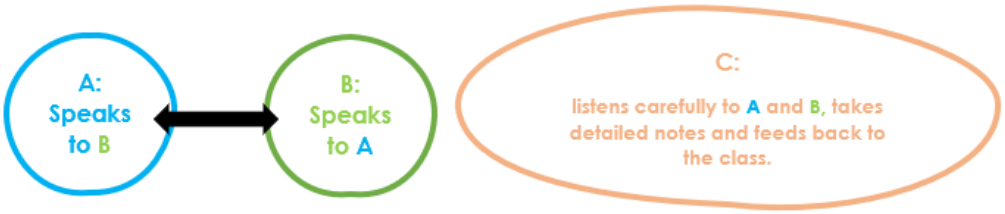
CORE ACTIVITY	
1. What is the activity?	Using trios to investigate problem solving - using collaboration and taking on roles. See below for diagrammatic explanation and example question. Images are downloadable here >>

STRATEGY THREE - TRIOS

Group students into threes.

Set a prediction or thesis statement as the topic of discussion.

Example Statement: Why does the USA have an increasing tension toward migrants?



Timing

Timing	A	B	C
prep time.	Read the **question**	Read the **question**	Read the **mark scheme**
2 minutes	**Verbally describe** to B how they would solve this question	**Listen** and **answer the question** based on A's description.	**Listen** (without interrupting).
2 minutes	Develop / correct method with help from B	**Listen** and **answer the question** based on the conversation between A and C	**Ask probing questions** to develop A's understanding.
1 minute	**All 3 discuss solution to check for understanding**		

2. What is the pedagogy / teaching for creativity strategy?	This activity has students playing the role of teacher, student and note taker. It also forces students to be creative in their asking of 'probing questions'. This activity also has a heavy focus on oracy skills development.
3. How does this activity develop students' creativity / creative thinking?	They are required to create solutions to questions verbally and to ask challenging questions to bridge knowledge gaps without giving away the solutions too easily. An additional activity is to get students to debate who will play which role and why – students are required to debate and agree on roles based on the most convincing arguments made.
4. Any considerations for implementing this in practice?	Make sure you change around who plays which roles each time. Students who lack confidence or are anxious to share their views in case they are wrong can start as the notetaker as they are only relaying information from others and not from their own thinking – so they can't be wrong!
5. Learning outcomes	• Success criteria provided in the question. • Oracy skills development. • Active listening skills development
6. Questions you could ask your students	• Why have you asked that question? • How can you provide a hint that is just enough to help them get closer to the answer without helping too much? • Try to ask a question that 'opens the floodgates' of their partner's knowledge and understanding.

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
Adapt the challenge of the question posed. Provide varying levels of success criteria to the 'teacher' role. Put the teacher / LSA into a group of three.	Choice of role at the start of the activity Choice of questions asked. Lots of discussion throughout the task.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
Improve confidence in discussing ideas with peers. Increased academic progress. Improve peer group dynamics and better engagement.	Wider oracy and active listening strategy.

Any KS and any subject: Learning objectives to learning questions

OVERVIEW	
Author	Breanne Savaria, English Teacher, Head of Year 10
School	SMSJ >>
Resource title	Learning objectives to learning questions
Brief description of resource	Instead of lessons having Learning Objectives and/ or Learning Outcomes, they have Lesson Questions
Which aspect of creativity can be developed?	Curiosity and inquisitiveness

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• SMSJ is a secondary school in London with all through campuses from nursery through to Sixth Form. It is a Church of England School.	• Whether the teacher uses a power point or a board, it is about ensuring the lesson begins with a question rather than an objective.
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• Whichever classroom seating plan works best for the teacher. • Have the question on the board ready for when students come in. • Ensure students write the question down as their title. • Let them generate their own questions from the title.	All ages and ability

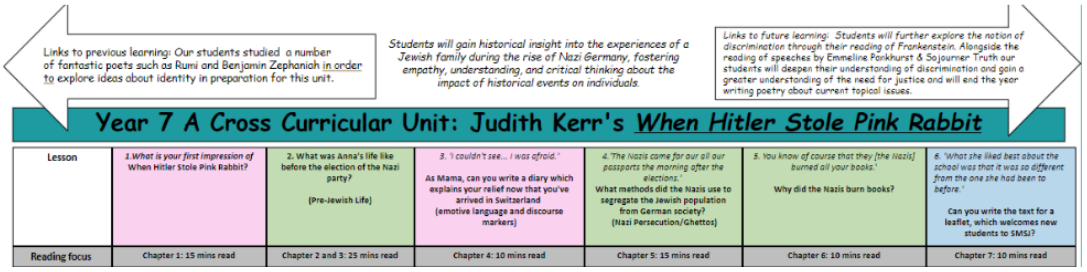
CORE ACTIVITY	
1. What is the activity?	Rather than an activity, this is changing the learning objectives that students write down to a learning question. These questions are put together by the staff in the department . By working together, teachers can create a powerful set of learning questions that spark critical thinking, creativity, and a deeper understanding for all students.
2. What is the pedagogy / teaching for creativity strategy?	Inquisitive: This way of starting lessons encourages students to consider a range of ideas in both asking and answering questions leading to curiosity, problem solving and analytical thinking.
3. How does this activity develop students'	• Learning objectives clearly state what students should be able to know or do by the end of a lesson or unit. They are often phrased in a way that

creativity / creative thinking?	emphasises memorisation and achieving specific skills which therefore limits students' creativity. • Learning questions go beyond simply stating what needs to be learned. They aim to ignite curiosity and encourage students to think critically and creatively about a topic. They can be open-ended, inviting exploration and discussion. • Deeper engagement: Questions challenge students to think for themselves, analyse information, and come to their own conclusions. • Multiple perspectives: Questions encourage students to consider different viewpoints and possibilities. • Ownership of learning: When students are actively involved in asking and answering questions, they take ownership of their learning journey.
4. Any considerations for implementing this in practice?	• Focus on "Why" and "How": Move beyond "what" questions that test basic knowledge. Instead, ask questions that prompt students to consider the "why" and "how" behind concepts. • Example: Instead of "What are the causes of the French Revolution?", ask "Why did the French Revolution happen?" and "How did different social classes contribute?" • Embrace Open-Endedness: Don't be afraid of questions that don't have a single "correct" answer. Encourage students to explore different perspectives and come up with their own well-reasoned arguments. Example: "Imagine you're a citizen living in 18th century France. What social issues would concern you the most?" • Connect to Prior Knowledge: Bridge the gap between what students already know and the new information they will learn. Ask questions that activate prior knowledge and help them make connections. For example: "Think about a time you disagreed with a rule. How can this relate to the concept of civil disobedience?" • Spark Curiosity and Wonder: Go beyond the textbook and encourage students to think critically and creatively. Use questions that pique their curiosity and make them want to learn more. For example: "If you could invent a new solution to a global problem, what would it be?" • Be creative and think outside the box with your questions; these are the ones that shock students the most and make them want to discover what the answers could be in their lesson. In our school it was crucial for our department to come together to design the questions for each lesson. We would look at our concept maps (see attached) and go through each question together. Strategies for Collaborative Question Design: • Department Meetings: Dedicate time in department meetings to brainstorm and refine learning questions for upcoming units. • Peer Review: Have teachers review each other's proposed questions and offer suggestions for improvement. • Data Analysis: Analyse student performance based on the effectiveness of learning questions and adapt accordingly.
5. Learning outcomes	• Improved critical thinking skills • Enhanced curiosity and inquiry • Deeper connections between prior knowledge and new content

6. Questions you could ask your students	• Explain / justify your ideas? • Does anyone agree / disagree? Why? • Ask an expert – put yourself in the shoes of the artist, author, scientist etc. to explain your ideas. • How would you change the questions?At the end of the lesson: can you now answer the question in more detail?

FURTHER CONSIDERATIONS

How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
Break down complex questions into smaller, more manageable steps. Provide scaffolding and support to help them arrive at the answer.	The questions are not permanent and therefore based on how students respond to it as well as the questions they ask in return, the questions are then changed. Students will also find questions relevant to their lives.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
Developing effective learning questions requires teachers to think critically about the learning goals and design lessons that encourage deeper student engagement. Good learning questions spark curiosity, challenge students to think critically, and make learning more relevant. This can lead to a more positive and engaging learning experience.	Develop learning questions based on the school's overall learning goals and values. Example: SMSJ emphasises critical thinking in their HOPE value, therefore we create questions that encourage students to analyse information and form their own conclusions. Collaboration Across Departments: Work together to develop interdisciplinary learning questions. (We did this for an English unit in Year 7 with the text When Hitler Stole Pink Rabbit, our questions were based on English, History and PSCHEE.) Example: When studying the Civil War in History, collaborate with the English department to create questions that ask students to analyse primary sources from the era. Share best practices and resources for crafting high-quality learning questions with all staff .
Links to further reading / research	**If your resource has accompanying power points, handouts, films, classroom templates, other media please list them here including links**
VOICE 21 >> Voice 21 | Oracy | United Kingdom	Concept Maps >>



Any KS and any subject: Start to lessons using stimuli rooted in images.

OVERVIEW	
Author	Phin Adams
School	SMSJ >>
Resource title	Engaging start to lessons using stimuli and questions rooted in images.
Brief description of resource	In this resource, we delve into the topic of Psychology (but this can be picked up using any subject and this is reflected here), using engaging stimuli to kick off each lesson.
Which aspect of creativity can be developed?	Curiosity and inquisitiveness

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• SMSJ is a secondary school in London with all through campuses from nursery through to Sixth Form. It is a Church of England School.	• Power point with stimuli
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• Arrange seating to encourage student engagement (e.g. circle, small groups). • Display the stimuli (e.g. images, quotes, thought-provoking questions) prominently. • Ensure any necessary technology (e.g. ppt) is ready at the start of the lesson. • Create a positive and open atmosphere to foster discussion.	• This works well for KS3/4 and 5 • It may also work for other key stages too, but would need appropriate scaffolding.

CORE ACTIVITY	
1. What is the activity?	1. **Introduction and Settling In**: a. As students enter the classroom, display an intriguing image, video clip, quote, or thought-provoking question related to the day's topic on the projector or board. b. Greet students and encourage them to focus their attention on the stimulus.
	2. **Questioning and Discussion**: a. Pose open-ended questions related to the stimulus. For example: ■ "What do you notice about this image?" e.g. "What do you see in this image of the brain?" ■ "How does this quote connect to our previous lesson?" ■ "What thoughts or ideas does this question evoke?"

	b. Allow students to share their initial reactions and observations. c. Encourage active listening and respectful discussion. 3. **Exploration and Inquiry**: a. Provide additional context or background information related to the stimulus by collaborating in pairs or small groups to analyse the stimulus. 4. **Reflection and Connection**: a. Ask students to reflect individually or in pairs: ■ "How does this stimulus relate to our current unit of study?" ■ "What connections can you make to real-world situations?" Share insights and discuss as a class.
2. What is the pedagogy / teaching for creativity strategy?	• This activity follows a constructivist approach, encouraging students to actively engage with stimuli, build meaning, and connect prior knowledge to new concepts. • It has also been informed by Voice 21 in partnership with the school
3. How does this activity develop students' creativity / creative thinking?	• By starting with intriguing stimuli and open-ended questions, students practise creative thinking, curiosity, and critical analysis.
4. Any considerations for implementing this in practice?	• Be enthusiastic about the stimulus to set a positive tone. • Encourage diverse perspectives and avoid rushing through discussions. • Vary the types of stimuli (images, quotes, videos) to keep students engaged.
5. Learning outcomes	• Improved critical thinking skills. • Enhanced curiosity and inquiry. • Deeper connections between prior knowledge and new content.
6. Questions you could ask your students	• "What do you notice about the image/quote?" • "What details stand out to you?" • "How does this connect to our previous discussions?" • "What emotions or ideas does this stimulus evoke?" • "What might be the underlying message?" • "Can you make any predictions based on this?"

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
Allow students to choose from a set of stimuli based on their interests. Allow students to respond using different formats (written, visual, verbal). Consider multimedia presentations or artistic responses.	We have an AMBASSADOR network at our school and so this works particularly well in our setting. If this is not the case or setting is different, this can be done within the activity delivery: Allow students to choose from a set of stimuli. They can pick the one that resonates with them or sparks their curiosity.

	Discussion Roles: a. Encourage them to share why they made their selection. b. Assign different roles during the discussion (e.g. facilitator, sceptic, connector). c. Students can choose their preferred role or rotate roles throughout the unit. **Creative Responses**: d. Instead of traditional discussions, let students respond creatively: ■ Write a poem inspired by the stimulus. ■ Create visual art or a multimedia presentation. ■ Record a podcast discussing their insights.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
1. **Student Engagement and Curiosity**: a. Students become more actively engaged at the start of lessons. b. Their curiosity is piqued by intriguing stimuli, leading to deeper exploration. 2. **Critical Thinking and Discussion Skills**: a. They learn to express their thoughts, listen to others, and build on ideas. It's brilliant for CREATIVE ORACY. 3. **Teacher Facilitation and Connection**: a. Teachers facilitate meaningful discussions and observe students' thought processes. 4. **Whole School Community**: a. Fosters a positive classroom culture. b. It encourages collaboration, respect, and diverse perspectives.	1. **Cross-Curricular Integration**: a. Collaborate with teachers from other subjects to align stimuli with interdisciplinary themes. b. Explore connections between literature, history, science, and art through shared stimuli. 2. **Character Education**: a. Use stimuli related to character traits (e.g. resilience, empathy, integrity). b. Discuss how these traits apply across subjects and in real-life situations. 3. **Community Engagement**: a. Extend the stimuli beyond the classroom. b. Invite guest speakers, organise field trips, involve local organisations related to the topic.
Links to further reading / research	**If your resource has accompanying power points, handouts, films, classroom templates, other media please list them here including links**
VOICE 21 Voice 21 | Oracy | United Kingdom >>	

Any KS and subject: Back to Back Drawing

OVERVIEW	
Author	Zoë Calvert – Head of Languages, EAL and Community
School	Deptford Green School >>
Resource title	Back to Back Drawing
Brief description of resource	In this resource students practise describing a photo in pairs. One student can see the photo and describes it to another student, who then draws the photo. At the end, students compare the drawing and the photo.
Which aspect of creativity can be developed?	Collaboration, curiosity and persistence.

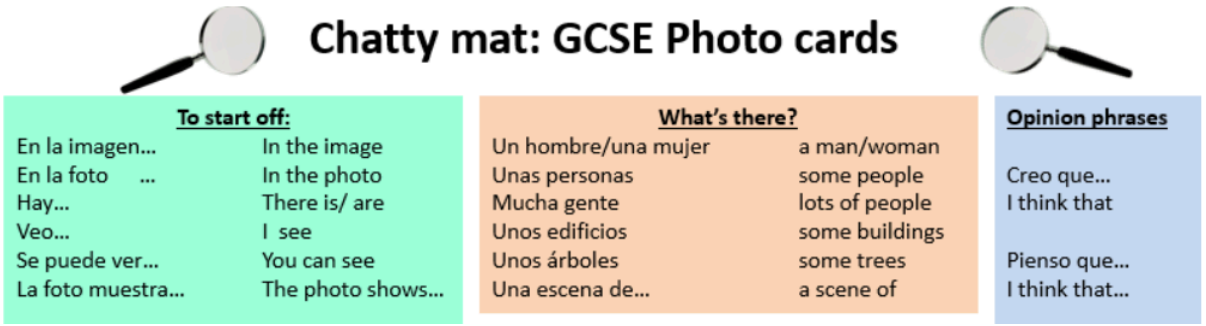
CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• Deptford Green is a diverse community school in SE London with high numbers of pupil premium and EAL students. The class is a mixed ability Y10 GCSE class of 33 students: 2 SEN, 5 pupil premium and 24 EAL.	• Mini whiteboards and pens OR paper and pens
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• A photo/picture/resource displayed on the interactive whiteboard • Students in pairs sitting back to back – one student facing the whiteboard, the other facing away.	Any age, any ability. This was designed for a mixed ability Y10 class.

CORE ACTIVITY	
1. What is the activity?	1 student sits facing a photo on the whiteboard, their partner sits back to back with them facing away from the whiteboard. The student facing the board describes the photo in Spanish in detail for their partner to draw. Then they swap over and then compare drawings. Students can also then vote as a class for the most accurate or funniest drawings. Duration can vary depending on if you want to focus on speed or accuracy of the drawings.
2. What is the pedagogy / teaching for creativity strategy?	Encouraging students to speak in Spanish in a low-stakes creative manner, leading them to take more risks in their learning and build resilience and confidence in their speaking. Developing their ability to describe a photo, which is a key exam skill, but in a low risk fun way.
3. How does this activity develop students'	Students need to think about how best to describe the photo for their partner to draw. They need to think about how their partner might think and how to use the language

creativity / creative thinking?	they know to describe everything – even if they don't know the exact word e.g. saying 'there is a man without hair' if they don't know the word for bald.
4. Any considerations for implementing this in practice?	Take a step back and let students be completely independent. Try not to intervene or make suggestions and just allow students to go with the flow, while still managing behaviour and time expectations. You could also change it from a picture to a text and students need to draw the narrative or draw what is being described.
5. Learning outcomes	• To describe a photo to a partner in Spanish (a key exam skill) • To support each other and show togetherness • To communicate with each other successfully in Spanish
6. Questions you could ask your students	• What did you find challenging? • What did you enjoy the most? • What would you change if you did this again?

FURTHER CONSIDERATIONS

How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
• Choose pairings for the students to support any social difficulties • Allow students to use a support sheet – we used a 'chatty mat' with key vocabulary and sentence starters	Students could choose who is drawing and who is describing first. Students could choose from 2 photos to describe. Students could choose the medium with which they draw e.g. whiteboard and pen, coloured pencils etc.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
Students were talking about their drawings after the lesson and continuing to discuss what was difficult and what was easy about the task. Students were proud of their drawings and were more motivated to practise this key exam skill of describing a photo in Spanish.	Can be used to foster cross-curricular links with art and photography. Students could do the same activity with pieces of artwork or famous photos, or to guess whose work they are drawing. Students could also do this as a free choice activity, where a partner describes an imaginary scene from their head and sees if it matches up.
Links to further reading / research *Provide links*	**If your resource has accompanying powerpoints, handouts, films, classroom templates, other media please list them here including links**
	Example resource of chatty mat >>



Chatty mat: GCSE Photo cards

To start off:	
En la imagen...	In the image
En la foto ...	In the photo
Hay...	There is/ are
Veo...	I see
Se puede ver...	You can see
La foto muestra...	The photo shows...

What's there?	
Un hombre/una mujer	a man/woman
Unas personas	some people
Mucha gente	lots of people
Unos edificios	some buildings
Unos árboles	some trees
Una escena de...	a scene of

Opinion phrases
Creo que...
I think that
Pienso que...
I think that...

Any KS: Cross-Curricular - Rainstick Creation

OVERVIEW	
Author	Kate Miller - Head of School Tim Smith - Art Teacher
School	St Marylebone CE Bridge School >>
Resource title	Exploring Creativity through Rainstick Creation: A Multidisciplinary Classroom Activity
Brief description of the resource	In this resource, we explore the creative process of rainstick making, share interdisciplinary learning experiences, and explain how to integrate art, music, and cultural exploration into the classroom.
Which aspect of creativity can be developed?	Collaboration and problem solving

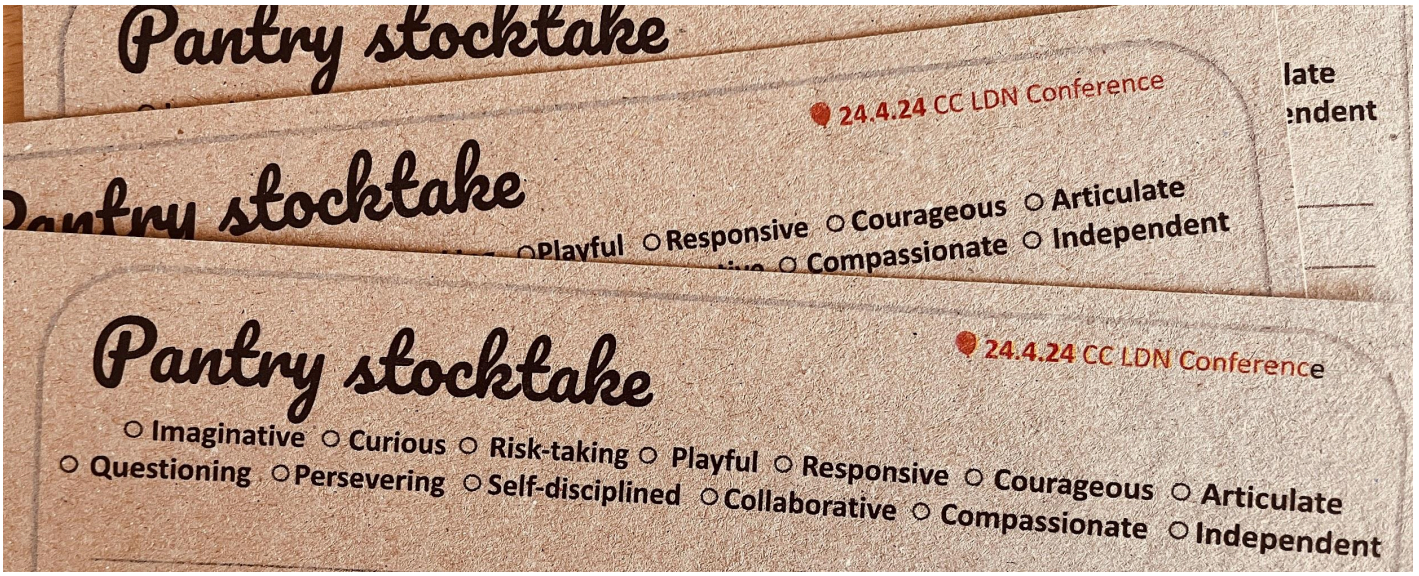
CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
St Marylebone CE Bridge School offers innovative education for pupils with an Education, Health and Care Plan (EHCP) for Speech, Language, and Communication needs. It prioritises personalised learning experiences in a supportive and inclusive environment, fostering growth and development for all students.	• Cardboard tubes • Dried pasta • Beads • Colouring pens • Tape • Paper • Scissors • Glue • Optional: Hot glue gun
How to set up the classroom/learning environment?	**What student age/ability is this designed for?**
• Clear workspace with organised materials station • Designated workstations with essential tools • Safety measures for handling materials • Collaborative spaces for group work • Flexible seating options • Background music for ambience	Designed for students of various ages and abilities, adaptable for primary through secondary levels and additional needs.

CORE ACTIVITY	
1. What is the activity?	Subject(s): This cross-curricular activity integrates art, music, and science. Duration: Completed within one or two lessons. Key Classroom Activity: **Introduction**: Briefly introduce rainsticks and their cultural significance. **Task Explanation**: Inform students of the task: creating rainsticks with the provided materials. **Material Exploration**: Allow students to experiment with materials to understand their properties. **Design and Construction**: Students construct rainsticks, emphasising creativity and experimentation.

	Reflection and Sharing: Facilitate a session for students to discuss their designs and challenges encountered. **Additional Considerations:** **Safety**: Ensure safety measures are followed. **Differentiation**: Provide support for diverse student needs. **Integration**: Connect the activity to various curriculum areas.
2. What is the pedagogy/teaching for creativity strategy?	This approach involves presenting students with open-ended tasks devoid of explicit instructions. In the specific instance of creating rainsticks, students are simply informed of the task and provided with a variety of materials such as dried pasta, cardboard tubes, tape, beads, colouring pens, and paper.
3. How does this activity develop students' creativity / creative thinking?	By omitting specific instructions, students are encouraged to think creatively and independently. They are prompted to explore possibilities, experiment with materials, and devise their own solutions. This process fosters creativity by allowing students to tap into their imagination, try out new ideas, and learn from their mistakes.
4. Any considerations for implementing this in practice?	Talk Less, Trust the Process: Resist the urge to provide step-by-step instructions. Allow students the freedom to explore and innovate. Embrace the Mess: Creativity often thrives in an environment of controlled chaos. Encourage students to embrace the messiness of the creative process.
5. Learning outcomes	• Critical Thinking: Students must evaluate various materials and methods to construct their rainsticks. • Problem-solving: They encounter challenges along the way and must devise solutions. • Teamwork: Collaboration is encouraged as students may share ideas and resources. • Turn-taking: In group settings, students practise patience and cooperation as they take turns in the creative process.
6. Questions you could ask your students	• What materials could you use to create the desired sound of rain? • How might you secure the materials together effectively? • What design elements could enhance the appearance of your rain stick? • How can you ensure your rainstick is both functional and aesthetically pleasing?

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
The task can be adapted to accommodate varying abilities by slightly structuring the activity. Assigning roles such as organiser, designer, and builder, (similar to Lego therapy), can provide students with clearer guidelines while still fostering creativity.	Allowing students to choose their materials, design elements, and problem-solving approaches gives them a sense of ownership over their creations. Encourage them to express ideas and preferences throughout the process.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**

Students: Enhanced creative thinking skills, increased confidence in problem-solving, and a deeper appreciation for the value of experimentation and resilience. **Teachers:** A greater appreciation for student-led learning approaches, improved facilitation skills, and a more dynamic classroom environment. **Whole School Community:** A culture of innovation and risk-taking permeates the school, fostering a spirit of exploration and collaboration.	This approach aligns with broader educational initiatives aimed at promoting 21st-century skills such as creativity, critical thinking, and collaboration. It complements project-based learning frameworks and encourages a shift towards student-centred pedagogy across the school curriculum.
Links to further reading/research	**If your resource has accompanying PowerPoints, handouts, films, classroom templates or other media please list them here including links**
"The Role of Creativity in Education >>" by Anna Craft - Explores the importance of creativity in educational settings. "Fostering Creativity in the Classroom >>" by Ronald A. Beghetto - Provides strategies for promoting creativity in teaching practices. "Open-Ended Art Experiences in Early Childhood Education >>" by Emily Ropars - Discusses the benefits of open-ended art activities for young learners. "The Science of Sound: Exploring the Physics Behind Rainsticks >>" - Offers insights into the science principles behind rainstick construction, suitable for older students.	



Any KS MFL: Student Led Creative Film Project

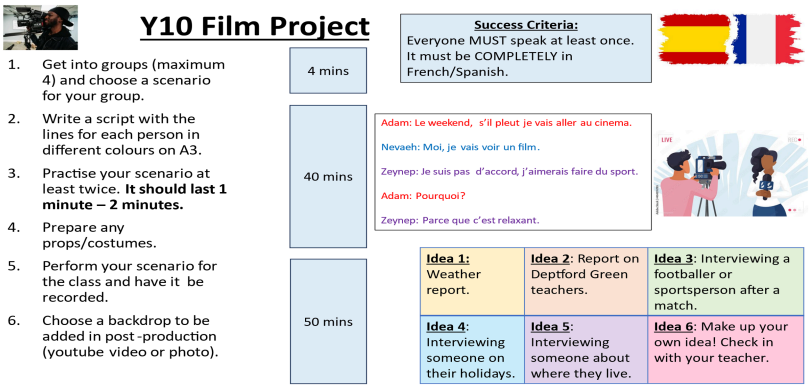
OVERVIEW	
Author	Zoë Calvert – Head of Languages, EAL and Community
School	Deptford Green School >>
Resource title	Student Led Creative Film Project
Brief description of resource	In this resource students choose a scenario, write a script and then perform a dialogue in groups. This scenario will be relevant to their prior learning.
Which aspect of creativity can be developed?	Creative, collaborative and show resilience and independence.

CONTEXT AND PREPARATION

What is the school/classroom context?	What equipment/materials are needed?
• Deptford Green is a diverse community school in SE London with high numbers of pupil premium and EAL students. • The class this was trialled with was a mixed ability Y10 GCSE class of 33 students: 2 SEN, 5 Pupil Premium and 24 EAL.	• Large pieces of paper/card • Coloured pens • A camera/phone to record videos • A green screen backdrop (desirable, not essential) • Any props/costumes (students used their own items/items from within the classroom)
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• 1st half of the lesson: students work in small groups • 2nd half of lesson: a stage area cleared at front, green screen backdrop behind, camera to record (1 student manning the camera) • An audience seating area set up behind the camera	Any age, any ability. This was designed for a mixed ability Y10 class.

CORE ACTIVITY

1. What is the activity?	French Y10 class. Students choose a scenario, write a script completely in French and then perform a dialogue in groups in front of the class and a camera.



2. What is the pedagogy / teaching for creativity strategy?	Encouraging students to speak in French in a low-stakes creative manner, leading them to take more risks in their learning and build resilience and confidence in their speaking.
3. How does this activity develop students' creativity / creative thinking?	Students are also encouraged to develop their creativity by working together to write a dialogue completely from scratch in French, but are given suggestions to provide some structure. Students are encouraged to think outside the box, use props and costumes, and to make their scenarios entertaining and unique. This encourages them to apply their classroom learning to a completely new situation.
4. Any considerations for implementing this in practice?	Take a step back and let students be completely independent. Try not to intervene or make suggestions and just allow students to go with the flow, while still managing behaviour and time expectations.
5. Learning outcomes	• To create a creative short film completely in French • To communicate with each other successfully in French • To support each other and show togetherness
6. Questions you could ask your students	• What did you find challenging? • What did you enjoy the most? • What would you change if you did this again?

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
• Choose groupings for the students to support any social difficulties • Allow students to take 'off-camera' roles e.g. filming • Change the success criteria as needed	Students already have complete free choice in this activity – they choose their own groupings, their own scenario, write their own dialogue, choose their own backdrop, costumes and props. Student voice could be further embedded via a post filming debrief interview.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
Students were talking about the project to their other teachers, parents and students and were excited to share what they had created. The films themselves can be shared whole school in assemblies etc. to show an example to younger students of what can be achieved higher up the school.	This can be used to foster cross-curricular links with film/media studies and drama. It promotes oracy and good communication between students. It also links to many of the Gatsby benchmarks and provides key skills and experience for students to discuss in post-16 education interviews.

KS2: Dragons' Den - Pupils present their collaborative creative ideas to a panel.

OVERVIEW	
Authors	Shelley Bleau, Mary Ann Cooper, Michaela Koss, Nicola Stevens
School	Bushey Primary Education Federation >>
Resource title	**Dragons' Den - Pupils present their collaborative creative ideas to a panel.**
Brief description of resource	In this resource we share our ideas of collaboration to help children learn crucial life skills of listening, sharing and working effectively together. In a lesson study group of 3 teachers, we watched, supported and shared ways in which we are helping our classes collaborate.
Which aspect of creativity can be developed?	Oracy, collaboration and listening skills.

CONTEXT AND PREPARATION

What is the school/classroom context?	What equipment/materials are needed?
• Primary school - Infant and Junior • Outside of London - Hertfordshire • Two form entry • Year 3 - class of 29 children • Year 5- class of 29 children • Year 2- class of 30 children	**Materials Needed:** • Whiteboard and markers • Chart paper and markers • Sticky notes • Craft supplies • Access to computers/tablets for research • Timer • Certificates of Participation • Score sheets for the Dragons
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• Hall or outside space clear • Clear tables for building activities	KS1 and KS2

CORE ACTIVITY

1. What is the activity?	**Objective:** By the end of this lesson, Year 5 children will understand the concept of a learning community through collaborative activities, creative thinking, and presentation skills. They will develop a product idea, brand it, and present it to a panel, while practising active listening and ensuring a safe environment for sharing ideas. **Lesson Duration:** 90 minutes **Lesson Outline:** • 1. Introduction to the Learning Community and Dragons' Den (10 minutes)Greet the children and briefly recap the previous lesson where they watched Dragons' Den presentations from the TV show.

- Discuss what made some presentations more successful than others (e.g., clear communication, strong branding, unique ideas).
- Core Principles and Group Agreement
- Outline the core principles: Expect ALL to listen as well as talk, make it safe for people to offer ideas.
- Explain the importance of these principles in creating a supportive learning community.
- Have each group discuss and agree on how they will ensure these principles are upheld in their group. Write these agreements down on large paper.

Group Activity: Developing a Product (5 minutes)

- Grouping and Instructions
- Divide the children into small groups of 4-5.
- Explain that each group will develop a product, create a logo, brand name, and marketing strategy. They will then present their idea to a panel of Dragons.

Brainstorming and Development (25 minutes)

- Groups brainstorm product ideas and choose one to develop.
- Create a logo and brand name.
- Develop a simple marketing strategy (Who is the target market? How will they advertise?).
- Encourage groups to divide tasks so everyone participates and to practise active listening and respect for all ideas.

Planning the Presentation (10 minutes)

- Groups plan their presentations, deciding who will speak and what each person will say.
- Practise the presentation, focusing on clear communication and enthusiasm.
- Provide visuals, if needed, to help groups organise their presentations.
- Use role-playing and practice sessions with prompts and cue cards to help children prepare (we reflected that a session added in before to do this might have been better)
- Assign a peer or adult helper to support children who may need extra assistance.

Final Touches (5 minutes)

- Time to finalise materials and rehearse presentations.

Dragons' Den Presentations (25 minutes)

- Each group presents their product to the panel of Dragons (Headteacher, teachers).
- Limit presentations to 3-4 minutes each.
- The panel takes notes and asks questions to each group.
- Feedback and Voting (5 minutes)
- The Dragons provide constructive feedback on each presentation, highlighting strengths and areas for improvement.
- The Dragons vote on their favourite project based on criteria such as creativity, feasibility, presentation skills, and teamwork.

Reflection and Conclusion (10 minutes)

- Group Reflection
- Have each group reflect on their experience. Discuss what they learned about collaboration, listening, and presenting.
- Share reflections with the class.

	- Certificates and Closing - Hand out certificates of participation to each child. - Recap the importance of collaboration and being part of a learning community. - Thank the children for their efforts and enthusiasm. **Assessment:** - Observe children during group work to assess their collaboration and participation. - Evaluate presentations for creativity, clarity, and teamwork. - Consider feedback from the Dragons as part of the assessment. **Extension:** - Have the children work on improving their product based on the feedback received and present again in a future lesson. - Plan a similar collaborative project with a different theme to reinforce the skills learned.
2. What is the pedagogy / teaching for creativity strategy?	This activity and approach is designed to develop a common vision, plan and strategy for incorporating creativity into the teaching and learning approaches within our school. Teachers planned this lesson together, watched each other teach, and met to review and critique the work of the children, plus the impact from their observations of learning, pupil interaction and outcomes. In supporting the children to develop collaborative practices, we are mirroring that work as their teachers to more fully embed and refine this practice as part of our school culture. Our strategy is to develop practitioners and children who are better enabled to work independently, as well as synergistically in teams with strong interpersonal and team-related skills, including effective management of team dynamics and challenges, making substantive decisions together, and learning from and contributing to the learning of others.
3. How does this activity develop students' creativity / creative thinking?	This activity allows children to develop their communication skills. Children are encouraged to think creatively when working together, ensuring they listen, show patience and discuss ideas together. Passive children are able to become active and take more ownership of their learning when collaborating with others.
4. Any considerations for implementing this in practice?	- Ensure teachers feel enabled to experiment with a wider range of strategies - Ensure teachers feel they are allowed to offer greater pupil agency - Ensure teachers feel confident in trialling creative approaches when leading an activity (that has been planned alongside others) - Allow children to have fun but remind them why they're doing these activities
5. Learning outcomes	**Developing Skills of Creativity, which through this activity focus, they can tangibly link to skills they will need in the working world:** - Children will apply creative thinking to develop a unique and feasible product concept that addresses a specific need or problem (in this lesson led by the children, but teachers could narrow this focus or make it more subject specific) - Children contribute original ideas during brainstorming, build on the ideas of others, and explore multiple possibilities before deciding on a final concept. - Children will use creative problem-solving skills to overcome challenges encountered during the development and presentation of their product.

	• Children will demonstrate creativity in both visual design (e.g., logo creation) and verbal presentation (e.g., marketing strategy and pitch). • Children will develop skills linked to teamwork - they will demonstrate the ability to work effectively as part of a team by contributing their ideas, listening to others, and sharing responsibilities. • Children will develop skills linked to communication - they will practise clear and effective communication, both in expressing their ideas and in providing constructive feedback to their peers. • Children will develop skills of negotiation - they will learn to manage and resolve conflicts within their groups by using strategies such as compromise, and consensus-building. • Children will develop skills of active listening - they will practise active listening skills, showing they value and consider the contributions of all group members.
6. Questions you could ask your students	**Reflecting on Collaboration** **1. Team Dynamics and Roles:** • What role did you play in your group? How did this role help the group achieve its goals? • How did you and your group decide on the different roles and tasks? **2. Communication:** • How did your group ensure that everyone's ideas were heard and considered? • Can you describe a moment when you had to listen carefully to a teammate's idea? What did you learn from it? **3. Conflict Resolution/Negotiation:** • Did your group encounter any disagreements or conflicts? How did you resolve them? • What strategies did you use to make sure everyone felt included? **Reflecting on Creativity** **4. Idea Generation:** • How did your group come up with ideas for your product, logo, and marketing strategy? • What was the most creative idea your group came up with, and how did you develop it? **5. Innovation and Problem-Solving:** • Did you encounter any challenges while developing your product? How did you overcome them? • What new or unique features did you include in your product to make it stand out? **6. Visual and Verbal Creativity:** • How did you ensure that your logo and branding were visually appealing? • What techniques did you use to make your presentation engaging and persuasive?

FURTHER CONSIDERATIONS

How can this activity be adapted for students' individual needs?	How can student voice and choice be embedded into this activity?
- Less instructions - Talking Frames - Assign a peer mentor/LSA	- Product choice (one group linked it to supporting children with hearing difficulties - screens and subtitles in school)

- Provide visuals - Provide a (more limited) selection of product choices	- Use of peer mentor/LSA - Use of AAC devices - Adult prompts/guidance in listening to collaborative discussions
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
-Teachers become confident in letting children lead the learning, ideas and initiatives -Children learn to listen and work together -Teachers more empowered to make collaboration type learning activities a more frequent learning experience	- Developing interdependence among learners for success - Developing accountability among peers - Making explicit a view of learning which is active, strategic, reflective and involving school aims in embedding metacognition strategies - Reinforcing enquiry as a means of learning
Links to further reading / research	**If your resource has accompanying power points, handouts, films, classroom templates, other media please list them here including links**
Bill Lucas and Ellen Spencer: Teaching Creative Thinking, Crown House, 2017	

KS1 & 2 Maths: Which one doesn't belong?

OVERVIEW	
Authors	Claire Parker, Performing Arts Lead Hamish Livingstone, Maths Lead
School	Netley Primary School >>
Resource title	Which one doesn't belong?
Brief description of resource	This resource is to encourage mathematical thinking at any age. There are no wrong answers but children are encouraged to discuss their reasoning.
Which aspect of creativity can be developed?	Inquisitive, persistence, imaginative, disciplined & collaborative

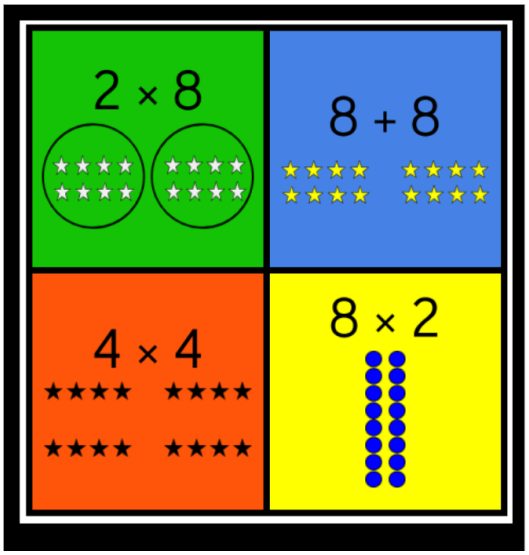
CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• 2 form entry primary school • London Borough of Camden • School includes 2 year old provision and a specialist resource base for children with Autistic Spectrum Condition • 78% of children enter Nursery below or significantly below expected levels • Pupil Premium = 65.2% • High level of SEND in the mainstream school	• Images, either printed or on a screen.
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• No special setup needed. • Can be done at home, in the playground or as a lesson starter in the classroom.	Reception to Y6. All abilities. Could easily be adapted using more shapes and images for the EYFS.

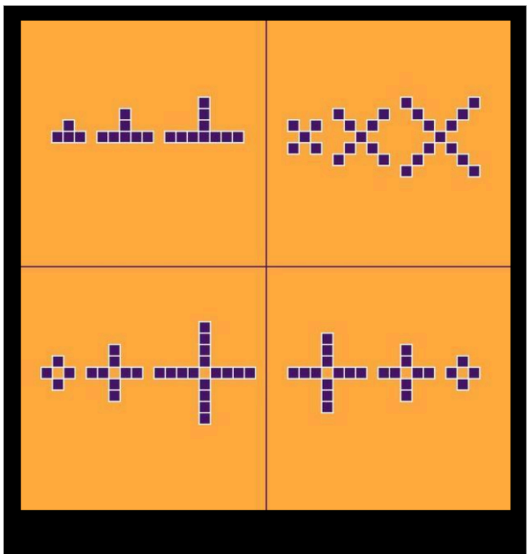
CORE ACTIVITY	
1. What is the activity?	This is a series of maths images asking for you to decide which one is different. It can be used in a variety of ways: 1. QR codes in the playground. Our Maths Champions (students) used the QR codes to display the images on iPads. They would then approach other children to encourage mathematical discussion. 2. Home learning. The images were sent home to parents with the intention of sparking debate and reasoning. 3. Teachers use the images as a starter to a maths lesson. Children are encouraged to partner talk and share their answers as well as their reasoning. This resource is very flexible and can be used one or multiple images at a time. The time for discussion can be tailored to the age of the class and the time available.

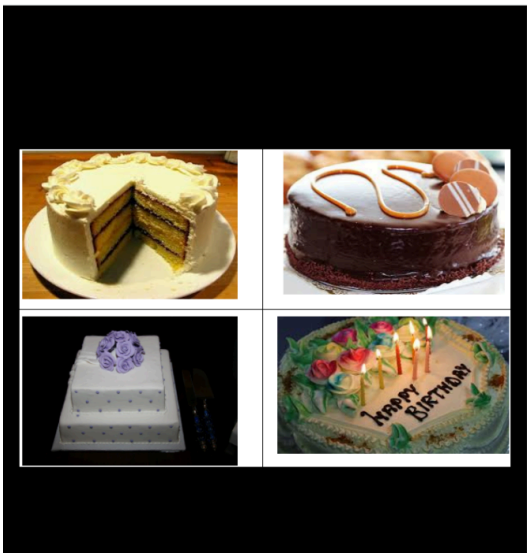
2. What is the pedagogy / teaching for creativity strategy?	This is linked to our adapted Creativity Wheel based on the Tallis Habits which now includes the Characteristics of Effective Learning from the EYFS - see resources at the end. All of the 5 Creative Habits can be developed using this resource: Imaginative: having your own ideas, making links, playing with possibilities Inquisitive: finding out and exploring, wondering and questioning, exploring and investigating, challenging assumptions Persistent: keeping trying, being willing to have a go, daring to be different, tolerating uncertainty Collaborative: working together, giving and receiving feedback, presenting and sharing Disciplined: being involved and concentrating, working with ideas, developing techniques, reflecting critically
3. How does this activity develop students' creativity / creative thinking?	It encourages open-ended thinking and encourages debate. Maths is often thought of as a subject with set right and wrong answers so more open-ended tasks where there are many answers and different opinions are valid.
4. Any considerations for implementing this in practice?	Have Maths Champions in school. These are children who are really enthusiastic about maths and want to share this with others. Having QR codes for them in the playground linked to this activity is a great way to have children engage with maths in the playground.
5. Learning outcomes	• To demonstrate mathematical reasoning • To recognise patterns and make generalisations • To compare similarities and differences
6. Questions you could ask your students	• Which one doesn't belong? • Why? • Can you think of another answer? • How many answers can you think of? • Could you think of your own "which one doesn't belong?"

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
Images can be adapted and real-life objects could be used for some students.	Every opinion will be valued. There is no wrong answer.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
Developing mathematical curiosity and increasing creativity in the maths curriculum.	Links to our Philosophy 4 Children (P4C) curriculum.

Links to further reading / research	If your resource has accompanying powerpoints, handouts, films, classroom templates, other media please list them here including links
The slides are taken from here: https://wodb.ca/ >> There are other links for further reading at this site too. Which One Doesn't Belong? A Shapes Book by Christopher Danielson	Which one doesn't belong examples >> Creativity Not a WheelCreativity Not a Wheel >>







KS2 Spanish: Developing Persistence

OVERVIEW	
Author	Claire Parker, Performing Arts Lead
School	Netley Primary School >>
Resource title	KS2 Spanish lesson developing students' persistence
Brief description of resource	The attached resource is a version of the Thomas Tallis Creativity Wheel incorporating the Characteristics of Effective Learning from the Early Years Statutory Framework. I have demonstrated using it in the context of a Year 4 Spanish lesson.
Which aspect of creativity can be developed?	Persistence

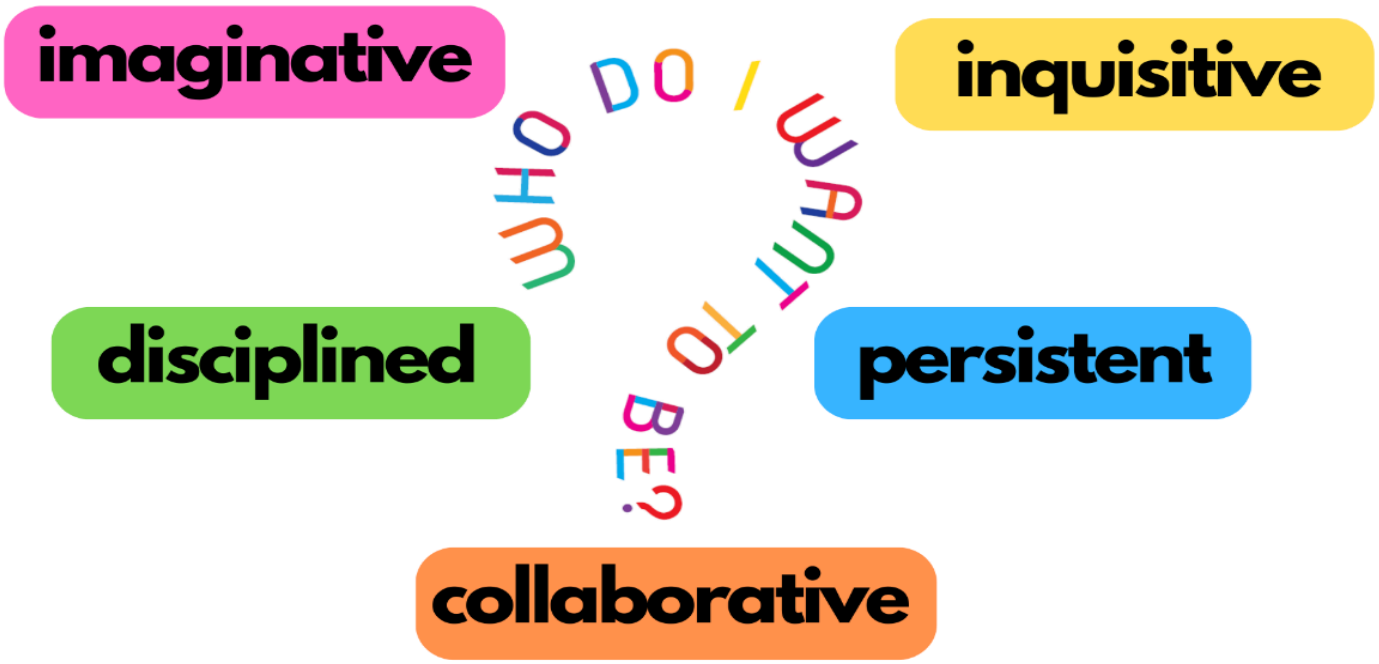
CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• 2 form entry Primary School • London Borough of Camden • School includes 2 year old provision and a specialist resource base for children with Autistic Spectrum Condition • 78% of children enter Nursery below or significantly below expected levels • Pupil Premium = 65.2% • High level of SEND in the mainstream school	• Slides • Word cards • Puppet
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• Mixed ability pairings part way through the lesson	• KS2

CORE ACTIVITY	
1. What is the activity?	This is a short lesson - approx 25 minutes. At the start of every Spanish lesson I share the slide "persistent" and we remind ourselves that this is a new subject that we might find it hard but that's ok. We discuss the importance of trying our best and not worrying if we get it wrong. We respect everyone in the room and if someone else tries and gets it wrong then that's ok because the most important thing is trying. We looked at food that we learnt last week. We focused on the determiner: el/la or los/las to sort words into singular or plural. Then we used what we already know about word endings to sort food into masculine or feminine. For each food we practised saying "I like…" (Me gusta/gustan) or "I don't like…" (No me gusta/gustan). Then the children split into mixed ability pairings (see No. 4 for more information

	about this) and sorted out printed cards into singular and plural and then again into masculine and feminine giving them 4 groups. They rehearsed in pairs saying in Spanish "I like…" or "I don't like…". Then they used our class Spanish puppet (el ratón) to share their food preferences with the rest of the class using the correct grammar. The following lessons starts with a retrieval activity listening to a recording of someone else's food preferences.
2. What is the pedagogy / teaching for creativity strategy?	The starting point is our adapted Creativity Wheel based on the Tallis Habits including the Characteristics of Effective Learning from the EYFS - see resources at the end. The habit used during this lesson is persistence. Imaginative: having your own ideas, making links, playing with possibilities Inquisitive: finding out and exploring, wondering and questioning, exploring and investigating, challenging assumptions **Persistent: keeping trying, being willing to have a go, daring to be different, tolerating uncertainty** Collaborative: working together, giving and receiving feedback, presenting and sharing Disciplined: being involved and concentrating, working with ideas, developing techniques, reflecting critically
3. How does this activity develop students' creativity / creative thinking?	It has made them approach learning a new language in a different way. Instead of thinking "this is too hard", or "I don't understand", they are now thinking "how can I use what I know to learn more" or "if I try and get it wrong it's fine!"
4. Any considerations for implementing this in practice?	I am also new to learning Spanish and have been honest with the children that we are on this journey together. So the "being willing to have a go" applies to everyone in the room, including me! The children have appreciated this and I feel more confident to teach the subject. There is a student in one of my classes that speaks some Spanish at home but is not fluent. I use her as my expert in class, especially for pronunciations. When splitting into mixed ability pairings, I find that these can be very different to other subject areas because for most of them this is still very new. Sometimes it is more about putting someone quiet with someone who will encourage them to be confident and have a go.
5. Learning outcomes	• To choose the correct determiner when talking about food (el/la, los/las) • To use the singular and plural: Me gusta/Me gustan
6. Questions you could ask your students	• What do you know already that could help you work this out? • Can you see any clues in the word?

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
This can be accessed at any level and visuals can be used to help. If used across the school it would also be easy for additional supporting adults who may well be working	The resource could be presented to the Student Council and they could assist in its implementation. By giving children a shared language to articulate how they are learning we are providing them with a language which will

across different year groups to know what the focus was and to assist children.	enable them to engage more in the discussion about their education.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
A shared creative learning language could be introduced across the school with children able to articulate not only what they are learning but also how they are learning it. For the teachers the emphasis can be shifted from what they are teaching to how they are teaching it. With the inclusion of the Characteristics of Effective Learning from the EYFS, this really can be used right from the start of a child's learning journey at primary school.	I have adapted the Tallis Habits to make them more accessible for a primary school including the EYFS. They could be used in every subject of learning and throughout the school day. I suggest them being clearly displayed in every classroom and around the school. They could be introduced across the school, one at a time as a whole school initiative until they are all in use. Then teachers would be able to choose which was the best focus for each lesson.
Links to further reading / research	**If your resource has accompanying powerpoints, handouts, films, classroom templates, other media please list them here including links**
Tallis Habits >> EYFS Framework >>	Creativity - not a wheel >> Time to eat - lesson >>



KS2 Geography: Let’s go to London - Pupils design their own trip

OVERVIEW	
Authors	Shelley Bleau, Mary Ann Cooper, Michaela Koss, Nicola Stevens
School	Bushey Primary Education Federation >>
Resource title	**KS2 Geography: Let’s go to London -** Pupils design their own trip to local landmarks.
Brief description of the resource	Students learn about local landmarks, maps and public transport and design their own visit to see them.
Which aspect of creativity can be developed?	Collaboration, risk-taking and imagination.

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• Primary School - Infant and junior • Two form entry • Outside London - Hertfordshire • Year 3 class of 29 children	• Chromebooks • Recording sheets • Pencils • Maps - tube and zoomed in of a specific area • Train time tables for Bushey
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• Groups of 3 - mixed ability (reading, writing and speaking ability, confidence, computer skills, prior knowledge and new learning)	KS2

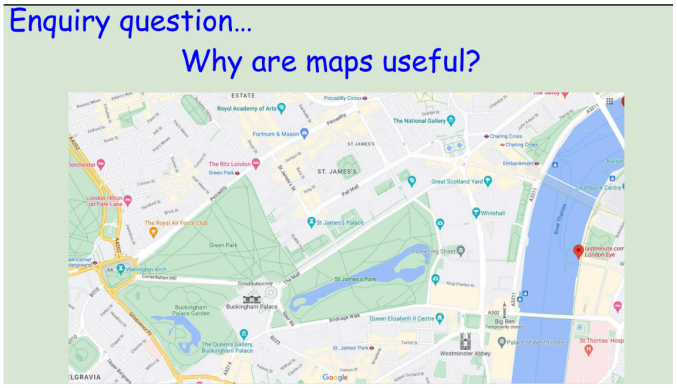
CORE ACTIVITY	
1. What is the activity?	London Landmarks (Geography, 6 weeks of lessons) - Understanding what landmarks are, researching and discovering facts about London Landmarks with a focus on Westminster, planning a travel route that made sense. Prior to the lessons, the children brought photos or facts about landmarks that they have visited and we discussed what makes each of these a landmark. **1- Identifying Landmarks** - Human and Physical features, landmarks in the local area This lesson included fieldwork - a traffic count on the main road by school **2- Researching London Landmarks** - Big Ben, Houses of Parliament, London Eye, Buckingham Palace, St James Park, 10 Downing Street, Westminster Bridge, Golden Jubilee Bridge, London Eye, Cenotaph, Horse Guards Parade, Green Park **3- Planning the travel route with the children** - Train time tables, tube maps, map of areas chosen for exploration **4-Trip** - with flexibility built in, options planned for, children leading choices for exploration, questions and queries as they moved around the city. We carried out another traffic count by Parliament Square

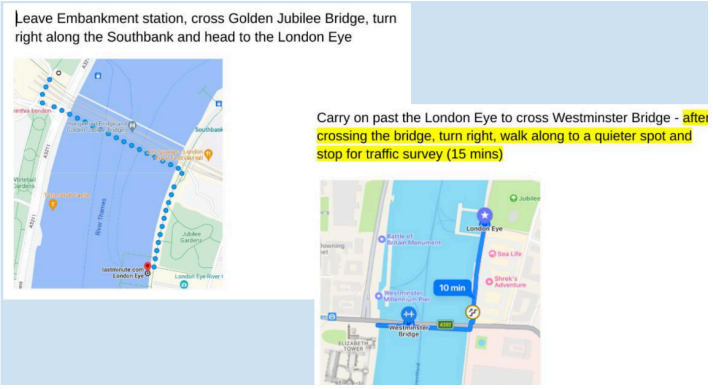
	5- Recount writing after the trip - using Geographical knowledge to write a recount with relevant written English features This included a comparison of the two traffic counts - what do the sets of data tell us? Why did one area (London) have a higher volume of traffic? Do people travel around the two areas for the same reasons? **6- Counties** - how does London compare to other counties including size/population? **7- Rural and Urban area** - comparison between London and Snowdonia, looking at topography (leads in to Year 5 learning/residential)
2. What is the pedagogy / teaching for creativity strategy?	**From Lesson Study and reading of chapter 3 from 'Teaching Creative Thinking' Bill Lucas and Ellen Spencer (2017)** **Wondering About Questions** - beginning learning with 'I wonder what we already know about landmarks - board showing photographs of children with landmarks' **Driving Questions** - how landmarks connect with history - e.g why is the London Eye different to the House of Parliament - exploring the reasons for and functions of a building/landmark. **Challenging Assumptions** - that safeguarding is compromised if we give too much 'freedom' to children and don't hold the reins too tightly in terms of compliance. **Tolerating Uncertainty -** Uncertainty can be hard for teachers, but they worked with the children to predict some of the challenges. Learning was less didactic, but built from the ground up with the children - what will the learning look like, where will we go, what will we see, what might we do then? Brainstorming and letting children take the experience where they wanted it to go. Creative thinking demands a level of self-confidence as a prerequisite for sensible risk-taking (page 62). Teaching for intrinsic motivation - some children and families then did the trip on their own, children wanted to share an 'experience of learning' - an accessible learning experience (not costly - PP children able to easily access) **Sticking with Difficulty** Reviewed the implementation after the first year and were able to develop and tighten some of the focus areas, exploring new ideas and ways of making this activity valuable.
3. How does this activity develop students' creativity / creative thinking?	This activity allows children to collaborate together, share ideas, listen and learn from each other. Additionally, children are able to be imaginative when playing with possibilities of how to plan their route and which landmarks of London they should see in order. Children were able to reflect on their trip, discussing how well planned their route was, where they made adaptations and reviewed choices for travel and focus during the day of the trip, and also question how their day would have been if they didn't have prior knowledge on London Landmarks.
4. Any considerations for implementing this in practice?	- Be knowledgeable on the area you are visiting - have allowed time for deep and wide-ranging questioning and querying of the subject content - Make sure you are the expert- you know the travel route and what you may see - Be confident taking children on the tube and train - plan for potential risks and barriers, but feel free to be flexible and allow the children to make choices depending on what arises during the day in terms of questions (or unforeseen circumstances).
5. Learning outcomes	• To identify **human and physical** landmarks • To **research** information about London Landmarks • To **plan a route** around London • To **share learning** and knowledge from our trip • To identify Hertfordshire and other **counties** in England • To understand the difference between **rural and urban areas** • To compare the **topography** of two different areas

6. Questions you could ask your students	• What do you already know about London? • What is a landmark? • How do you propose that we get from A-B • Can you name two human and physical features of … • Can you name two London Landmarks and tell me a fact about each one • How is London different from Bushey

FURTHER CONSIDERATIONS

How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
- Provide limited number of landmarks to sort and match the facts to - Enlarged maps - Word/photo mats	- Sharing their knowledge on London Landmarks - Planning the route - what do they think is best? - Reflecting on the trip - was it successful and how do they know?
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
- Confidence growth for teachers - Sharing ownership of the learning for Students and Teachers - Independence for Students - Collaboration skills for Students - Long serving members of staff changing how they feel- culture of the school	Each year group uses public transport- children included in the planning and preparation of the trip (life skill)
Links to further reading / research	**If your resource has accompanying powerpoints, handouts, films, classroom templates, other media please list them here including links**
	- Lesson slides >> - Recording sheets >> - Walking routes >>





KS2 Geography - Environmental Activism

OVERVIEW	
Authors	Evelyn Chua, Headteacher
School	Hampden Gurney Primary >>
Resource title	KS2 Geography - **Environmental Activism**
Brief description of resource	Pupils design and create a toolbox of environmental activities for schools and local communities to help reduce air and land pollution.
Which aspect of creativity can be developed?	Collaboration, oracy, independence.

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• One form entry C.E. primary school in the heart of London. Culturally diverse, high proportion of EAL, high performing, less than average SEND and Pupil Premium pupils. 27 Yr 6 pupils with mixed ability groups of boys and girls. Excellent and positive learning culture established, self-motivated, well behaved, independent and receptive learners who thrive on challenge and stimulation.	• Papers, markers, sticky notes, IT equipment, • Any materials required for the extracurricular activities chosen • Air pollution measurement equipment • Five Creative Habit Framework • Access to safe online communications for pupils • Composting bin, plants, food waste, worms
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**

CORE ACTIVITY	
1. What is the activity?	1. 16 mixed ability Yr 6 pupils participated in 1-hour weekly lunchtime activity exploring ideas to solve environmental problems and promote healthy lifestyles. 2. Group brainstormed ideas with the teacher facilitating the session. Team leaders, a note-taker and photographer elected to record sessions. Once ideas agreed, pupils worked in pairs on their own selected activities, regularly uploading activity progress to the team leaders during the week and reporting back to the teacher in following group meetings. 3. A strong team leader was required to drive the project forward to avoid apathy and sustain motivation and interest as tasks were completed away from school.4. Weekly meetings with the teacher to review, feedback and share progress of project development. 5. Creative project was designed to develop pupils' independence, creativity, critical thinking skills and ability to self-evaluate with their partners for improvement. Strategy worked remarkably well. 6. Over a 16-week period, pupils were able to produce 15 different inspiring environmental projects for the Air Pollution Toolbox. Toolbox on school website: Re-vitalise greenhouse, composing, Ecosia, cleaning local areas (park and beach), plant based meals, single use plastic removal, Eco-monitors, sustainability awards, Eco-friendly lessons, car-pooling, use of public transport, Eco-survey and pledges from parents, water and electricity waste, house plants and promotional posters.

	7. This creative endeavour was recognised by the Pollution Helpdesk which had subsequently awarded the school a grant of £3000 towards our Eco-school projects. Group of pupils were invited to present their environmental project at the Mayor's Air Pollution conference
2. What is the pedagogy / teaching for creativity strategy?	The objective of this creative activity aimed to build on findings from the year 1 research study and to assess whether pupils have embedded any of the creative skills taught previously when applying core skills in year 2 of research. Strengths shown in 1st year of research: resilience, collaboration, disciplined and persistence The 2nd year project aims to explore pupils: independence, inquisitiveness, imagination (making connections), deepening reflectiveness, self-assessment and collaboration (sharing success). Creative activity is an extracurricular lunchtime project which provides learners with a range of experiences to cultivate their own creativity and was facilitated by the headteacher. The key objective was to observe pupils' capacity to imagine, synthesise ideas, collaborative behaviours, generating ideas and following through processes to create/design final products. Interdisciplinary learning featured strongly in this project. Pupils engaged successfully by using their prior knowledge or life skills to generate ideas to reduce environmental pollution e.g. knowledge of composting, cultivating a wormery, using food waste, growing minibeast, etc. Different disciplinary knowledge across the curriculum were implemented to develop their various projects e.g. science, geography, PSHE, art and ICT.
3. How does this activity develop students' creativity / creative thinking?	**Pupils demonstrated 5 key creative learning behaviours:** 1. Using creativity to explore and produce an activity for the Toolkit 2. Learning environment fostered by the teacher provided a safe space for pupils to experiment with different ideas, make mistakes, refocus and rethink to contribute to the project goal, i.e. creating an environmental Toolkit. 3. Communicating ideas with self-confidence, making connections and passion towards environmental changes as evidently shown in the message at the Mayor's Pollution conference. 4. Pupils demonstrated internal motivation to achieve a collective goal, as worked independently and diligently, often out of school hours to ensure weekly progress with project development. 5. Collaborating and cooperating as a team towards a common agreed intention (Toolkit). 6. Opportunities for pupils to explain and expand their own thinking.
4. Any considerations for implementing this in practice?	1. Establishing the fundamental learning habits prior to conducting this activity is crucial. Project is highly dependent on pupils' self-motivation, independence as tasks are often set as homework or networking with peers away from school. 2. Strong IT skills will be helpful as pupils were charged to designing the groups' i.e. Courageous Advocates, webpage, content and regularly updating work (on school's website). 3. Promote a collaborative and safe culture as part of good classroom practice to ensure that pupils can work successfully with individual partners, small groups or as a whole team. 4. Pupils receive structured guidance and appropriate instructions or teaching to be able to reflect or evaluate their work using the 'Creative Behaviour Wheel', assisting them to feedback to each other for improvement purposefully, respectfully and considerately. 5. Resources made available for pupils to undertake each activity they have organised or engage parental support to facilitate any essential equipment or

	resources when working away from school. 6. Teacher's role will only facilitate weekly meetings and a strong and capable team leader will therefore be necessary to galvanise team efforts, tracking group progress, communicate and challenge pupils' disengagement.
5. Learning outcomes	• Pupils are intrinsically motivated to design and create their own projects, extending their own learning independently for a collective purpose. • Through weekly progress feedback to the facilitator and peers, gaining in confidence with communication skills, even with less confident learners. • Collaborative teamwork was most significant with pupils cooperating effectively, contributing imaginatively, creatively to ideas and designs. • Pupils' independence, ability to reflect critically to improve their work, generating ideas to solve problems and taking through processes sequentially and logically strengthened as they grew in confidence, knowledge and skills.
6. Questions you could ask your students	• What have you learnt from this creative project? • How will you apply learning from this activity to the rest of your studies? • Which part of the project did you enjoy most? • How have you contributed to the 'Toolkit' created? • What other skills in the Creative Learning Wheel might you wish to develop?

FURTHER CONSIDERATIONS

How can this activity be adapted for students' individual needs?	How can student voice and choice be embedded into this activity?
To consider what other opportunities pupils could build on from the work they have achieved so far. Pupils have developed self-assurance and ability to apply the various skills they have learnt through this creative project in their class work and learning e.g. perseverance, independence, teamwork, giving and receiving feedback, taking risks, reflecting critically and playing with possibilities? Pupils were able to see the value of teamwork to produce an invaluable range of resources for others (Toolkit) and the positive impact on their self-confidence when the task was recognised and validated by the Pollution Helpdesk and Mayor's Conference. Pupils recognise the need to develop knowledge and skill in order to create relevant products. They have developed effective communication skills, seeking support from each other to craft and improve their work, taking pride in the outcomes to ensure their best resources were presented on the school's website.	A greater emphasis on pupils' independence as creative was observed in year 2. Learners continued to demonstrate rigour in their commitment, explored and developed their thinking and creative skills further. Pupils communicated and shared their ideas freely, planned with clarity and understanding. Research group was able to design age appropriate environmental lessons for different classes on pollution and delivered lessons to the younger pupils. Pupils led these teaching sessions unaided, presented their lessons confidently using teaching aides and resources. Pupils led assemblies, undertaking whole school and local community surveys to ascertain where the highest areas of pollutants were and the main contributors. Results of the survey were shared with the parents and on the school's website. Pupils were provided with opportunities to voice and share their passion and mission to reduce environmental pollution through posters and modelling their commitment in everyday school life and activities e.g. switching off lights, collecting food waste for composting, recycling papers, reducing use of papers, walking to school, etc. Pupils were invited to present their environmental project to schools and officers at the Mayor of London Pollution conference London Mayor's conference.

What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	How can this be linked into wider-school / wider education initiatives?
Teachers who took part in this research trial gained an understanding of what creativity might look like in their lessons. They were more willing to explore and teach out of their comfort zone, more willing to allow pupils to make mistakes and allowing them to find solutions to solve the problems. Teachers were less inclined to be instructors and took on roles as facilitators. Following a stimulating and inspiring INSET, teachers had begun exploring different ways to present their lessons, seeking more creativity in their teaching style and using the Creative Learning Wheel to evaluate and assess pupils' learning and outcomes. Creative teaching would certainly encourage pupils to be taking more risks in developing ideas, not be constrained by pre-conceptions or having to get it right all the time. More interdisciplinary lessons will be taught, helping pupils to feel more connection and making links with the knowledge and skills that they had previously been taught or learnt.	Creativity can be promoted through all curriculum subjects, encouraging purposeful outcomes and more in-depth development of skills and knowledge. Creativity can help pupils find personal relevance in their learning, exploring alternative ways of doing, taking risks, exploring possibilities in a safe environment and celebrating successes when appropriate. The value of reflective and supportive feedback, cannot be under-estimated as this is where learning and improvement often takes place. Modelling and teaching by teachers/adults influence creative thinking, increase open-ended questioning, stimulate and engage learners meaningfully through their learning. This was demonstrated in the sessions when the teacher facilitated discussions during the weekly project meetings. The efficient application of ICT was evidently shown as skill was crucial for research activities, surveys, website building and as a communication platform between pupils and staff. A project-based activity can create pupils' interest to learn, provide the challenge, apply their disciplinary knowledge and skills in one or more curriculum domains to co-design, solve problems and seek support when needed to produce tangible results.
Links to further reading / research	**If your resource has accompanying powerpoints, handouts, films, classroom templates, other media please list them here including links**
1. Creative Leadership to develop creativity and creative thinking in English schools: *Bill Lucas, Ellen Spencer and Louise Stoll* 2. Learning: creative approaches that raise standards: *Ofsted-Raising standards Improving Lives-2010* 3. Power Up Your Mind: learn faster, work smarter- *Bill Lucas* 4. Creative Thinking in Schools - *Bill Lucas, Ellen Spencer, Louise Stoll*	Courageous Advocates Creative Project link: https://isabellameing.wixsite.com/courageous-advocates Brighton Beach Clean >>

KS2 ART - but could be any Key Stage, and could be adapted for other subjects:

OVERVIEW	
Author	Sophie Hartnell Reception Teacher and EYFS Lead
School	Eleanor Palmer Primary School >>
Resource title	Continuous line drawing sketchbook starter
Brief description of resource	A few ideas to help children become more resilient and less afraid of the "white page" in art lessons.
Which aspect of creativity can be developed?	Resilience and confidence

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• A Year 4 class in a one form entry Primary school in Camden.	• Sketchbooks • Handwriting pens • Drawing pencils • Oil pastels
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• Sketch books • Mixed tables • Variety of interesting objects • Range of media so children are encouraged to make choices	Key Stage 2 (but suitable for all Key Stages)

CORE ACTIVITY	
1. What is the activity?	Ideas for a starter activity in Art to encourage children to be confident with drawing and encourage independent creativity. <u>Continuous line drawing</u> (15/20 minute starter) • Set up the classroom with different objects (shells, plants etc.) for children to draw. • Use a handwriting pen, rather than a pencil. (The handwriting pen has less friction against the paper.) • Choose small objects as subject matter and have them close at hand so the children can easily observe detail. • Keys, cutlery, tools, feathers, and coins all make excellent subject matter. • Ask the children to make a drawing without taking their pen off the paper for the duration of the exercise. • Their eyes should follow the details and shape of the objects. The hand should move with the eye. • Encourage children to look at the object and not at their paper to begin with. • Set a time so children know they need to draw for this length. • Once finished – now change the object or ask children to draw the same object

	with their non-dominant hand.
2. What is the pedagogy / teaching for creativity strategy?	These sessions were designed to improve children's resilience in drawing and become more confident with their abilities and independent choices in art sessions.
3. How does this activity develop students' creativity / creative thinking?	When we began the project, we found that Year 4 aged children struggled with ideas and ability when faced with a blank page. We decided we needed to plan short sessions that would expose children to different media, drawing techniques and artists so that they could make their own choices in the future to express their creativity during art lessons. We also wanted to create lessons that focused on the engagement and response rather than outcome.
4. Any considerations for implementing this in practice?	Short sessions, relaxing music, sketch books and different media so children can begin to make their own choices. Encouraging exploration. Set up a still life at the back of the classroom and children to have their sketchbooks accessible so when there is any free down they are encouraged to go and draw.
5. Learning outcomes	• Children to develop their hand-eye coordination • Children develop drawing skills focusing on observation and form.
6. Questions you could ask your students	• What shapes can you see? • Did it turn out like you thought it would? • How did it make you feel? • What did you enjoy about the activity and why? • What did you not enjoy about the activity and why?

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
The great thing about this is that everyone can access it as there is a low threshold. Those who are more successful are those who don't worry about the outcome.	Ask the children how the activity made them feel? If there is time, ask if they would like to show their work and walk around the classroom encouraging children to review each other's work. We found exposing children to a range of different drawing activities and media and encouraging exploration allowed them to make informed choices on how they would like to express themselves in art lessons.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
We have implemented starter drawing activities and sketch books across our school from Nursery to Year 6. Not only have children's drawing abilities improved but their attitude towards final outcomes have changed. We found children are less worried about what others' work looks like compared to their own and this has increased their enjoyment of art.	We have already implemented this across school and adapted it accordingly. We held a CPD session and our art lead works with all teachers to encourage a range of starter activities for all age groups.

KS2 Science - Let’s be a scientist

OVERVIEW	
Author	Kat Branco Director of North London Alliance Research School Leader of Learning at Torriano and Brecknock Federation
School	Torriano and Brecknock Federation >>
Resource title	KS2 Science - Let’s be a scientist
Brief description of resource	Students work like scientists in the classroom by giving pupils imagined scenarios and problem solve (particularly experiments)
Which aspect of creativity can be developed?	Collaboration, independence, risk-taking and persistence.

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• This is aimed at Year 1-6 students. For the whole class.	• Photocopied sheets for each student
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• This is to be shared with the students after communicating to them what the learning objective for the science lesson is.	5-11 year olds.

CORE ACTIVITY	
1. What is the activity?	This activity is designed to develop students’ creative thinking in science lessons. It encourages them to use their imagination to connect the working scientific skills the lesson aims to develop, to the real-life skills scientists use on a daily basis in their jobs. Duration: 3 minutes but then part of ongoing dialogue during the lesson and within the science unit of work. An example of a Y6 evolution and adaptation lesson, where pupils were looking at bird beaks and how the different shaped beaks can handle different foods. The children were doing an experiment to see which of the specifically prepared tools would pick up the most grapes in one minute. The children were being scientists by predicting and theorising and then went on to testing the tools. Y2 who were looking at materials and the children were looking at the suitability of materials, like a glass hammer. Children were being silly scientists and inventing everyday objects made from completely unsuitable materials. Like hammers made from chocolate or glass.

2. What is the pedagogy / teaching for creativity strategy?	• Teachers craft imagined scenarios, through 'working like a scientist' in which children get to apply a range of working scientific skills. • Recreating real life practical experiences (science careers) into the science classroom.
3. How does this activity develop students' creativity / creative thinking?	• Giving pupils imagined scenarios- 'working like a scientist'- where they get to apply a range of working scientifically skills in lessons • Imagined scenario also opens up opportunities for pupils to problem solve 'like a scientist' • Close links with careers education – children are afforded practical real life experiences that are associated with a range of science careers
4. Any considerations for implementing this in practice?	• Developing a 'culture of error' where risk-taking and making mistakes is welcomed will help the children gain independence to 'work like a scientist' • There needs to be a classroom culture that values science careers – previous teaching and built into the learning environment. These should cover a diverse range of scientists that allow the students to see themselves in those careers. • Children need to be familiar with the skills associated with each scientist before introducing the scientist. Some pre-teaching may be required.
5. Learning outcomes	• Children can understand and communicate the relevance of the working scientific skills they are developing. • Children's knowledge of scientists working within the different branches of science (chemistry, biology and physics) is increased. • Children can develop independence through problem solving as the specific scientist they are embodying
6. Questions you could ask your students	• What does a chemist/biologist/geologist(etc) study? • How will the skills related to *x* scientist help you today? • What kind of questions would *x* scientist ask about this (scientific phenomena)? • What strategies would this scientist use to solve this problem? • What type of scientific enquiry would this scientist use the most?

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
• Flexible grouping • Pre-teaching of vocabulary • Tailored questioning • Visual aids – dual coding • Use of technology- seeing a video of that specific scientist in action	• Science ambassadors could organise activities or events linked to the different scientists • Science week/ STEAM exhibitions- children present or talk like a particular scientist

What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	How can this be linked into wider-school / wider education initiatives?
• Students: exposure to science careers education • Students: exposure to a range of scientists from different branches of science (biology, chemistry and physics) • Students: increased science capital for all students • Teachers: improved understanding of the progression of working scientifically skills	• Can be built into science week where children take on the roles of different scientists to engage with or deliver certain activities. • Develop long-term partnerships with scientific institutions like the Francis Crick Institute/Ogden Trust/London Zoo/Royal Society of Chemistry
Links to further reading / research *Provide links*	**If your resource has accompanying powerpoints, handouts, films, classroom templates, other media please list them here including links**
EEF's 'Improving Primary Science Science' Report >> The Primary Science Capital Report(UCL) >>	Scientific enquiry.pdf >> Like a scientist.pdf >> KS1 Like a Scientist.pdf >> Lower KS2 Like a Scientist.pdf >> Upper KS2 Like a Scientist.pdf >>

KS2: CROSS CURRICULAR: Rebuilding Noah's Ark

OVERVIEW	
Author	Evelyn Chua
School	Hampden Gurney School >>
Resource title	**KS2: CROSS CURRICULAR: Rebuilding Noah's Ark**
Brief description of resource	Pupils using knowledge from RE, Design, Science and Maths to develop and design a structure for rebuilding the Ark.
Which aspect of creativity can be developed?	Inquisitiveness, collaboration and persistence.

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• One form entry C.E. primary school in the heart of London. Culturally diverse, high proportion of EAL, high performing, less than average SEND and Pupil Premium pupils. 27 Yr 6 pupils with mixed ability groups of boys and girls. Excellent and positive learning culture established, self-motivated, well behaved, independent and receptive learners who thrive on challenge and stimulation.	• Understanding of basic mathematical concepts of conversion of measurements and calculation with large numbers • Access to a large park (Hyde Park used) • Construction equipment: glue guns, saw, metre sticks, measuring equipment, long strings (Ark measure), different size soft wood, stanley knives, scissors, cardboard and paint.
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
Access to local park - Hyde Park - essential for this activity for the measurement of the actual Ark structure. Safeguarding considerations: Using park to measure long distances and areas of park and constructing the ark using various equipment requires pupils to behave responsibly to avoid health and safety risks or accidents with saw, sharp equipment or glue guns. Teaching Assistant available to assist in the lesson.	27 Year 6 pupils of mixed ability taught and supported by class teacher and a teaching assistant. Headteacher provides daily maths lessons as additional adult support.

CORE ACTIVITY	
1. What is the activity?	Duration: 3 maths lessons (1 ½ hrs each), homework preparation and research - 1 hour. Year 6 – Mathematics - skills applied: cubit to metres, learning equivalences, ratio and proportion, and calculation of volume and areas. Design and Technology – sketching, designing and creating models to scale.

	Experimenting with different materials, designing and making 3D models. Evaluating, explaining and justifying reasons to make adaptations/adjustments where necessary.. Religious Education – Study Noa's Ark story and structure and the size of the ark. Use conversion units to reduce original figures to construct a replica ark. Two team leaders led two areas of this project: 1. Designing and building the external structure of the ark (with measurements) and 2. Creating the interior details of the ark. Both team leaders communicated with each other to align their thinking and ideas and presented their planning to the rest of team members. Following field exercise measuring the actual size of the Ark in Hyde Park, both teams were allocated planned tasks by team leaders to work on. Teacher facilitated the activity and minimum input provided in order to observe the working relationships of pupils, collaboration, problem solving, creativity and intuitive skills. Project was productive and successful. Pupils were focused, engaged, stimulated, working collaboratively and learning from their design calculation errors to rectify measurements immediately. The internal structure was built by one team but did not fit in the smaller external model designed by the other team. Both teams discussed and resolved the problem by extending the outer structure. Excellent teamwork, respectful to views of others and persistence to produce a final product.
2. What is the pedagogy / teaching for creativity strategy?	School advocates Bloom's Taxonomy as our teaching and learning pedagogy. Within Bloom's framework, *create* is the pinnacle skill of the cognitive processes, implying that the prior five skills (remember, understand, apply, analyse and evaluate) must be mastered to be able to create. Bloom defines create as "*the ability to rearrange elements, in conjunction with an individual's prior knowledge, to construct a novel and functional product.*" The three cognitive skills implemented for this project are: generate, plan and produce. **Generating (or hypothesising**) involves divergent thinking – the ability to brainstorm many ideas in response to a stimulus. Generating is the process in which many practical ideas are identified in response to a presented task. Both teams applied this skill effectively. **Planning (or designing)** uses convergent thinking – the ability to quickly identify the best option of a group of ideas. Planning involves evaluating all the generated ideas, selecting the best option and devising a feasible course of action to approach the given task. Evidently observed as pupils moved through the process. Finally, **producing (or constructing)** is the execution of the plan, which often involves the coordination of all four dimensions of knowledge. Team leaders held groups together from planning stage to final construction. Lucas' five creative habits learning model used for qualitative assessment and evaluation. Pupils shaded in the Creative Learning Wheel, before and after activity, to assess their own creative learning. Creative habits assessed: **Inquisitive** – problem-based learning **Imaginative** – playful experimentation **Persistent** - deliberate practice **Collaborative** – classroom as learning community **Disciplined** – growth mindset

3. How does this activity develop students' creativity / creative thinking?	Pupils assessed their learning before and after the project using Lucas Creative Learning Wheel. All pupils completed a written feedback using 5 similar qualitative questions on their learning, which mostly support the outcomes shown above. A small sample of formative assessments provided insight into pupils' skills and creative learning habits and highlighted **Inquisitiveness** as an area for development.
4. Any considerations for implementing this in practice?	• Mathematical skills and knowledge of shapes, measurements and conversions needed for this activity. Using D&T to sketch, design and apply their skills safely when constructing models. • Two groups with an elected team leader to lead the activity. Strong, able and decisive team leaders contributed to the success of this project. Both team leaders used their strengths and skill to set tasks and prepare their teams effectively before and during the practical activities. • Creative project was predominantly pupil led with the teacher facilitating the lessons. The core aim of activity was to observe pupils' ability to work independently within a team and creatively, making connections with the other curriculum subjects to design a product. • Access to a large local area for actual measurements will be necessary. • Prior knowledge of health and safety, rules when using sharp D&T equipment and hot glue essential before practical activities. • Large and varied materials, equipment and resources must be available before lessons begin to undertake activity successfully and efficiently. • An assistant available to support the teacher to assist 27 pupils working on intricate tasks will be needed, especially when handling sharp equipment. • Project was completed in just three lessons. Hence, time keeping, regular reminder of pace, focus and productivity in lessons are most essential. • Reflection following each lesson was important to review learning, progress and next steps.
5. Learning outcomes	• Pupils learnt how to convert measures from cubit to metres and applied D&T skills to design and create 3D models. • Pupils are able to make connections, using knowledge of Religious Education to link the project to Maths, Art/craft, Design Technology and ICT. • Pupils demonstrated collaborative skills to work as two teams, individually focusing on assigned tasks, and seeking solutions to resolve problems as they emerged when constructing models. • Pupils grew in confidence, able to reflect critically, evaluate their work collectively, sharing and communicating ideas and plans with understanding. • Pupils were well led by team leaders, responsive to requests, working responsibly, independently and enthusiastically within a purposeful learning environment.
6. Questions you could ask your students	• What are the key creative skills learnt? • Which creative habit would you like to improve on? • Has your team been led effectively? • Have you been able to contribute successfully to this project? How? • Have you achieved our core objectives for this task?

FURTHER CONSIDERATIONS

How can this activity be adapted for students' individual needs?	How can student voice and choice be embedded into this activity?
Pupils involved in this creative project were able to express their imagination and ideas more freely, unhindered by restrictions and gaining awareness of seeing from different perspectives. Because of this, pupils were able to use their lateral thinking skills to solve a problem that would otherwise have a significant impact on the overall project. Pupils have learnt to make connections and applied skills and knowledge of subjects they have learnt, wondering and questioning and challenging assumptions e.g. how a small number of people (Noah'S family) could build such a large ark. This **Inquisitive** habit was demonstrated when pupils began their practical activities. Self-disciplined and collaborative habits featured strongly within this cohort. Individually, pupils were able to craft and improve their assigned tasks, cooperating appropriately with the team and sharing a common goal. However, there is also a tendency for the less demonstrative pupils to remain passive, listening but not contributing and content to follow the instructions given by others. Intervention from the facilitator was more frequent to ensure learning engagement.	Pupil voice is at the centre of this creative project. Pupil-led, discussions between teacher/pupils and pupils/ pupils were held at regular intervals. Prior to commencing, essential skills were identified, hence, provided pupils with high levels of control over their learning and greater engagement. The activity included 'authentic learning experiences' with pupils initiating inquisitiveness based on their own understanding, assumptions and knowledge e.g. R.E. and spirituality. Team discussions contributed productively to pupils' designs and ideas. Pupils elected their own team leaders, empowering their leaders to organise group and individual tasks, regularly sharing their opinions and views and teacher acting as a facilitator. Establishing an ethos of trust and a safe learning environment allowed pupils to speak up, feel valued, listened to and consulted as this was essential to measure their honest and open learning outcomes. Creativity is about involving pupils in decision-making, creating meaningful changes, taking risks, empowerment to explore and experiment, thus, promoting an active 'pupil voice' learning culture. Opportunities & self-evaluations in Sections 1, 2 and 3.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
The potential impact on pupils and teachers would be to explore possibilities of incorporating creativity into their everyday teaching and learning. Teachers providing the opportunities for choice, imagination and exploration when planning lessons. Teachers approach creativity and academic learning as pathways to knowledge and skills acquisition, modelling, facilitating and supporting creativity in the classroom. Pupils have opportunities for creative cross curricular activities to stimulate their interest and	To embed creativity in schools, learning has to extend far beyond the pupils. School leaders play a key role in deciding the focus of professional development, to understand what is meant by creativity. This research had offered scope for leaders and schools to act and think creatively to make good decisions and to propel teaching and learning. Developing a network of schools to share insights and from which leaders or teachers can learn more about what works in creative teaching and learning. The key emphasis to sustain creative learning leadership is

enthusiasm for learning. Creating a culture that allows pupils to take risks and using failure as a learning opportunity for pupils. School leaders create an ethos that it's acceptable to take risks, being given the freedom to explore without constraints and being outward looking and working collaboratively with other schools.	to ensure deep, ongoing and widespread learning - not only at individual level, between schools and across groups of colleagues. The vision for creative teaching and learning to flourish in schools will require the alignment and development of shared goals, curriculum, pedagogy and assessment.
Links to further reading / research	**If your resource has accompanying powerpoints, handouts, films, classroom templates, other media please list them here including links**
1. Creative Leadership to develop creativity and creative thinking in English schools: *Bill Lucas, Ellen Spencer and Louise Stoll* 2. Learning: creative approaches that raise standards: *Ofsted-Raising standards Improving Lives-2010* 3. Power Up Your Mind: learn faster, work smarter- *Bill Lucas* 4. Creative Thinking in Schools - *Bill Lucas, Ellen Spencer, Louise Stoll*	

Science KS3: Writing experiment methods through creative problem solving

OVERVIEW	
Authors	John Devitt - Teacher of Science
School	Lady Margaret School >>
Resource title	**Science KS3: Writing experiment methods through creative problem solving rather than instruction**
Brief description of resource	In this resource we built a lesson to encourage students to write, assess and improve their own methods (rather than following instructions) to see if it would promote better understanding and recollection.
Which aspect of creativity can be developed?	Curiosity, collaboration and imagination

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• 25 students • Comprehensive school • Mixed demographic • Academy	• A lab with available equipment is necessary as students are encouraged to explore options for themselves; for this example the key pieces of apparatus were magnets, funnels, filter paper and glassware. • The mixture we used in the example was glitter, iron filings and salt.
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• Regular lab safety rules applied • Do not promote or show any one piece of apparatus over any other	KS3

CORE ACTIVITY	
1. What is the activity?	Students were encouraged to build their own method for a given problem, test it, assess it and then adapt it to make it better. In our example; **10 mins** Students were shown a big jar containing a mixture of glitter, salt and iron filings and told to separate each of them as best they could. Students were also told that they could try any idea (as long as it was safe). The teacher circulated round the room asking groups questions to get them thinking about their ideas and which worked, which could be developed, and which did not work. No ideas were dismissed and none promoted – the questions were to help students phrase the questions they, as scientists, should get used to asking about their methods.

	10 mins Students were given the opportunity to go and see how other groups were managing things and to then further develop their own methods. **10 mins** Students carried out their final method to see how much of each they could produce (salt was left to crystalize over time). **10 mins** Students then cleaned up ready for a discussion on what worked and what didn't – each student who had come up with a good idea/innovation was asked to explain their thought processes – for example why they decided to add the water before using the magnet to remove the iron filings.
2. What is the pedagogy / teaching for creativity strategy?	**Reflection/self-assessment** The central loop to the lesson was on trying something, assessing the effect it had, then using what we found to develop our method. **Questioning** Constant circulation and questioning from the teacher are key to give them some sort of framework to build on. KS3 students may not have the terminology or process to ask themselves "What can I improve here?" or "What isn't working?"; the teacher's role here is to give voice to the questions we want them to eventually be able to ask themselves.
3. How does this activity develop students' creativity / creative thinking?	The activity is essentially creative problem solving in a scientific setting. Coming up with ideas to try is an inherently creative process, but so is adapting ideas to make them better and coming up with new innovations (even if it is to remove the iron filings *before* filtering).
4. Any considerations for implementing this in practice?	You have to pitch it with a lot of enthusiasm and energy to get them thinking, and emphasise that getting it wrong is part of the process so they aren't nervous about suggesting something. There is the opportunity for a student to sit back and let the rest do the thinking, assessing and practical work; I got around this by picking the groups myself rather than leaving it up to them.
5. Learning outcomes	• Students can describe different separation techniques • Students can suggest a separation technique for a given situation • Students can evaluate the effectiveness of a method and suggest changes
6. Questions you could ask your students	• What would you do differently? • How are you going to ensure that….? • What about this method is working? • Can that be improved? • Why did it not work?

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
Since the teacher is helping them assess their methods via questioning there is room to differentiate by being more or less leading with the questions. You can also limit the apparatus to choose from for a less able group, or add more options for a more able group. A scaffold of ideas to try could also be introduced if necessary.	Student voice was used a week after the practical and centred around how confident students felt describing the change, and how well they remembered it – but the core loop of the lesson is assessment and discussion as students adapt their methods; there was plenty of chance to hear their thoughts on the activity.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
From student voice and follow up work that was set it was clear students enjoyed the activity, and are more positive about method writing. Pleasingly, when I set students an adapted GCSE question a few weeks later on making copper sulphate they quickly realised they could apply what they had done to this activity.	We talk a lot in the department about how we want students to approach questions, even when unsure of the content, and I think the loop of trying something, assessing and adapting, is key to this. The skills students learned of course link to work done in Y10 Chemistry when making salts.
Links to further reading / research	**If your resource has accompanying PowerPoints, handouts, films, classroom templates, other media please list them here including links**
Fostering creativity. A model for developing a culture of collective creativity in science - PMC Steam education: Fostering creativity in and beyond secondary schools	

KS3 English: Turning Text into Animation

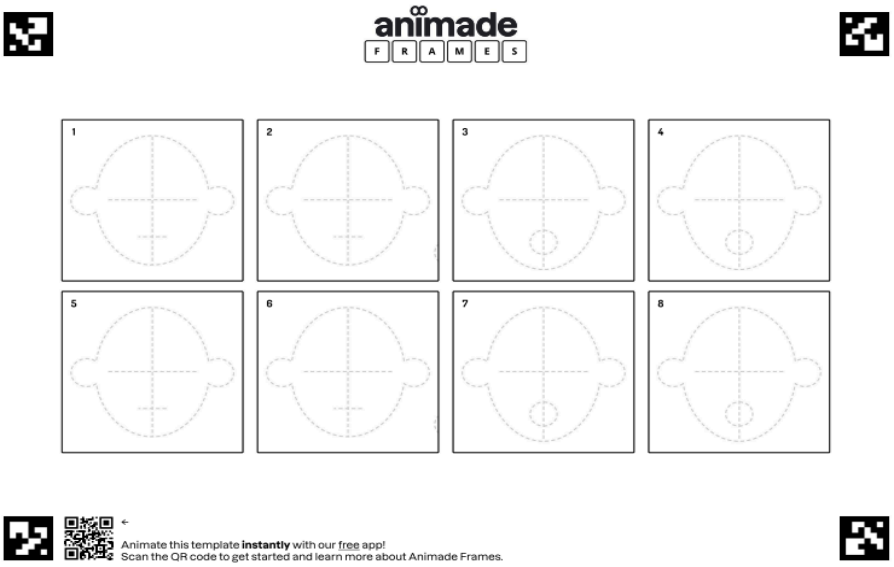
OVERVIEW	
Author	Tim Smith
School	St Marylebone CE Bridge School >>
Resource title	Animade Frames Just point your camera at an Animade Frames sheet and it will instantly turn it into a looping animation.
Brief description of resource	A straightforward method that seamlessly marries the convenience of digital technology with the charm of analogue processes. By integrating these contrasting elements, we unlocked a pathway to crafting moving images.
Which aspect of creativity can be developed?	Imaginative

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
St Marylebone offers innovative education for pupils with an Education, Health and Care Plan (EHCP) for Speech, Language and Communication needs.	• Animade Frames app • Frames sheet
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
Classes are arranged in a horseshoe formation, facilitating group work and collaboration among students.	This activity is accessible to all age groups

CORE ACTIVITY	
1. What is the activity?	• The lesson begins with studying selected text chosen by the teacher. • The teacher provides a curated selection of text excerpts related to the lesson's theme or content. • Students can choose which excerpt they want to work with for the animation project. • Students can work independently or collaborate in groups, depending on their preference and the teacher's instructions. • Students engage in the planning phase, where they brainstorm ideas, storyboard their chosen scene, and outline the key elements of their animation. • Using their chosen scene as a guide, students begin drawing and animating their characters and settings, bringing the story to life visually. • After completing the initial animation, students review their work and make any necessary refinements or adjustments to improve the quality of their animation.

	• Finally, students present their animated scenes to the class, sharing their creative interpretations of the text and showcasing their animation skills.
2. What is the pedagogy / teaching for creativity strategy?	This pedagogical approach combines literature-based learning, hands-on creativity, student choice, and formative assessment to promote deep engagement, comprehension, and expression in the classroom. Through animation, students not only demonstrate their understanding of the text, but also develop valuable skills in visual literacy, communication, and collaboration
3. How does this activity develop students' creativity / creative thinking?	Overall, the activity of animating scenes from a book nurtures students' creativity and creative thinking by engaging them in imaginative interpretation, problem-solving, visualisation, narrative construction, and collaborative learning. By actively participating in the creative process, students develop a deeper appreciation for literature, hone their artistic skills, and cultivate a mindset of innovation and exploration.
4. Any considerations for implementing this in practice?	• Clearly outline instructions and expectations. • Allow students to select scenes they connect with. • Model the animation process. • Encourage peer collaboration and feedback. • Provide resources and support. • Foster creativity and originality. • Balance structure with freedom. • Showcase student work. • Encourage reflection and iteration
5. Learning outcomes	• Enhanced comprehension of the text through visual representation. • Improved critical thinking skills by analysing and interpreting literary elements for animation. • Development of creative problem-solving abilities in overcoming technical and artistic challenges. • Strengthened visualisation skills through mentally translating textual descriptions into visual imagery. • Increased understanding of the narrative structure and storytelling techniques. • Promotion of originality and personal expression in creative work. • Encouragement of collaboration and communication through peer sharing and feedback. • Application of digital literacy skills in animation software or tools. • Fostering a deeper appreciation for literature and visual storytelling.
6. Questions you could ask your students	1. What scene did you choose to animate, and why? 2. How did you interpret the characters' emotions in your animation? 3. What creative choices did you make to convey the mood or tone of the scene? 4. Did you encounter any challenges while animating? How did you overcome them? 5. How does your animation reflect your understanding of the story's themes or messages? 6. How did animating this scene enhance your understanding of the book?

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
This activity can be adapted for individual student needs by providing various options for scene selection, accommodating different learning styles with various animation tools, and offering scaffolded support tailored to each student's skill level.	Student voice and choice can be integrated into the animation activity by allowing students to select scenes from the book, choose their preferred animation style (hand-drawn, digital, stop-motion), make creative decisions regarding characters and narrative, collaborate with peers and participate in reflection and feedback processes.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
Overall, implementing this activity can transform students' learning experiences, teacher pedagogy, and the broader school community, fostering creativity, collaboration, and a love for learning.	Introducing this activity school-wide serves multiple purposes: it serves as a formative assessment tool to gauge student understanding, or offers a refreshing learning break, and fosters unity across the curriculum. Its engaging nature ensures student enjoyment!
Links to further reading / research	**If your resource has accompanying powerpoints, handouts, films, classroom templates, other media please list them here including links**
	Animade Frames https://animade.tv/notes/frames



KS4 Spanish: Just a Minute

OVERVIEW	
Author	Laida Quijano Spanish Teacher
School	The Green School for Boys >>
Resource title	Embedding vocabulary and grammar alongside improving confidence in spoken language by playing"Just a Minute".
Brief description of resource	In this resource we explore the ability to speak fluently and at length in Spanish about a topic. The students must speak for a minute in Spanish without hesitating, repeating or deviating from the topic.
Which aspect of creativity can be developed?	Collaboration, persistence and discipline

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• All boys Church of England school. The class is a mixed ability GCSE Year 11 class with 20 students.	• Students are given a set of cards on the topic of School in Spanish. They need to each pick a card. • Pens • Paper • Timer • Buzzer
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
• Students are sat at their desks at first so they can prepare using the cards given to them • Once prepared, students sit in a circle • One student has the timer • The teacher (or a student) has the buzzer to buzz if someone hesitates, deviates or repeats.	Key Stage 4 and 5 - ages 14-18

CORE ACTIVITY	
1. What is the activity?	Students choose a card on a chosen topic (in this case they had cards about different aspects in school). They were then given 10 minutes to write some notes on the topic on their chosen card (e.g. uniform in school or school rules). They had to try to add different tenses, idioms, complex vocabulary and grammatical structures in Spanish.
	Once 10 minutes were up, students came together. The teacher had a buzzer and student had a timer. We started the timer and they began to speak on their topic. If they hesitated, deviated or repeated a word. Teacher pressed the buzzer. The timer is paused and the student writes down how long they spoke for. This carries on around the classroom. The winner is the student that speaks for the longest time. Extra points are given for idioms, interesting phrases, and other high-level grammatical structures.

2. What is the pedagogy / teaching for creativity strategy?	Encouraging students to speak with confidence and accuracy in Spanish in front of class. 25% of the Spanish GCSE is a Speaking exam. It is often the most daunting part as students feel more exposed. This exercise provided them with the ability to plan and prepare, listen to what other students are presenting and build up their confidence within a safe and supporting environment. Outstanding phrases and grammatical points were shared and explained to further support their learning.
3. How does this activity develop students' creativity / creative thinking?	It helps them to develop their public speaking skills and improve their fluency and confidence as well as pronunciation. By sharing ideas and listening to different presentations, they were able to explore the topic in a range of ways and from different points of view. It was done in an informal but nevertheless quite competitive environment, where students felt motivated to think creatively and achieve a goal.
4. Any considerations for implementing this in practice?	Preparation time is crucial as it is in a different language. Class was mixed ability and students predicted higher grades felt more confident to go first. Given the fun aspect of the exercise, more students grew in confidence to take part. The teacher should have the buzzer so it is used fairly and at the right times. Student with the timer should ensure they write down the exact time for each student. Able student in charge of writing down high-level structures mentioned
5. Learning outcomes	• Increased confidence to speak in a different language in front of class • Improved listening skills on a particular topic • Supportive environment where students feel able to take risks
6. Questions you could ask your students	• How did you feel when you spoke for a minute in Spanish? • What else could you have added? • Which one of the three of hesitation, repetition and deviated could you have improved on

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
More support with preparation at the start. Sentence starters and adjectives. Make it a group effort - put in mixed ability teams. Build-up in time to 1 minute.	Discuss which topics would work well to build their confidence.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
Improving confidence and public speaking skills.	Links to Oracy and Debating.

KS4 Spanish - Using real world resources to inspire vocabulary and translation

OVERVIEW	
Authors	Daniel Ubeda - Teacher of Spanish
School	Lady Margaret School >>
Resource title	Spanish KS4: Diez razones para comer insectos
Brief description of the resource	KS4 Spanish - Using real world resources to inspire vocabulary and translation Success Criteria: 1.All of you will be able to practise reading complex, albeit abridged, original Spanish resources. 2.Most of you will be able to provide your opinion on eating insects and justify it. 3.Some of you will be able to consider the advantages of entomophagy.
Which aspect of creativity can be developed?	Curiosity and collaboration

CONTEXT AND PREPARATION	
What is the school/classroom context?	**What equipment/materials are needed?**
• Year 11 - 30 students. • Comprehensive school.	• PPTX. • Accompanying worksheets.
How to set up the classroom / learning environment?	**What student age / ability is this designed for?**
N/A	GCSE

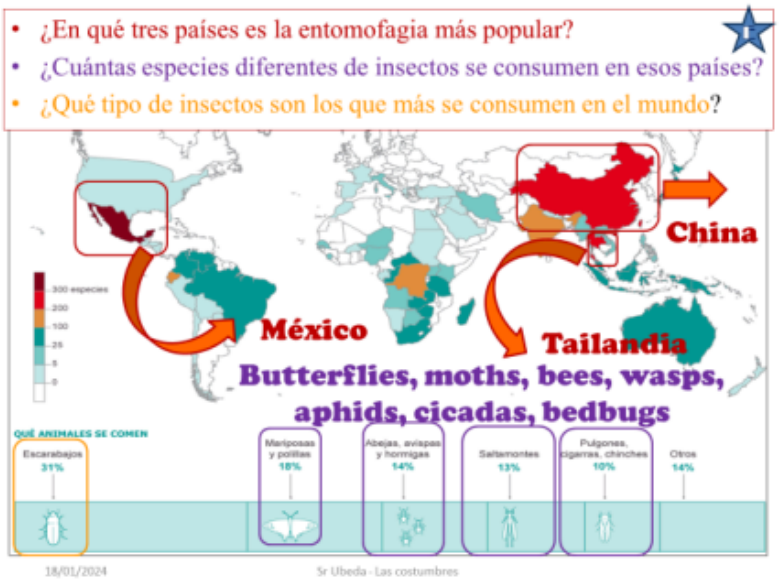
CORE ACTIVITY	
1. What is the activity?	1. Students identify the names in Spanish of some of the most common edible insects. Extension: Fill in the gaps for students to consider everyday products that contain traces of insects. 2. Find in text a selection of keywords. Extension: Students to find a synonym. 3. Students summarise the advantages of eating insects. Extension: Students explain in detail these advantages. 4. Students to consider a map and graph in order to extract some conclusions as to where entomophagy is more popular and what kind of insects are favoured. 5. True or False exercise based on the text. 6. Students write their own opinion on entomophagy including some of the information that they have learnt.
2. What is the pedagogy / teaching for creativity strategy?	Students are provided with EAT GRUB Insect snacks. EAT GRUB is a new sustainable food brand that aims to revolutionise Western food culture by introducing insects as a staple part of it. Students are encouraged to consider their opinion by trying a selection of their products and using some of the ideas in the text to justify their own thoughts.

3. How does this activity develop students' creativity / creative thinking?	Eating insects is something novel and unusual. Students are considering the wider implications of entomophagy by looking at their dietary benefits and environmental impact. Students are able to reflect on cultural prejudices regarding certain foodstuffs and challenge prejudices.
4. Any considerations for implementing this in practice?	• Students should not be forced to try the insect snacks if they do not wish to do so. • Special consideration must be given to students with food allergies, although the snacks contain no traces of nuts.
5. Learning outcomes	Success Criteria: 1.All of you will be able to practise reading complex, albeit abridged, original Spanish resources. 2.Most of you will be able to provide your opinion on eating insects and justify it. 3.Some of you will be able to consider the advantages of entomophagy.
6. Questions you could ask your students	. ¿Te han gustado los saltamontes? . ¿Qué opinas sobre la entomofagia?

FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
• See Q4 • Lower attaining students will benefit from a reduced version of the text and/or a list of words already translated to support them in accessing the material.	• Students can reflect on the positive and negative aspects of the tasks involved and provide meaningful feedback on how best to adapt the task to their specific learning needs.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
• Links to Food Technology, Geography, RS (religious restrictions on entomophagy) and Science (global warming and the impact of farming).	• Mexico where entomophagy is most popular, followed by China and Thailand. • Different subjects could run a five-day scheme of work in which each subject considers from their own point of view: religious syncretism in Mexico (RS). the Mexican Revolution (History), Mexican food and textiles (DT), Frida Kahlo and Diego Rivera (Art), the Aztec calendar (Science), etc.

Links to further reading / research	If your resource has accompanying power points, handouts, films, classroom templates, other media please list them here including links
• https://www.sciencedirect.com/topics/agricultural-and-biological-sciences/entomophagy#:~:text=Entomophagy%20is%20the%20practice%20of,Mexico%2C%20Africa%2C%20and%20Asia. >> • https://www.britannica.com/topic/entomophagy >> • https://www.eatgrub.co.uk/what-is-entomophagy/ >> • https://www.independent.co.uk/news/long_reads/entomophagy-eat-insects-food-diet-save-planet-meat-cattle-deforestation-a8259991.html >> • https://www.ted.com/talks/emma_bryce_should_we_eat_bugs?language=en >>	

10 good reasons to eat insects!



KS4 Maths: Use of Visual Methods for GCSE Intervention

OVERVIEW	
Authors	Emrana Khanom
School	Central Foundation Girls' School >>
Resource title	Use of Visual Methods (eg. Bar modelling, number lines) for GCSE Intervention
Brief description of resource	In this resource, we will explore the use of visual methods to assist students with problem solving exam questions in GCSE Maths rather than using routine methods/steps.
Which aspect of creativity can be developed?	Inquisitiveness

CORE ACTIVITY	
1. What is the activity? Provide step by step description including subject(s), duration, key classroom activity and more	• DO NOW is skills based and linked to topics taught, e.g. percentages of amounts. (approximately 10 minutes) • Main activity – A3 sheets with a visual image given to each group. Hints to help scaffold the activity are written at the back of the sheet. Pupils in each group have a different colour pen to monitor passive learners. Pupils come up with mathematical questions relating to the images (10 minutes). • A whole class discussion to take place about how their questions demonstrate the links between different topics in maths. They can see the bigger picture and relate to mathematical concepts. The teacher encourages students to debate their questions in relation to the topic. Teacher uses prompts to encourage students to come up with higher order questions. (10-15 minutes depending on the topic) • The actual problem-solving question is presented to pupils. They work through the problem with their peers (5 minutes). • Self-assess using GCSE style mark scheme provided by teacher. (5 minutes) • A similar problem-solving question is given to each pupil to try independently to assess if they can extract key information from the question and solve the problem. (10 minutes) • Plenary – Another image is shown on screen for all students to come up with an exam question (5minutes).
2. What is the pedagogy / teaching for creativity strategy?	This activity encourages students to: - Make real life application of mathematical concepts - Make connections between topics - Problem solving - Curiosity - Thinking outside the box - Cross-curricular association between topics - Not see maths as just classroom based
3. How does this activity develop students' creativity / creative thinking	Students of all abilities can think, and discussions allow students to extend their thought process. The students can re-draft and reconsider their questions after discussions in their groups and as a whole class. Students can share ideas and develop analytical skills. By the end of the lesson pupils can look at a given problem solving question and extract key information by making sense of the context.

4. Any considerations for implementing this in practice - 'top tips' style?	• Suitable for a range of subjects • Targets passive learners by giving different coloured pens • Movie clips and dialogues relating to the context can be used • Students can bring their own pictures which we analyse in class
5. Learning outcomes	- Encourage problem solving - Reflection - Curiosity - Verbal and written communication
6. Questions you could ask your students	- Does anyone agree/disagree? - How can we improve/extend this question? - What other topics/subjects can we link this to? - Why/how did you come up with this question based on the image?

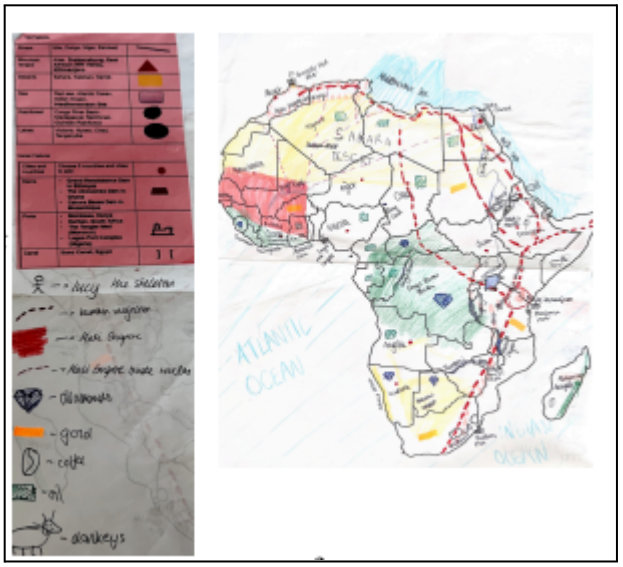
FURTHER CONSIDERATIONS	
How can this activity be adapted for students' individual needs?	**How can student voice and choice be embedded into this activity?**
- Prompts - Hints at the back of the sheet - Key words - HA – Questioning to extend their answers.	- What Went Well and Even Better If.
What is the potential impact on students, teachers and the whole school community others can expect if they implement this?	**How can this be linked into wider-school / wider education initiatives?**
- Cross curricular connections, e.g. Maths is applicable across Science, Geography, etc. - Being able to problem solve in various situations. - Encouraging independence and working as a team. - Being able to verbally communicate their thought process accurately as well as writing it down.	- All subjects and key stages can embed this activity.
• **Links to further reading / research**	• **If your resource has accompanying powerpoints, handouts, films, classroom templates, other media please list them here including links**
	Images from the work >>

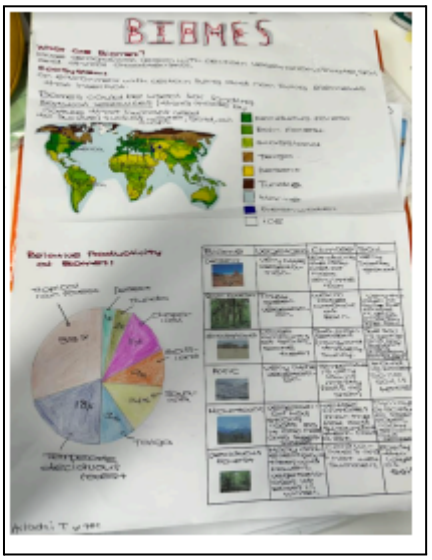
Creativity Toolkit - developed by Lady Margaret School

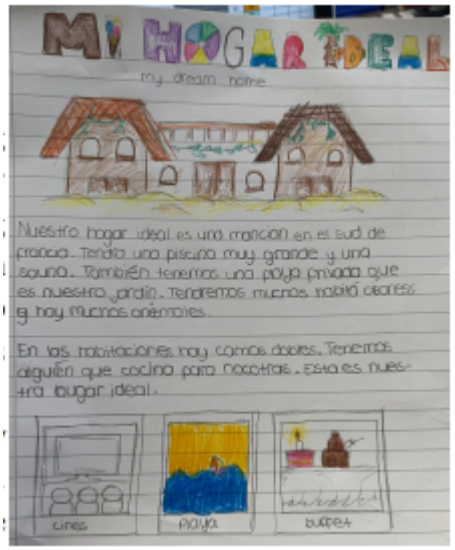
Our focus on student creativity across the curriculum has led to fascinating ideas trialled in the classroom, and produced much insightful student voice. The toolkit aims to capture some of the ideas from our work for future use, and to
supplement the presentations, marketplaces and round 3 lesson observations where we have also had the opportunity to share ideas and best practice.

Nic Lupton - Lady Margaret School, 2024

Lady Margaret School Creativity Toolkit link >>

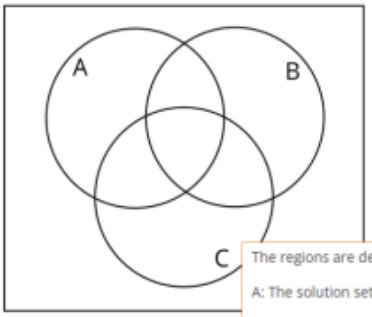






Starter: Here are some possible inequalities. Start by placing these into the correct region of the Venn diagram. Can we find a quadratic inequality for each region of the Venn diagram?

① $x^2 \leq 9$	② $11x \geq 2x^2$	③ $x^2 + 3 \geq 2$	④ $3x^2 \geq 21x - 30$
⑤ $x^2 \leq -x$	⑥ $x^2 \leq x - 2$	⑦ $6x^2 - 1 \geq 5x$	⑧ $-2x^2 \leq x - 6$



The regions are defined as follows.

A: The solution set is a subset of $x \leq 1$.

B: The solutions are given by $a \leq x \leq b$ where a and b are real numbers.

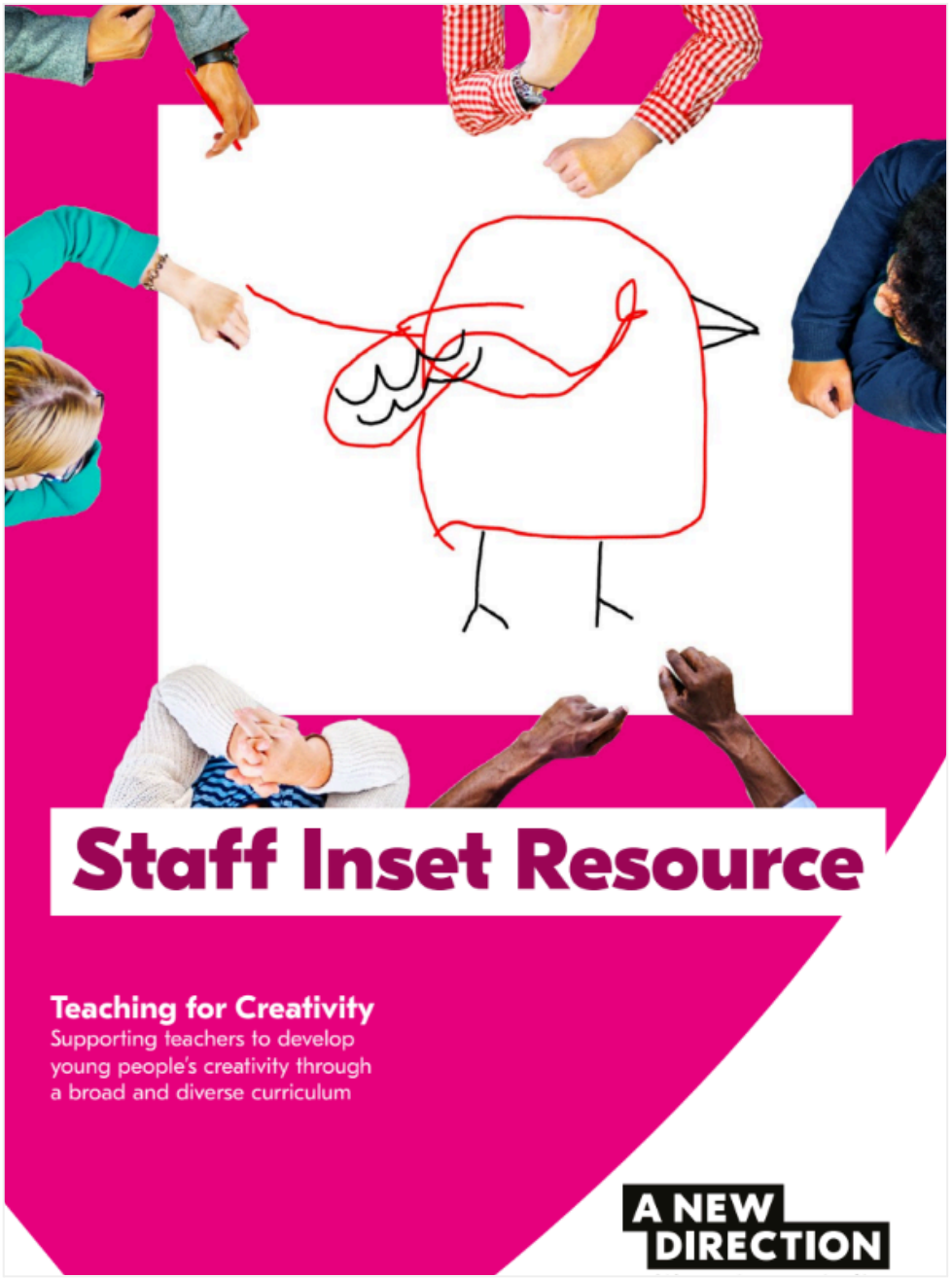
C: The inequality is satisfied by $x = 4$, e.g. $x = 4$ satisfies the inequality $x \geq 2$.

A NEW DIRECTION INSET RESOURCE

Teaching for Creativity. Supporting teachers to develop young people's creativity through a broad and diverse curriculum.

This INSET resource is designed as a twilight or short professional development session for you to deliver with your staff to explore and embrace the value of the Teaching for Creativity pedagogies in the classroom and to develop the language and creativity of your pupils.

TEACHING FOR CREATIVITY RESOURCES >>



THE ST MARYLEBONE CE SCHOOL, LONDON, CC STAFF LIST

Rachel Burton, Specialist Leader of Creativity (SLC) on this project, has recently taken on the Creative Collaborative Lead role and is the Head of Drama at The St Marylebone CE School and is passionate about bringing out the innate creativity in all students. She trained as an actor at Guildford Conservatoire, but on graduation quickly discovered that she preferred working with young people and directed many shows in Youth & Community Theatre over the next 20 years. She did her PGCE at Central School of Speech and Drama in 2010. She has worked at St Marylebone for the last 10 years.

Stephanie Cubbin, Specialist Leader of Creativity (SLC) on this project, was the Head of Art and Design at The St Marylebone CE School for almost twenty years and has been involved in the development of creativity across all subjects. In addition to leading the art department, Stephanie had been an AST, SLE for the National Teaching School and a teaching and learning specialist. She started her career in the vibrancy of the theatre after studying Fine Art and Scenic Painting. She has balanced the development of her painting practice alongside teaching and being involved in advocacy for the Arts in Schools. She completed her masters in 2019, writing about 'Creativity in Schools'.

Sonia George, Specialist Leader of Creativity (SLC) on this project, is an Assistant Headteacher at The St Marylebone CE School working within the Curriculum team. After completing her degree in Physical Education and Dance she came to St Marylebone and set up the school's first Dance department. She achieved AST status early on in her teaching career and went on to become a Head of Learning and then Head of the Performing Arts Faculty. Having led the school's Arts specialism for several years she worked extensively to support Arts teaching and leadership in other schools. She is a firm advocate of the importance of rigorously taught Arts subjects and the development of students' creativity, both within and beyond the arts. In 2005 she became a Creativity Lead Practitioner for the SSAT and more recently has worked within the school's Creativity Collaborative.

Dan Healy, Specialist Leader of Creativity (SLC) on this project, is Assistant Headteacher: Teaching & Learning at The St Marylebone CE School and leads the School's programme of continual professional learning. He read Geography at Durham University before completing the Teach First Leadership Development Programme and joining St Marylebone in 2011. Dan has been Head of Geography and has worked extensively on school-to-school support as part of St Marylebone's role as a National Teaching School. Dan is an advocate for promoting creative thinking in the classroom.

Peter Jordan was the Creative Collaborative Lead and Senior Deputy Head at The St Marylebone CE School, Westminster until 2024. He was also the Strategic Lead for the Maths Hub London Central NW 2014-2022 and Head of the National Teaching School, St Marylebone TSA 2011-21. He led the Arts Council Creativity Collaborative for St Marylebone, one of eight national pilots running a three-year pilot researching Teaching for Creativity 2021-2024. Peter has been teaching in London secondary schools for over 30 years, the majority time spent in leadership roles. Peter has an NPQH from the Institute of Education, UCL. He is a Fine Art graduate of Chelsea College of Art.

Felicity Latham Project Support on this project, has been Performing & Visual Arts Coordinator at The St Marylebone CE School for five years, producing and filming shows, and working closely with Music, Dance and Drama students. Trained as a classical flautist at the Royal Welsh College of Music & Drama, Felicity continues a busy performing career, bringing experience from the music industry into her work in education. She previously taught Music at primary level and loved designing creative lessons for the whole school.

Elisabeth Montsumi, Specialist Leader of Creativity (SLC) on this project, trained in Dance Theatre at Laban Conservatoire and has worked as Head of Dance in two outstanding Performing Arts specialist Colleges. In this role she has been promoting creative thinking, especially problem-solving and resilience, through choreography in particular. She is currently Head of Performing Arts at The St Marylebone CE School, leading on the provision of Dance, Drama and Music. She is also in charge of Aspiration and Challenge, leading on the enrichment and encouragement of all students to participate in Extracurricular activities.

Kat Pugh has been the Headteacher at The St Marylebone CE School and Executive Headteacher of The St Marylebone Bridge CE School since 2014. In 2018 she joined the Durham Commission on Creativity and Education, out of which came the Creativity Collaborative programme, and is now on the **Durham Commission Advisory Board**. As part of the St Marylebone Creativity Collaborative team, Kat chairs the Strategic Leadership Group. She chairs the Westminster group of secondary headteachers and principals and is a trustee of the London Youth Choir Inner Voices. Kat trained as a Teacher of English and Drama, following roles in public and press relations and working overseas in theatre for development. She is a graduate in English Literature from the University of Cambridge.

Saffron Velada-Billson, Project Support on this project, is the Personal Assistant to the Senior Leadership Team The St Marylebone CE School. She has a background in literature and the arts, and her work is informed by travel and her love of people, organisations and the way these build trust to function effectively.

ACKNOWLEDGMENTS

Outside of the core team at St Marylebone, there were others whose contributions were invaluable.
Our thanks go to:
Evaluation Consultant: Nick McIvor
National Theatre: Nadya Bettioui, Alice King-Farlow, Brian Mullin, Liza Vallence
V&A: David Houston, Tristram Hunt
A New Direction: Naranee Rathra-Rajan, Marina Lewis-King
JKR Global: Alexander Meadows-Rocks, Rochelle Ryan
Arts Council Consultants: Abi D'Amore, Jane Moscardini, Jenn Raven, Jay Bushby
Arts Council: Anne Applebaum, Amanda Rigler, Jennifer Woods
Durham University: Helen Cramman, Vic Menzies

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13 Schools, from 10 different London boroughs:

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Everyday creativity ~ Creativity every day

Teaching for Creativity

KS4 French
Sketchbooking
KS2 MFL
KS3 Maths
KS2 Art
KS4 Cross Curricular
KS4 Chemistry

KS2 Science
KS2 Maths
Journaling
KS2 Geography
Sociology
KS4 Science
KS5 Resources

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