

Resource 5 – History

Speeches that changed the world



Key stages

2–3

Creative thinking habit – **Persistent**

Tolerating uncertainty, sticking with difficulty and daring to be different

Prompts for persistence, questions, and class discussion marked in purple



Teaching for creativity

Supporting teachers to develop young people's creativity through a broad and diverse curriculum

**A NEW
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We create **opportunity**

Introduction

A New Direction is a London-based not-for-profit organisation that generates opportunities for children and young people to develop their creativity.

Of equal priority for us is helping to broaden and diversify the curriculum in response to the combined crises facing young people, including the climate crisis, the call for a more equitable society, prompted most recently by the Black Lives Matter movement, and the COVID-19 pandemic and its associated impact on the economy and wellbeing.

This pack draws on the expertise of London's cultural sector to provide rich learning materials that help develop young people's creativity and their ability to navigate these times. For those schools wishing to provide a broad and balanced curriculum, these thoughtful and engaging learning sequences explore some of the lives of individuals who are new to or under-represented in the curriculum, a focus on Black History in London, lessons that support the new Relationships and Sex Education programme of study, nature-inspired design activities for exploration within KS2 – 3 Design Technology, and pupil investigation in Geography exploring the climate crisis.

The resources employ a variety of strategies which place an emphasis on effective education being an active process that is participative in nature and which develops children's ongoing capacity for learning. As such, they can be used by teachers across the curriculum.

We believe in the possibility of a better world and want to support teachers and educators in doing what you do best. We have consulted with teachers throughout the development of these resources, which are part of a longer-term commitment to generating relevant and accessible learning materials that help us to have braver conversations in the classroom and to articulate the power of creativity.

Writers Seyi Adekun, Butterfly Theatre, Abigail Hunt, London Metropolitan Archives, Climate Museum UK

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A special thank you to the teachers who took the time to read through drafts of this resource and provide feedback during such a busy time.



The five-dimensional model of creative thinking

For creativity to flourish, it needs nurturing and young people need access to excellent resources.

‘Creativity in the classroom does not happen by accident – we need to be deliberate and proactive in developing our pupils’ creative skills and habits. Now more than ever, creative thinking is the key to their future. These resources breathe life into new areas of the curriculum and make explicit the vital and life-giving creative habits which will enable students to thrive in complex times.’

– Bill Lucas

These learning sequences focus on curriculum-linked topics for exploration with creative learning at the heart.

They are underpinned by the Creative Habits of Mind drawn from the five-dimensional creative thinking model and decades of research from Professor Bill Lucas, Guy Claxton and Ellen Spencer.

Creativity is a multi-dimensional idea and education researchers are showing just how valuable Creative Thinking is in helping our pupils learn in an increasingly complex world. The model has been widely adopted into learning policies across the globe, based on years of field trials through the Centre for Real-World Learning at the University of Winchester that included schools participating in Creative Partnerships, the UK government’s flagship creative learning programme (2002 – 2011).

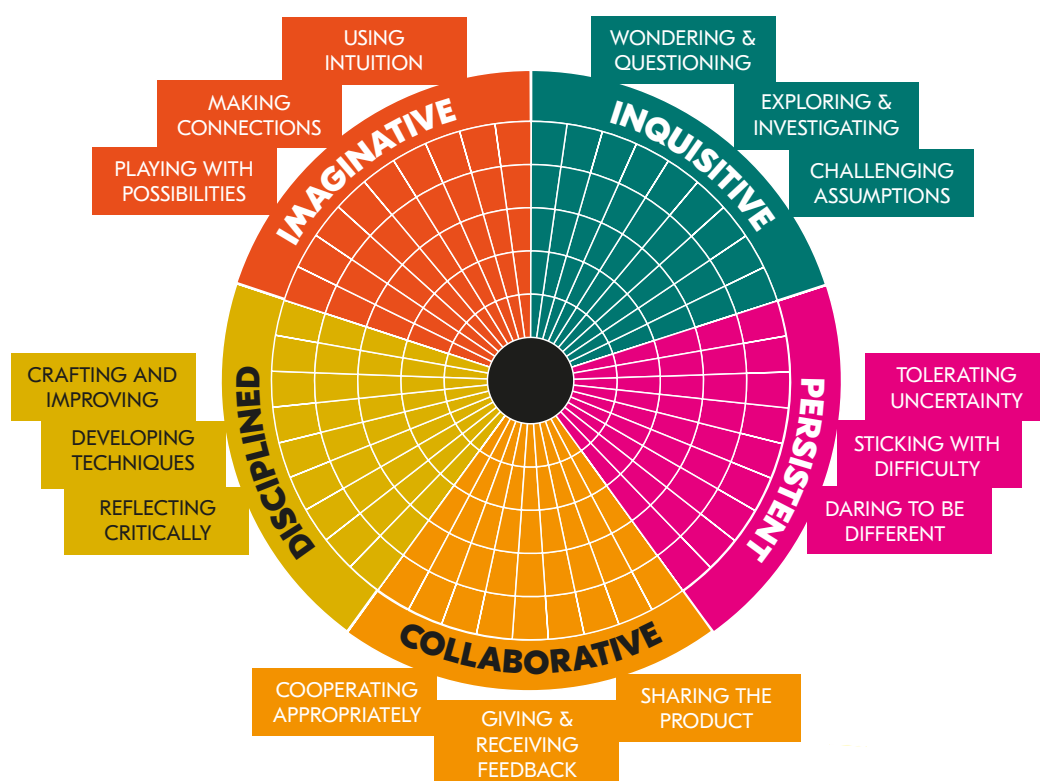
The Centre for Real-World Learning’s model below features five Creative Habits of Mind and offers a means of tracking the development of creativity in pupils.

A New Direction, like many others, believes creativity can be taught and learned, and we want to support schools and teachers to feel equipped to do just this. The five Creative Habits of Mind are drawn out in the resources, each resource making explicit one particular habit with learning strategies and class discussion for pupils to understand the definitions for their own learning and articulate their own skills development.

Professor Bill Lucas

Director of the Centre for Real-World Learning, University of Winchester. Co-chair of the PISA 2021/2022 Test of Creative Thinking. Academic advisor on creativity to Arts Council England. Co-author of more than forty books including the internationally acclaimed, *Teaching Creative Thinking: Developing learners who generate ideas and can think critically*. Curator of Creativity Exchange platform: <https://www.creativityexchange.org.uk/>

Lucas, Bill and Spencer, Ellen (2017) *Teaching Creative Thinking: Developing learners who generate ideas and can think critically*, Carmarthen: Crown House Publishing Ltd



Foreword

I warmly recommend this resource to you. Creativity in education is needed now more than ever.

We need teachers and leaders working within their communities who are focused on 'finding a way through' for all learners. As a headteacher, my own school was fortunate to receive funding as a School of Creativity, this was an initiative building on Creative Partnerships inspired by the work of the late great Sir Ken Robinson. We were able to share so many aspects of an alternative improvement agenda that was built on inclusion, trust and agency with high standards as a by-product replacing a deficit reinforcement of stereotype leading to failure.

Building on decades of rigorous research, the OECD ranks creativity and critical thinking amongst the top skills that our young people need. Teachers and leaders with creative approaches are able to use these skills to constantly navigate the challenges of the education system to positive effect. Having the humility and openness to work alongside artists as part of this leadership opens up new spaces in our collective thinking.

Leading the Chartered College of Teaching, I am committed to building a profession that is confident about being open to new ideas, restless, inventive, persistent about what matters, generous and empathic. All of these dispositions offer states of mind that build capacity for learning amongst our children and young people. I encourage you to absorb these resources in pursuit of this goal.

Professor Dame Alison Peacock

Chief Executive

Chartered College of Teaching

How to use this resource

These resources are designed to put the learner in the driving seat, with open-ended engaging activities, learning strategies and questions to prompt dialogue and debate, critical thinking, and creative response.

They take a **'split-screen' approach** covering both a curriculum area and a creative habit in a single set of activities.

There are three or four lessons in each topic that can be used as standalone activities with the noted minimal duration time or as fuller learning sequences to expand as you see best for your pupils.

To support each resource, you'll find downloadable and printable [Appendix material](#), including differentiation tips for students with SEND and extension activities, hosted on

www.anewdirection.org.uk

You are the experts, and these sequences just build on what you already do – pick from some or all to suit your needs. We would love to hear from you about how you get on, any questions you have, and what you'd like to see more of!

[#letsresettogether](#)

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Artsmark

If using these resources helps you to develop your curriculum, build skills and knowledge across a range of art forms, and support student voice and wellbeing, you could gain recognition and accreditation with an [Arts Council England Artsmark Award](#). The Artsmark Award is accredited by Arts Council England and presented to schools where arts and culture provision fulfils eight criteria and seven quality principles. It complements your school improvement plan and recognises commitment to a broad and balanced curriculum. Completing the activities in this resource can contribute to your Artsmark journey and provide evidence of impact in a number of areas. Links to each Artsmark criteria are highlighted in an [Appendix](#).

The Artsmark self-assessment framework and a suite of supporting documents are available and free to download on [A New Direction's website](#). Artsmark is a supported journey that connects you to a network of like-minded settings. Talk to the team at A New Direction if you want to find out more.

[#artsmark](#)

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Writer Butterfly Theatre – Aileen Gonsalves and Tracy Irish



Duration Three x 90 minute lessons, with homework and extension

Curriculum links:

KS2

A study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066.

KS3

- Ideas, political power, industry, and empire: Britain, 1745-1901.
- Challenges for Britain, Europe, and the wider world, 1901 to the present day.
- Understand how people's lives have shaped this nation and how Britain has influenced and been influenced by the wider world.
- Gain a historically grounded understanding of 'segregation', 'abolition', and 'civil and human rights'.
- Gain historical perspective by placing young people's growing knowledge into different contexts, understanding the connections between national and international history; between cultural, political, religious and social history.

Objectives and outcomes

- I can understand how history and social change can be affected through the efforts of individuals.
- I can understand how historic figures have persuaded others to see their point of view and gain confidence in using these skills myself.
- KS2 – I can give informed responses that involve thoughtful selection and organisation of relevant historical information.
- KS3 – I can create relevant, structured evidentially supported accounts in response to an enquiry
- I have shown persistence and tenacity by sticking with something I found difficult in order to come up with a good idea.
- I have been able to learn from and empathise with other people's experiences.

In three learning sequences, pupils will explore key historic figures through their speeches that shaped and are shaping history: Martin Luther King, Jr., Mahatma Gandhi, Mary Prince, and Malala Yousafzai.

History is shaped by individuals in particular times and places, tolerating uncertainty, daring to be different, sticking with difficulty and speaking up for making change.

To help us understand a moment in history, it's helpful to step into the shoes of historic figures and start to see things through their eyes. In this way, we can get closer to that moment and discover our shared humanity.

Increasingly, we come to know historical figures through portrayals on stage and screen. These learning sequences use the approaches of an actor to inhabit the life of a character. In interpreting the thoughts and feelings of the people involved in past events from our own point of view, we feel closer to them as we discover our shared humanity. We find out that they too felt anger, joy, jealousy, pride, shame, love, and hate, and these human connections make us more interested in their stories and their place in history.

Inhabiting these characters takes young people a step closer to understanding them because the creative engagement needed grows from firmly rooted knowledge and analysis – the real-world homework that any good actor does.

In exploring these figures and the powerful speeches they made, pupils will be fuelled to explore their own sense of justice, what they feel strongly about, and what speech they will create for themselves.

Being persistent as a creative habit

As teachers, we all know that young people benefit from learning about their own learning. These sequences focus on the skill of **persistence**: learning to articulate it as part of a growth mindset, to assess it in self-reflection and, in turn, to link this creative capacity to the historic figures they are exploring.

LESSON 1

Why did Martin Luther King, Jr. make his speech, 'I have a dream...'?

Duration

90 minutes

Resources

- Martin Luther King, Jr. prior knowledge & edited speech (see resource [Appendix A](#))
- Web links for researching other historic figures (see end of resource [Appendix B](#), [Appendix C](#) & [Appendix D](#))

Pupils explore Martin Luther King, Jr. together to step into his shoes as he delivers what is now one of the most famous speeches of the twentieth century.

Warm up and introduction (5 minutes)

Lead a whole-class brainstorm about recent news stories (e.g. from BBC Newsround), a book (e.g. from your current literacy lessons), or recent TV and film examples that show people or an individual being treated unfairly. Use these as examples to introduce how seeing other people being treated in this way makes us feel, e.g. angry, frustrated, upset, glad it's them not me, indifferent etc.

Explain that we all have a strong sense that we want things to be fair but that we don't always agree on what that is, and we don't always know what we can do about it.

- *Making things fairer requires learning other people's points of view and, like any learning, this requires **persistence**. For the historic figures we are about to explore, it required the courage to speak up about what they believed in to make things fairer.*
- *They were **daring to be different**, they **tolerated uncertainty** and they **stuck with difficulty**. These are creative skills we are going to think about in our work.*

Activity 1: The facts behind a speech (20 minutes)

Over the next few lessons, you will be exploring history like actors do when they take on a role. You will be stepping into the shoes of historic figures who made landmark speeches in history, to use those techniques to support you in creating your own speech.

Today we step into the shoes of Martin Luther King, Jr., using the techniques an actor uses to play a role.

The first thing an actor does is to look for information about their character – this helps them understand how to take on the role. The facts behind a speech are the 'prior knowledge' of a speaker. This prior knowledge helps someone decide not only what to say, but how to say it in order to make an impact on their audience.

Show the image of Martin Luther King, Jr. making his speech and the Prior Knowledge Facts Sheet from the Appendix with the class.

Martin Luther King, Jr. showed **persistence** in standing up for what he believed against the injustice he saw around him. Let's use what we know already, what we have with this prior knowledge, and the image to talk together about this incredible man that changed history.

- What do we know about him already?
- What's going on in this picture?
- What do you know that makes you say that?

Use this discussion to underpin the key historic facts about Martin Luther King, Jr.

- *What's the most famous line in his speech?*
- *When did the speech take place?*
- *What did he want to achieve by making this speech?*

Activity 2: Stepping into their shoes (20 minutes)

Pupils stand in a circle and read through the edited speech, changing reader around the circle at each full stop.

- *How did speaking this speech make you feel?*
- *What do you think made the lines most effective? (e.g. images and repetition)*
- *What made people's reading of the lines most effective? (e.g. speaking loudly, looking at your audience, being ready to speak, etc.)*
- *Who is Martin Luther King, Jr. speaking to in the audience? Who are the different people he is trying to reach?*
- *If he wants to end segregation, what does he need to get all these different people to do?*

Yes, he needs to get them all to agree with him! In acting, what you are trying to get other people to do is called the objective. He needs a speech that will reach all these people with all these different points of view.

Martin Luther King, Jr. believed that it was better to bring about change by persuading people through words rather than violence. An actor playing Martin Luther King, Jr. needs to understand what King wanted his audience to do – his objective.

Activity 3: Looking for parallels (10 minutes)

An actor playing Martin Luther King, Jr. looks for parallels they can find in their own experience to help them understand how he feels.

Can the students find parallels with King and their own experiences? In pairs, students should think about times they have spoken to an audience who they want to agree with them, and how that made them feel (e.g. family negotiation, school assembly, social media post). *How did they demonstrate persistence (tolerating uncertainty, sticking with difficulty, daring to be different)?*

Activity 4: Looking for rhetorical devices (30 minutes)

Next, ask pupils to look through the speech with their partner and talk about what they find interesting or surprising about the words.

- *What does the speech make you feel? Why?*
- *Do you think he will get his audience to agree with him? Why?*

You may have found some rhetorical devices. These are ways of using words to affect people in particular ways: tactics to persuade them to your point of view. The way words are put together can have a very powerful effect on whoever is hearing them.

Give pairs more time to dig deeper into the speech to find these powerful rhetorical devices:

- **Repetition** – There are repeated phrases, repeated words and repeated sounds in the speech.
- **Metaphor** – These get our attention by using words or a phrase to describe something as if it were something else, e.g. 'seared in the flames of withering justice'.





- **Antithesis** – These are paired opposites that work as powerful contrasts when brought together, e.g. ‘hope and injustice, daybreak and night.’

Bring pupils back together as a full group to share what they have found:

- *How do you think these rhetorical devices would be powerful in achieving Martin Luther King, Jr.'s objectives?*
- *Why do you think it was important that Martin Luther King, Jr. **dared to be different** and spoke out against injustice?*

Plenary and self-reflection (5 minutes)

Can students think of other change-makers in living history whose speeches and words are powerful for us? e.g. Greta Thunberg, Barack Obama, Marcus Rashford, etc.

Homework

Mahatma Gandhi – Mary Prince – Malala Yousafzai

Some useful links can be found in the Appendix for each figure ([Appendix B](#), [Appendix C](#) & [Appendix D](#))

1. Divide the class into three, giving each group a historic figure that they must learn as much prior knowledge about as they can before the next lesson. They prepare individually to come together as **expert teams** for the next lesson.
2. Everyone is to think about other examples of injustice and people who have stood up against it.
3. Pupils reflect more on what they feel strongly about and where they see injustice they want to change.

Video CPD

For some additional tips and guidance on how to deliver Activity 3 in this sequence, check out this [quick five minute CPD video](#), delivered by Aileen Gonsalves – Artistic Director at Butterfly Theatre Company.

LESSON 2

Creating a collaborative performance

Duration

90 minutes

Resources

- Mary Prince prior knowledge & edited speech (see resource [Appendix B](#))
- Mahatma Gandhi prior knowledge & edited Speech (see resource [Appendix C](#))
- Malala Yousafzai prior knowledge & speech (see resource [Appendix D](#))

Pupils become expert teams who share their Prior Knowledge of three change-makers in modern history: Mahatma Gandhi, Mary Prince and Malala Yousafzai.

Warm up and introduction: Persistence unpacked (5 minutes)

You each explored Mahatma Gandhi, Mary Prince or Malala Yousafzai for your homework. In a moment you'll join your *expert team*, but let's explore the creative capacity of persistence they each displayed.

- What is persistence to you?
- How does it make you feel about yourself?
- Can you think of examples when being persistent has paid off?

Being persistent is about not giving up when the going gets tough. We all have to fail to succeed and our learning sometimes looks like this – it's important that it does!

You will have heard us talk at school about Growth Mindset – this is often about working at the edge of your comfort zone. Not saying 'I can't do it' but 'I can't do it YET!'

In our next lesson it will be you in the driving seat to generate your own speeches: being persistent will be everything.

Activity 1: Prior knowledge (20 minutes)

Divide the class into three teams based on which figure they each researched for homework. Divide these groups into two again so there are now six teams. Each will take on their [mantle of the expert](#) role to share their prior knowledge with the class.

Remember from the last lesson that in order for an actor to step into the shoes of their character, they need the facts behind the speech – they need the 'prior knowledge'.

Give the expert teams 15 minutes to take on the expert role and decide who they are, how to introduce their team, their historic figure, and what facts they will share about them in a three-minute presentation.

Groups then present to the class their expertise and facts.

Activity 2: Speaking aloud the speeches and uncovering the devices (20 minutes)

Pupils should now work back in their groups to explore the landmark speech of their historic figure.

They should sit in a circle to speak aloud the speech, changing reader at each new sentence. Each group should prepare for a group performance and talk about how to make the reading of the lines the most effective.

After around 10 minutes, ask them to agree together the objective of the speech – *what does the character need to get their audience to agree to or do?*

Next, remind them that the way words are put together can have a very powerful effect on whoever is hearing them. *So, what's special about the words your speech writer uses?*

Ask them to look for the following in their speeches:

- *Repetition, metaphor and antithesis* (recap where needed)

After 10 minutes introduce some new rhetorical devices included in the speeches for students to look for:

e.g. Mary Prince uses rhetorical questions. These are questions to an audience to get their attention and get them thinking e.g. 'How can slaves be happy when they have the halter round their neck and the whip upon their back?' Can you find others?

Every good speech writer draws on these next three rhetorical devices – your speeches each have powerful examples of these included. Can you find them?

- **Ethos** – *This is about establishing your credibility as a speaker and letting the audience know why they should listen to you.*
- **Pathos** – *This is about persuading your audience by appealing to their emotions, making them laugh, cry, feel angry, sad, inspired, proud, ashamed, etc.*
- **Logos** – *This is about persuading your audience by giving sensible arguments for your point of view with facts and information.*

For KS2 pupils, link this back to their study of persuasive language in literacy, e.g. using powerful adjectives and rhetorical questions helps create pathos, finding examples of facts and evidence demonstrates logos.

Activity 3: Looking for parallels (5 minutes)

*It's impossible to fully understand the real horrors experienced by many historic figures who have changed history by their **persistence** in campaigning for a fairer world, but we can try to step into their shoes.*

In groups, pupils should talk about ways they can connect the speech to their own situations, using the phrase: 'It's **as if...**'

Activity 4: Making a group performance (10 minutes)

In their groups, ask pupils to decide how they want to present their speech in order to make the most of the rhetorical devices they have found. Divide the speeches up between the groups so the class get to hear all of them. Groups can then share the lines between them but could speak some lines together or repeat certain words or phrases for emphasis. They could speak some words softly and others more loudly, etc.

Remind them to think about who they are talking to and that they are trying to get all those people to listen to and agree with them.

Give the groups 10 minutes to plan and rehearse their performance.

Activity 5: Performing the speeches (20 minutes)

Ask pupils to stand in a big circle with the two teams working on the same historic speech next to each other so that when performances move around the circle, the attention moves from one figure to the next.

Each group should introduce their historic figure and their speech, then perform the section of the speech that most resonated with them.

Really well done – there was lots that worked so well for me, but what about you?

- *What worked well and what was most memorable?*



- *How could we make the performances even better?*
- *How did you need to be persistent when preparing the speech?*
- *Did you find any of that tricky? How did it feel to persist with it?*
- *What questions do these speeches raise?*
- *What do you want to find out more about?*

Plenary and self-reflection (5 minutes)

- *How have these figures and speeches made you think about an area of injustice that you care about? It could be racial equality or education or politics, it could be the climate, the environment, gender equality, poverty – you're growing your opinion.*
- *How can we learn from other people's experiences?*
- *Have you thought more about what persistence means to you?*



Homework (5 minutes)

Pupils should focus on an area of injustice that they care about and that they want to change. They should decide on one particular change that would make the world around them fairer and more just. This might be a small change that helps towards their bigger goal.

Think about your skill of persistence in the form of tenacity – sticking with difficulty and going beyond familiar ideas to come up with new ones.

Malala Yousafzai, Marcus Rashford and Greta Thunberg are still forming our history today – what will your speech be about?

LESSON 3

Creating your own speech

Duration

90 minutes

Resources

- Writing pens and paper
- Large sheets of plain paper

Pupils think about what fairness and injustice means to them in order to apply their learning to create their own speeches on the theme.

Warm up and introduction (10 minutes)

Brainstorm all the ideas from the group about areas of focus for their speeches.

Creative thinking demands a certain level of self-confidence for some risk taking. The best learning happens when we are challenged.

- *What might the challenges be with this speech-writing task?*
- *What resources can we access to help us get unstuck?*

This is persistence!

*All the historic figures and the speeches we've explored underline their persistence in hoping for change. They could not know for sure how people would respond to their speeches or what would happen next. In planning and delivering their speeches, they had to keep asking 'Will this work?' And they **persisted in finding new ways or tactics** to make it work.*

Explain that:

- *Pupils are going to use what they have learned through using an actor's techniques to create their own speech.*
- *They will be building on what they have learned about persistence to create a speech on a theme of injustice that aims to persuade people to agree and take action.*
- *They will draw on this bank of rhetorical devices to make their speech as powerful as possible. Recap together the following:*
 - Repetition
 - Metaphor
 - Antithesis
 - Rhetorical questions
 - Ethos
 - Pathos
 - Logos
- *For KS2, link to literacy for their success criteria for writing for a particular purpose, e.g. powerful adjectives, modal verbs, repetition etc.*
- *They can work in pairs on individual speeches if they want to, or write as a small group of three. They can think about performing or filming their speech and they should think about their audience and where this speech will be shared.*

Activity 1: The knowledge (15 minutes)

Pupils should follow this sequence of exploring the historic speeches:

- *Create a knowledge list, mind-map or 'Chalk Talk' of who you are and what you know to find what is important in your personal experience and knowledge about why this change should happen.*
- *Make a note of your audience. Who do you need to talk to to make the*

change happen?

- *You might use different tactics depending on who your audience is.*
- *What is the objective that you are trying to get your audience to agree with?*

Activity 2: Freewrite (10 minutes)

"Don't think; just write!"

This is a brilliant writing strategy that is similar to brainstorming, but on paper and WITHOUT stopping!

Your spelling doesn't matter, your order doesn't matter, it's just a way to get you into the zone. Write down everything you can think of about your topic or focus – no one else will see this, just you!

There's only one free-write rule: keep your pen moving and if you can't think of anything write 'and and and' until the thought comes.

Writers do this across the land – it works. You have 8 minutes – go!

Activity 3: Creating the speech (45 minutes)

Using their freewrite and everything they have worked out up until now, pupils are now ready to write their speeches individually, in pairs or trios.

As you write it, try to use all the rhetorical devices as tactics to help you get your audience's attention and persuade them to agree with you. You won't finish today – you will create the main arc of your speech.

Be persistent!

Plenary and self-reflection (10 minutes)

With this being the last in the sequence, pupils should revisit the learning objectives and compare their outcomes:

- *I can understand how history and social change can be affected through the efforts of individuals.*
- *I can understand how historic figures have persuaded others to see their point of view and gain confidence in using these skills myself.*
- *I have shown persistence through tenacity by sticking with something I found difficult, to come up with a good idea.*
- *I have been able to learn from other people's experiences.*

Homework

The homework puts pupils firmly in the driving seat as speech writers of the future. They should complete their speeches ready for presentation, for filming, for display or for sharing with an audience beyond their classroom.



Butterfly Theatre is a collective of professional actors, directors, writers, teachers and designers who share a working language through the 'Gonsalves Method'. They passionately believe in creating authentic moment to moment theatre that makes the audience feel what the actor feels in the moment they feel it. They are a touring, site-responsive theatre company, at home in theatre spaces and beautiful spaces such as caves, castles, National Trust properties and woodlands. Productions are immersive, often promenade and always interactive, taking time to get to know and work with local communities. In more recent times they have adapted approaches for the online world, discovering new opportunities to reach out to and bring together a wider global audience, co-creating every show anew with each audience.

This resource is delivered as part of Reset – our programme of support in response to the pandemic.

Though COVID-19 has caused huge disruption to our lives, our professions, and our learning, it is important to remember that we are resilient, strong and good at what we do.

We know that we can adapt and work differently, move quickly and innovate. Let's take this chance to reset and move forward with what we know works, leave behind what doesn't, and introduce new ways of working, together.

To find out more, go to:

www.anewdirection.org.uk/reset

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