

# The wellbeing playlist



Key stage

3

## Creative thinking habit – Imaginative

Playing with possibilities, playful experimentation and the willingness to look for connections. Using intuition and being contemplative.

Imaginative prompts, questions and class discussion marked in gold.



**reset**

## Teaching for creativity

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

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DIRECTION**

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.

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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, Professor Guy Claxton and Dr 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).

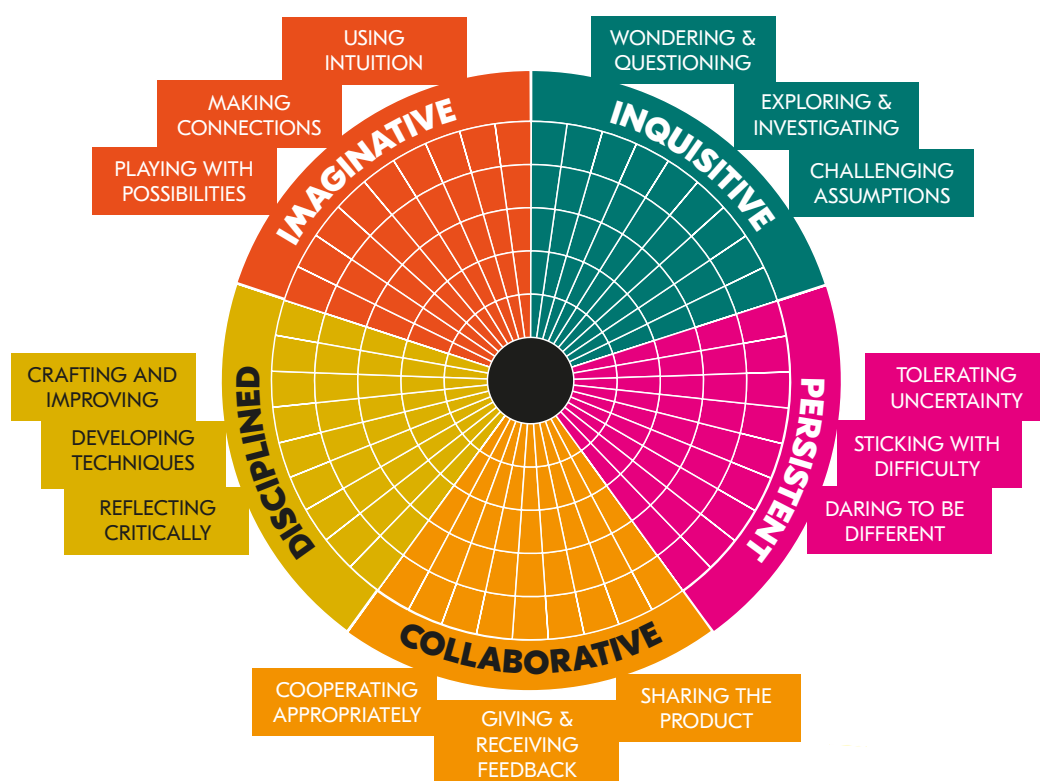
The Centre for Real-World Learning’s model below features five Creative Habits of Mind and offers a means of tracking the development of creativity in pupils.

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](http://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** Roundhouse, Fran Lobo – Musician and Creative Workshop Facilitator, Dom McHale – Creative Workshop Facilitator, Shermaine Slocombe – Creative Practitioner



**Duration** 3 x 1-hour lessons (or short activities to split across a longer period)

#### **Curriculum links:**

#### **KS3**

- **PSHE:** Discussing and gaining a better understanding of how to harness our moods and emotions, and thinking about how our actions can have a negative or positive effect on ours or others' moods.
- **Music:** Understanding how music can be a powerful tool to help us feel a whole spectrum of emotions, and reflecting on the connection of emotions and different music.
- **Drama:** Using frozen images, states of tension and physical activity as well as group discussion to understand the signs of wellbeing, positive mental health and extreme emotions.

#### **Objectives and outcomes**

- I can identify a spectrum of emotions and connect music to these moods.
- I can connect to my peers and discuss the effects of my/their actions on mood/emotion.
- I have worked imaginatively to create a playlist that illustrates a narrative of emotions.
- I have come up with imaginative solutions to create movement sequences.
- I have made connections and can see the link to how I will use these playlists in the future to positively affect my own emotional wellbeing as well as to help my peers.

**Music is an artform that unifies us all. It is easy to connect to and is accessible to all of us. Music is used at weddings, funerals, parties; when we want to cry, when we need to dance, when we want to fall in love, and when we want to let our anger out. Tapping into the power of music and how we can use it to assist our wellbeing is an important skill to explore, especially as we enter teenage years.**

## **Being imaginative as a creative habit**

**Imagination** is an essential part of working creatively and an important life skill that helps us harness the best learning. By using playful experimentation in this learning sequence, pupils play with possibilities to create a narrative through music. Pupil confidence is built through creating movement and music playlists as they both connect to the ideas and feelings of others and use their intuition, while reflecting on their emotions, mental health and wellbeing.

## LESSON 1

# Exploring music, movement and emotional states

### Duration

1 hour or broken up into shorter sequences. Extension and activities for longer lessons.

### Resources

- PA speakers or computer audio
- A playlist created by you, with a variety of music genres which evoke different emotions
- Word bank created by you of a variety of different emotions
- Pens and paper
- Whiteboard and pens

**Pupils will gain a greater understanding of the breadth of different emotions and will understand together how music can explore these emotions further and assist their emotional wellbeing.**

### Space planning and arrivals

Try setting up the space so it's different from the pupils' usual layout – this would be best as a circle of chairs in the middle of the room with staff and pupils all part of the same circle. The session will start and end in this way.

Play music as pupils arrive – for example, Debussy's 'Clair De Lune'.

### Warm up and introduction (10 minutes)

#### Breathing and visualisation

Once all pupils are seated in a circle, ask them to push back their chairs and stand. Ensure their feet are hip width apart, with both feet carrying equal weight, so they feel grounded and anchored to the floor. Ask pupils to close their eyes and concentrate on their breathing to clear their minds. Listen to the music. Direct the class in breathing in through their nose for 4 counts and out through their mouth for 4 counts. The group will find closing their eyes difficult but keep pursuing it. Ask pupils to open their eyes to reflect on how they felt. What did they notice and what was going on in their body?

#### Pass the clap

Still standing in the circle, one person claps once whilst directing their clap and eye contact to the person on their left. That person on the left then also claps once, directing their movement to their left, passing the clap in this way around the circle. After a couple of goes, try directing the group to pass the clap as fast as possible, creating a chain reaction. This helps to create the notion of a team; everyone is responsible for keeping the clap alive, keeping focused and energised.

As an extension you could try creating a pulse or regular rhythm with everyone passing their claps one by one, creating a steady constant beat – 1,2,3,4, etc., as if sticking to a metronome or the tick/tock of a clock. The group will be responsible for maintaining a steady rhythm.

### Activity 1: Music and emotions (30 minutes)

Ask pupils to sit back down. This activity will enable your pupils to visualise and be able to discuss emotions. Having the word bank on display will support the pupils here. Have your playlist to hand with a variety of tracks. Ask students to close their eyes. Play a minute of two contrasting tracks. After each track, ask pupils to **describe a picture, colour or scene in their minds and reflect on the effect of music on their emotions**. Did it make them feel relaxed, upbeat, anxious and/or sad? How did they feel entering the room to music? Did they like it? Was it calming? As pupils share their range of emotions, write them on the board.



Pupils pair up to ask these questions of each other:

- *What was the last song you listened to and why? How did it make you feel?*
- *How did this song help with your wellbeing? What does it do for you? (E.g. it gets me energised, helps me realise I'm not alone)*
- *What is 'wellbeing' to you?*
- *Are there any other things that help your wellbeing? I.e. going for a walk, seeing friends*

Each pair now partners with another pair to make a group of four. They share their earlier discussion about what wellbeing means to them and have a conversation about the songs they love. In their four they share and write down:

1. A time when they have felt different emotions and what prompted a reaction
2. How music makes them feel
3. A song that has resonated with them and helped their wellbeing, either by helping them tune into their feelings or by changing their mood to something more upbeat

Keep these notes as they will be used in the next session.

Invite groups to feed back to the whole class and discuss these mental health states to **make connections and deepen understanding**. List as a class the emotions experienced and note together any similarities and differences. Explain that we will be creating a playlist to support our wellbeing – a musical prescription to use ourselves or with friends and family when they are feeling low.

### **Activity 2: Group emotion writing (10 minutes)**

It is likely emotions such as sadness, anger, loneliness, isolation, anxiety will have been suggested in the activity above. Working back in their groups, pupils are each given a specific emotion and are asked to **play with possibilities and respond imaginatively** in writing to the following statements:

- Anger looks like...
- Anger tastes like...
- Anger smells like...
- Anger sounds like...
- Sometimes I feel so ANGRY I could...
- Sometimes I want to...

Each group shares their work and will refer back to this over the coming sessions.

### **Plenary and self-reflection: Pass the mic (10 minutes)**

**Back in the circle, reflect on the session.** Remind pupils that there aren't good or bad emotions, but learning how to acknowledge, express and accept them is important. Sometimes we can just 'listen' to our bodies, like sweaty palms or butterflies in our tummy. Remind pupils that the more we can talk about our feelings, the less overwhelming they are.

Each pupil is then invited to **sum up their feelings about the session in one word**. You may find it useful to use a board marker or found object to symbolise passing round the 'mic' as everyone speaks in turn. You might want to end the session playing an upbeat song from your playlist (e.g. something that you listen to when feeling low).



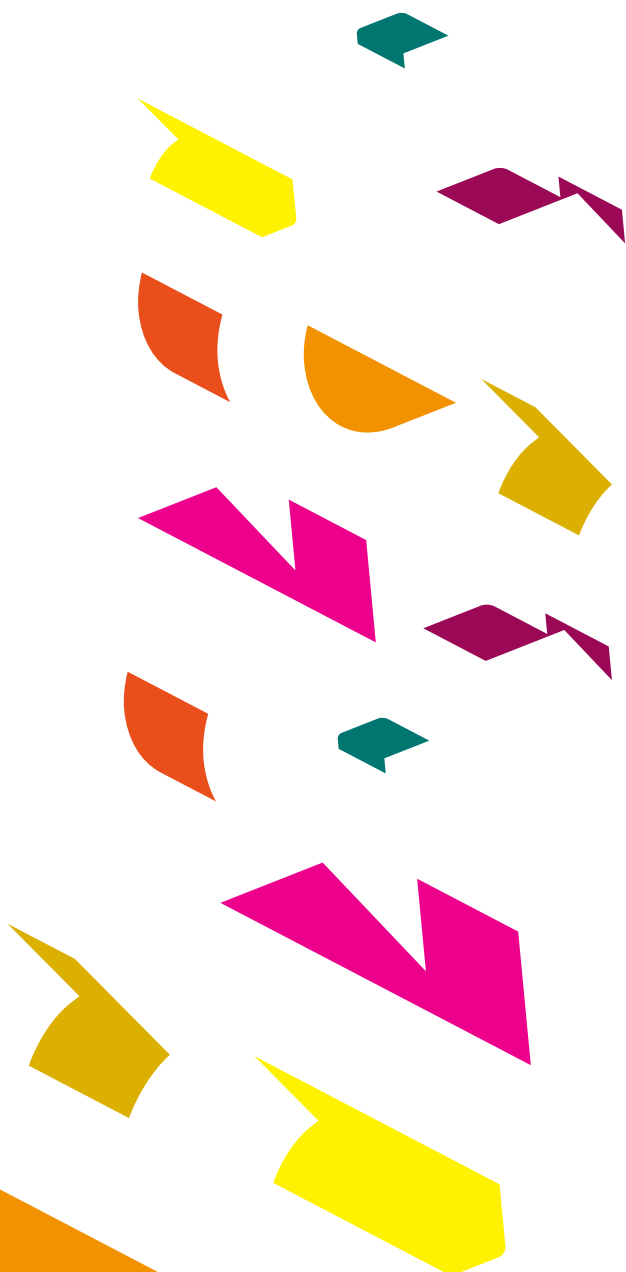
### Homework

Before the next session, ask them to think about songs they would like to include in their own personal 'Wellbeing Playlist'. Their playlist might have different moods and different sections to uplift them or to feel reflective or calm. Ask them to bring in their list of songs to the next lesson.

If you have facilities in school for pupils to browse and listen to music to find these songs, then you might want to do this in a separate lesson and give pupils time to explore the music together and share their choices. There are additional warm-ups in resource [Appendix A](#) which could be used should you decide to do this.

### Video CPD

For some additional tips and guidance on how to deliver Activity 1 in this sequence, check out this quick [five minute CPD video](#), delivered by Creative Practitioner Shermaine Slocombe.



## LESSON 2

# Exploring frozen images and tension states to express emotion

### Duration

1 hour or broken up into shorter sequences. Extension and activities for longer lessons.

### Resources

- PA speakers or computer audio
- A playlist created by you, with a variety of music genres
- Suggested arrival music for pupils – 'Blue in Green' by Miles Davis
- Homework from Lesson 1
- Emotion writing from Lesson 1
- Paper and pens

**Pupils will gain an understanding of different levels of emotion, the scale of feeling and how to protect their own wellbeing. They will experiment with and focus on movement and sensory imagination to build their understanding of wellbeing.**

### Space planning

A circle of chairs, as in Lesson 1.

### Warm up and introduction (20 minutes)

#### Mirroring emotions

Standing in a circle, the class reflects on some of the emotions from the previous session. Pick one emotion (e.g. happiness), and ask them to imagine it moving through their body, in their arms, legs and face. On the count of three everyone must show their response to this emotion. *How does it feel to experience it in your body?*

Next, ask them how they are feeling today. They then need to imagine that emotion in their body and each pupil needs to perform their emotion to the next person in the circle. Pass the emotion around the circle, mirroring the person before you and passing your own movement onto the next person until everyone has had a go.

Pause for reflection on how the activity went. How did it feel? How did it feel sharing your pose/movements with others? Did another person's movement affect your mood? *Were you inspired by others and/or their movements in the room?* Did people feel confident and supported by the group?

#### Grandma's emotional footsteps

Choose one pupil to be 'Grandma' (male or female). The rest of the group stands at one end of the room with Grandma at the other end. The objective of the exercise is to creep up on Grandma and tap her gently on the shoulder. The group must creep slowly towards Grandma as any noise results in her turning around suddenly. If she sees anyone moving, she must point at them and they need to return to the start. No one can move while she is watching them. Whoever manages to tap her on the shoulder becomes Grandma. Your pupils may have already played a version of this game but try giving Grandma a different emotion when they turn around. Grandma has to act out that emotion and the group have to respond.

Ask a volunteer to step out of the action and watch to experience the dramatic tension, gestures, funny expressions and *describe potential ideas that could be developed*. Did Grandma being angry, for instance, affect the facial expressions of the group?

### Activity 1: Six tension states (10 minutes)

Moving from the discussion in the last lesson, the class will now physically explore the different states and emotions. They can remain seated or move around, depending on space. If walking in the space, direct them to weave in and out of each other and not walk in a large circle. Explain that they are

going to react and express themselves in one of the tension states that you call out in this order:

- **TIRED** – like you've not slept for days, or you've been out all night.
- **COOL** – like you've got a new pair of shoes, a new haircut.
- **EFFICIENT** – like you're sitting on the underground, prepared and ready to get going.
- **INTERESTED** – like you're seeing something for the first time that's very interesting, you then see another interesting thing, and another.
- **PARANOID** – like everybody else and everything outside of yourself is interested in you and it's an uncomfortable feeling.
- **TOTAL TENSION** – like a big explosion has just happened, like you've just won the lottery, like your team has just scored the winning goal etc.

What is their body language and how do they move and walk? What happens when they meet each other, how do they interact? Divide the group into two. One half improvising, the other half watching and swap over.

Ask the group to describe how they felt doing the activity. Ask the group who were watching to explain when the emotions were truthful, and when they were not. *Ask them to come up with ideas of how the interactions could be explored further to create physical images*, e.g. did someone help another person? Was an interaction becoming volatile? Could one of the tensions have taken a different turn? How could excitement turn into a massive disappointment, for example?

### **Activity 2: Album cover (10 minutes)**

In small groups or pairs, students are going to make a physical album cover image for their Wellbeing Playlists. Ask them to share the lists they created as homework from the previous lesson with their group. They should *find connectors* to each song, *play with possibilities* and *use their imaginations* to make a frozen image as an original group response to express the wellbeing they feel from their songs.

Each group then shares their album cover with the class.

- *What is happening in the image?*
- *What are the moments of wellbeing?*
- *How have the group used their imaginations in this response?*
- *What is the emotional quality of the frozen image?*
- *What should the album be called?*

Encourage pupils to provide feedback so elements can be changed to their frozen image to make them more effective.

### **Activity 3: Group playlist (10 minutes)**

In the same groups, pupils need to recall their images. Pupils need to visualise a character(s) from one of the images – one that needed support or looked like they were suffering. They should focus on sharing positive things they do when they feel challenged by an emotion.

They could hot seat a character to gauge more about their thoughts and attitudes:

- *Why were they suffering?*
- *What do they need?*
- *How can we help their wellbeing?*



Using large paper, ask them to make a **visual map to list ideas and make connections**, writing and drawing findings together.

On the same paper, each group now makes a playlist of songs for this character.

Each group positions their paper in the centre of the room so that everyone can view the playlist gallery and observe **similarities, differences and the imaginative approaches** taken.



### **Plenary and self-reflection (10 minutes)**

- *Why is understanding yours and other people's emotions so important?*
- *In what ways is this exploration making you think about looking after your own wellbeing?*
- *How do you feel you used your imagination and intuition in response to the activity today?*

### **Homework**

Ensure pupils have a copy of their Wellbeing Playlist. Their task is to create a 'Wellbeing Prescription'. Explain some medics are already doing this by prescribing non-medical responses, e.g. walking, crafting, yoga, art, gardening and cooking. Ask them to look at their playlist and write a wellbeing prescription for at least two of their songs – 'if you're feeling xxx, this song is great to listen to because of xxx and it will help you cope with xxx emotion'. It might be about the melody, lyrics etc. Remind them of Activity 1 from the first lesson to provide examples, e.g. *It gets me energised, it helps me realise I'm not alone.*

As with the homework activity from Lesson 1, if you have the time and facilities for pupils to listen to music, then this could be taught as an additional lesson with time for pupils to give each other feedback. There are additional warmups in [Appendix A](#), which could be used should you decide to do this.

## LESSON 3

# Perfecting the ultimate playlist

### Duration

1 hour or broken up into shorter sequences. Extension and activities for longer lessons.

### Resources

- PA speakers or computer audio
- Wellbeing songs listed in Activity 1, Lesson 1
- 'Wellbeing Prompt Sheet' (see resource Appendix B)
- Large paper and pens
- Suggested arrival music for pupils – 'An Ending (Ascent)' by Brian Eno

Pupils will deepen their understanding of what wellbeing means to them. They will grow in confidence in drawing on their **intuition and using playful experimentation** to express emotional statements. Through exploring the narrative of a playlist or mix, they will reflect on how to improve their own wellbeing.

### Space planning

A circle of chairs as before.

### Warm up and introduction (10 minutes)

#### Breathe

Play arrival music for this activity.

All together as one group, the class breathes in and out together to let go of any tension. Invite them to raise their shoulders to their ears on breathing in and let them drop down on the breath out. The music quietsens and stops.

#### Party pooper

In a circle, start a game going around the circle. The teacher, whose first name starts with, for example, 'E', says, *The school is having a party and I'm going to bring energy*, or, *I'm going to bring eggs*. Directed to the next pupil, ask, *'what are you going to bring to the party?'* Students must try and work out the secret rule (bringing something starting with the first letter of your name). This game will cause significant frustration until the pupils work out what the rule is. They will think the rule is emotions, or food, depending on other successful answers. When pupils get it wrong, state, *'no, you cannot go to the school party'*. Once members of the group have worked it out, they must keep it a secret.

Note: the teacher must know everybody's first names!

Reflect on how the exercise went. How frustrating was it when they couldn't work out the rule? How did they react? Ask pupils to give examples of occasions when they have overreacted. Explain that how we choose to react to situations is more important than the situation itself.

### Activity 1: Name that tune (5 minutes)

Pupils pair up to ask these questions of each other:

- *Since the last lesson, have you listened to a track to help your mood?*
- *If you could pick a song that expresses how you feel on a Monday morning getting up for school, what would it be and why?*
- *What would a second song be for walking home on a Friday afternoon?*
- *Which singer and songwriter would you choose to write a new song to help you feel calm or uplift your mood?*

Pupils then share their Wellbeing Prescription homework with each other, reflect and feedback to the rest of the class.



### **Activity 2: Bigger picture (10 minutes)**

Invite everyone to find a space and sit, and let them know they will be working individually. Each pupil will need a pen and a Wellbeing Prompt Sheet (see resource [Appendix B](#)). Explain that this activity will focus on exploring how we react to a negative feeling or situation, and how we can use music to support us. Walk through the prompt sheet together using an anxious as an example.

Sometimes I feel: anxious.

For instance, when: I think about all my exams and schoolwork that I have to do.

This makes me feel like: I want to pack it all in and give up because there's no point!

But I know this won't be useful so instead I take a deep breath and do this instead: write down my thoughts in my diary.

I might play this song XXXX because it makes me feel ace and this is better.

Give pupils five minutes to complete their own prompt sheet and have music playing in the background to help with focus.

### **Activity 4: Ultimate album (25 mins or longer)**

In their album cover groups from Lesson 2, pupils each choose an emotion and decide on their top five songs for their final playlist. This will require compromise and good negotiation skills from each group. Ensure each has a different emotion and there is a variety in the room, as the entire class will create their ultimate class album with songs for when they are feeling upbeat, angry, calm etc. for the rest of the school community to enjoy.

Once the tracks and an order have been decided, give each group a creative task that requires some **imaginative thinking**, such as:

- Design and draw an album cover (inspired by their album cover frozen images in Lesson 2)
- Think up an album name for the Ultimate Playlist
- Create the actual playlist, e.g. on Spotify or another streaming service (if possible, in school)
- Design a poster to advertise their album release and consider their target audience
- Write the wellbeing description for each track inspired by Lesson 2 and their Wellbeing Prescription homework
- Write a press release for the school bulletin, newsletter and/or school website
- Compose a tweet to advertise their album and its purpose on social media

Pupils could continue this task as homework or in another extended session if needed.



### Plenary and Self-Reflection (10 minutes)

*You have worked so well together – I have seen so much imaginative play and experimentation in your thinking about this subject. What about you?*



- *How do you think you have used an imaginative approach to tasks?*
- *How have you enjoyed making connections with music and wellbeing?*
- *How and when might you use your playlist?*

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

- *I can identify a spectrum of emotions and connect music to these moods*
- *I can connect to my peers and discuss the effects of my/their actions on mood/emotion*
- *I have worked imaginatively to create a mix/playlist that illustrates a narrative of emotions*
- *I have come up with imaginative solutions to create movement sequences*
- *I have made connections and can see the link to how I will use these playlists in the future to positively affect my own emotional wellbeing as well as to help my peers*



**The Roundhouse** is a hub of inspiration where artists and emerging talent create extraordinary work and where young people can grow creatively as individuals. We believe in the power of creativity to change lives. By giving young people the chance to engage with the arts through our music, media and performance projects, we inspire them to reach further, dream bigger, and achieve more.

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](http://www.anewdirection.org.uk/reset)**

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