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A New Direction and CLPE

Masterclass 1: Building 'Reading for Pleasure' Schools	Masterclass 2: Planning Creatively Around Quality Texts	Masterclass 3: Transforming Literacy Through Storytelling	<div style="text-align: center;"> </div> <ul style="list-style-type: none"> ▪ Masterclass 1: 26/11/2024 ▪ Masterclass 2: 21/01/2025 ▪ Masterclass 3: 04/03/2025 ▪ Masterclass 4: 29/04/2025 ▪ Masterclass 5: 10/06/2025 ▪ Masterclass 6: 08/07/2025
Masterclass 4: Transforming Literacy Through Picture Books	Masterclass 5: Transforming Literacy Through Poetry	Masterclass 6: Transforming Literacy Through Classroom Drama	

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Nicola Davies



CLPE
CENTRE FOR LITERACY
IN PRIMARY EDUCATION
















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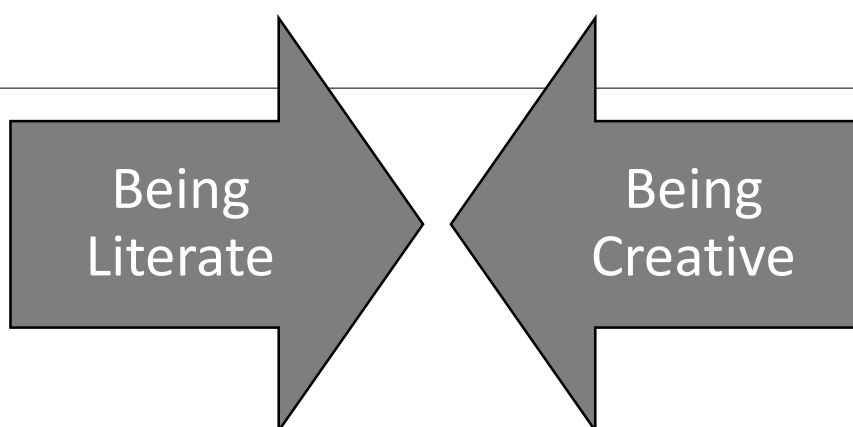
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Programme

- Consider what we mean by creativity and understand how this supports children development in literacy and beyond
- Explore creative teaching approaches to enhance literacy engagement and extend learning across the curriculum
- Consider how to choose quality texts to use in conjunction with creative approaches to support pupil engagement and development
- Explore opportunities to meaningfully plan for creative literacy learning across the curriculum

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How would you define creativity?



creativity

noun [U]

UK /ˌkriː.əˈtɪv.ə.ti/ US /ˌkriː.əˈtɪv.ə.tji/

(also **creativeness**, UK /kriˈeɪ.tɪv.nəs/ US /kriˈeɪ.tɪv.nəs/) [Add to word list](#)

B2

the ability to produce or use original and unusual ideas:

- *Too many rules might deaden creativity.*
- *Creativity, ingenuity, and flair are the songwriter's real talents.*

(ˌkriːˈtɪvɪti, ˌkriː-)
NOUN

1. the state or quality of being creative
2. the ability to transcend traditional ideas, rules, patterns, relationships, or the like, and to create meaningful new ideas, forms, methods, interpretations, etc.; originality, progressiveness, or imagination
the need for creativity in modern industry
creativity in the performing arts
3. the process by which one utilizes creative ability
Extensive reading stimulated his creativity

creativity noun

ˌkreː.əˈtɪv-ɪ.ti ˌkrē-(.)ā-ˈtɪ-və-tē ˌkrē-ə-

Synonyms of *creativity* >

- 1 : the ability to create
| her artistic *creativity*
- 2 : the quality of being creative
- 1 : marked by the ability or power to create : given to creating
| the *creative* impulse
| a *creative* genius
- 2 : having the quality of something created rather than imitated : IMAGINATIVE
| the *creative* arts
| *creative* writing
- 3 : managed so as to get around legal or conventional limits
| *creative* financing

What is Creativity?

‘the achievement of **something remarkable and new**, something which transforms and changes a field of endeavour in a significant way. . . the kinds of things that people do that change the world’ (Feldman, Csikszentmihalyi & Gardner, 1994)

‘**exceptional** human capacity for thought and creation’ (Rhyhammer & Brolin, 1999)

‘a person’s capacity to produce **new or original** ideas, insights, restructurings, inventions or artistic objects, which are accepted by experts as being of **scientific, aesthetic, social, or technological value**’ (Vernon, 1984)

‘imaginative activity fashioned so as to yield an outcome that is of **value as well as original**’ (National Advisory Committee on Creative and Cultural Education, 1999)

‘Creative thinking skills . . . enable pupils to **generate and extend ideas**, to **suggest hypotheses**, to **apply imagination**, and to look for alternative **innovative** outcomes.’ (National Curriculum Handbook for Primary and Secondary Teachers, 1999)

‘Creativity is **the application of knowledge and skills in new ways to achieve a valued goal.**’ (Seltzer & Bentley, 1999)

Creativity in the National Curriculum (1997-2025)

- ‘By providing rich and varied contexts for pupils to acquire, develop and apply a broad range of knowledge, understanding and skills, the curriculum should **enable pupils to think creatively and critically, to solve problems and to make a difference for the better**. It should give them the opportunity to **become creative, innovative, enterprising** and capable of leadership to equip them for their future lives as workers and citizens.’ (Aim 1 of the National Curriculum, 1997)
- ‘It introduces pupils to the best that has been thought and said; and helps **engender an appreciation of human creativity** and achievement.’ (from the Aims of the National Curriculum, 2014)
- “**Whether academic, creative, vocational or physical**, every subject contributes to a rich and balanced education.” (Curriculum and Assessment Review Final Report, 2025)

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What do we mean by creativity?

- ***Creativity:*** *The capacity to imagine, conceive, express, or make something that was not there before.*
- ***Teaching for creativity:*** *Explicitly using pedagogies and practices that cultivate creativity in young people.*

The Durham Commission on Creativity and Education (2019)

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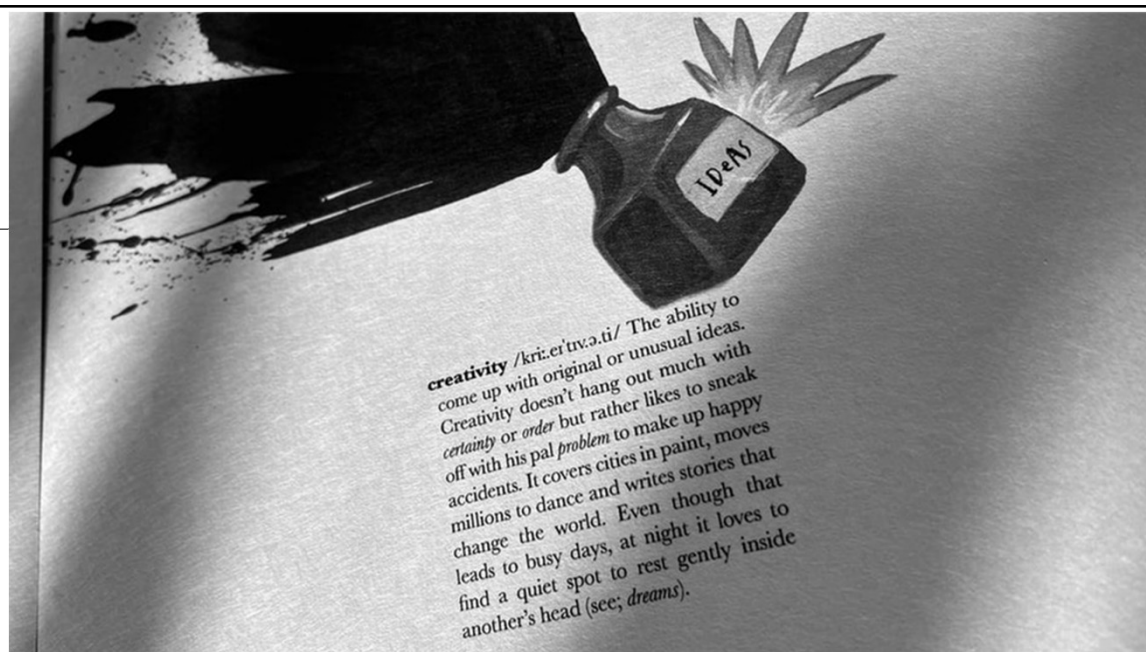
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And creative and critical thinking?

- **Creative thinking:** *A process through which knowledge, intuition and skills are applied to imagine, express or make something novel or individual in its contexts. Creative thinking is present in all areas of life. It may appear spontaneous, but it can be underpinned by perseverance, experimentation, critical thinking and collaboration.*

The Durham Commission on Creativity and Education (2019)



Creativity and Me: Nicola Davies



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INTRODUCTION

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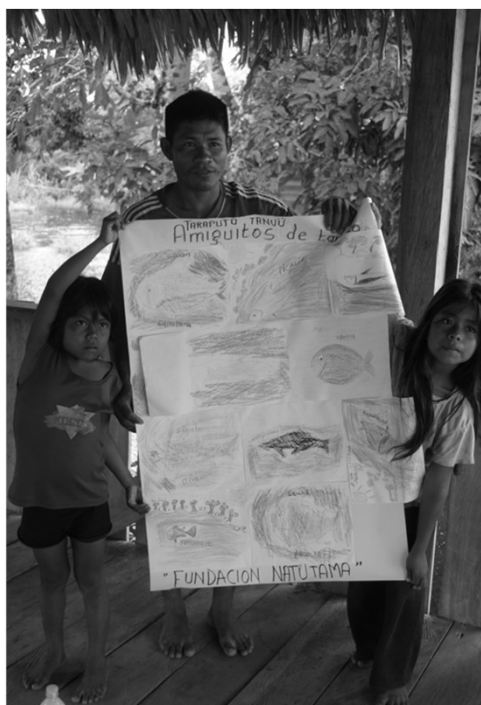


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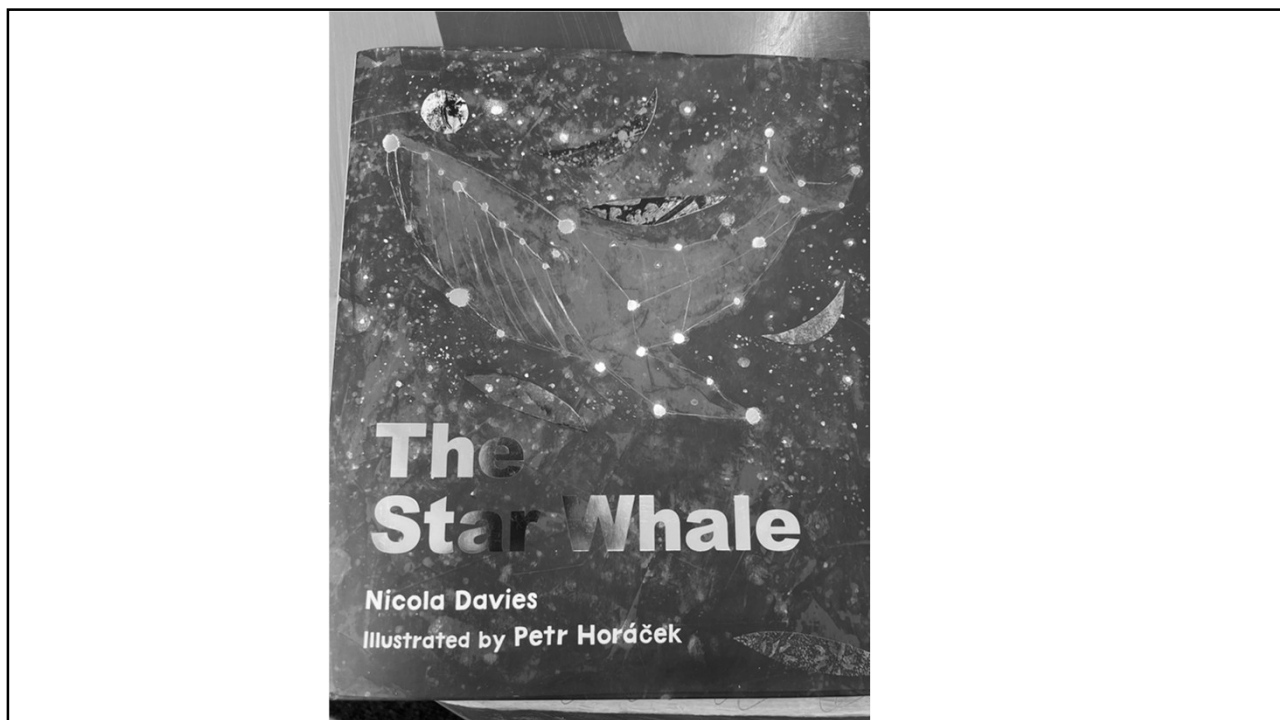


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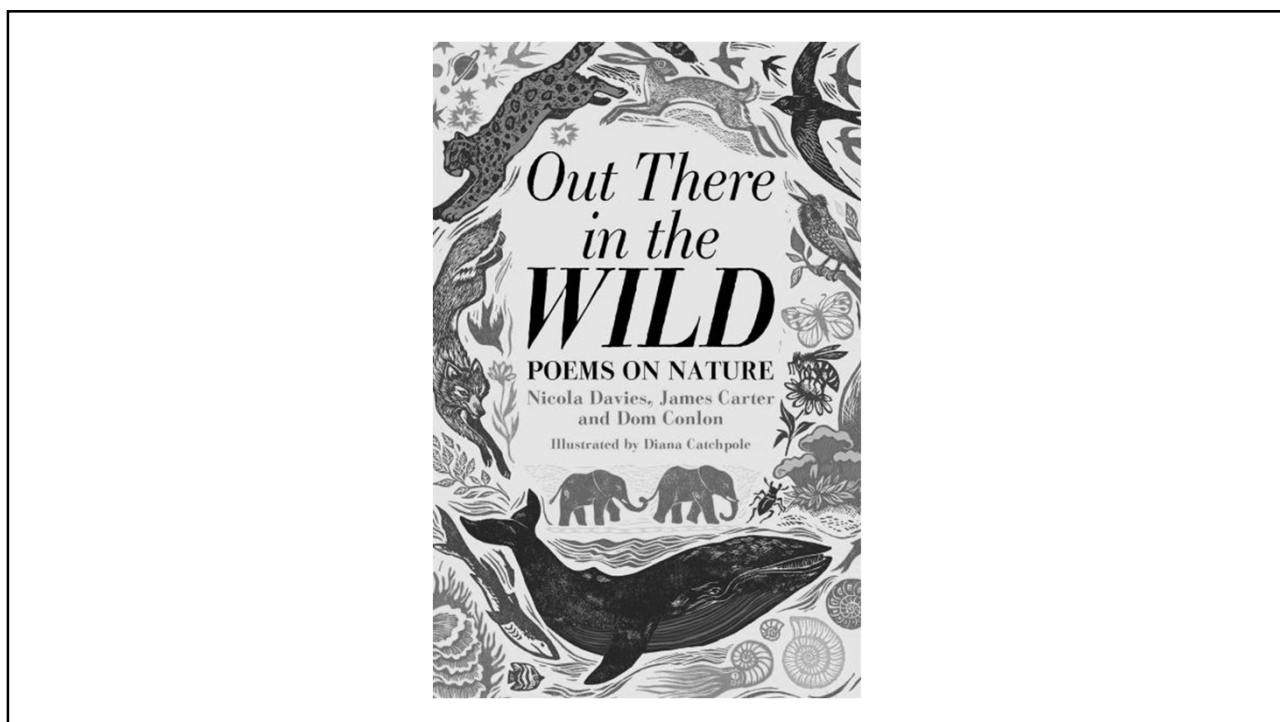


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Reflection



- *After considering definitions of creativity and after learning more about Nicola's experiences, what are you thinking about?*
- *What connections can you see between the realms of being literate and being creative? How might one support/enhance the other?*
- *How might being creative, or thinking creatively, support children's development in literacy, and other areas of the primary curriculum?*
- *What might the implications be for practice, provision and experiences for the children in your class/school?*

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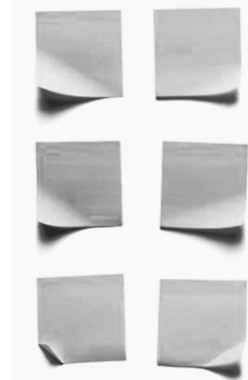
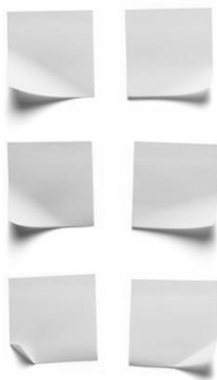
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Being Inspired and Motivated

- Reflect on a time when your class – or a class you were observing or working alongside – were most engaged and immersed in their learning. *What did you see? What were they doing? How were they behaving? How do you imagine they were feeling? What do you think made them feel that way?*

Enabling and Impeding Creativity

- What experiences might enable creativity?
- What experiences might impede creativity?



In the creative classroom...

Creative Teaching

- Real-life context
- Child led
- High expectations
- Flexible
- Integrated topics
- Relevant
- Playful
- Reflective
- Risk taking
- Engaging

Creative Learning

- Problem solving
- Inventing
- Reinventing
- Risk taking
- Experimental
- Collaborative
- Curiosity
- Inter-connections
- Playful

Creativity to Enhance Learning

'In primary classrooms teachers need to have a broad view of the place of creativity in their teaching – one that sees it less about artistic product and more about creative activity being a vehicle to enhance learning.'

Prue Goodwin, *Creativity and Literacy Learning*

Creativity in the Classroom: Why?

FIGURE 3.3

Core skills in 2025

Share of employers who consider the stated skills to be core skills for their workforce.



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Source: Future of Jobs Report, World Economic Forum

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The Possibilities of Drawing

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Drawing and Creative Thinking



'Drawing helps feed the children's imagination and helps them to organise their thoughts. They may become aware of additional details they had not thought about before.'



'Drawing gives children time to think and visualise characters and settings. This helps prepare them for writing. When they do come to write they have more ideas and better vocabulary as they have spent a lot of time thinking and processing their ideas.'



'The modelled drawing activity completely shattered my preconceptions of what five year olds might be capable of drawing as well as encouraging them to draw themselves'

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Quotes taken from project teachers on CLPE's **The Power of Pictures** research project

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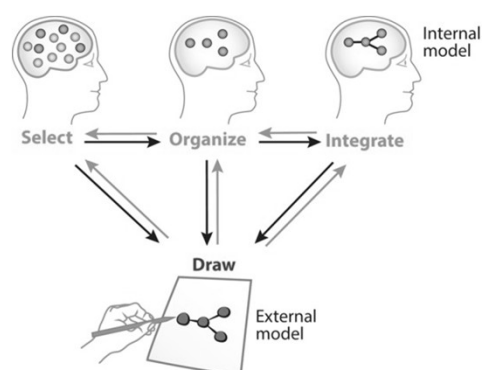
Why Drawing?



*Both drawing and writing require the child to deal with fundamental concerns of composing, planning, depicting, emotions, expanding an idea, focusing... **Drawing can foster... composing skills in students who find writing and reading too difficult to attempt.***

*Their success in drawing [lays] the groundwork for subsequent achievement with written language. The justification for [drawing] does not, however, rest solely on its contribution to writing development. Drawing [is] justified in [its] own right. **Drawing is thinking** and deserves more than the frill status often given it.*

Squeezing from the Middle of the Tube by SUSAN B. BRIDGE
New Hampshire Writing Program, University of New Hampshire.



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The Role of Drawing



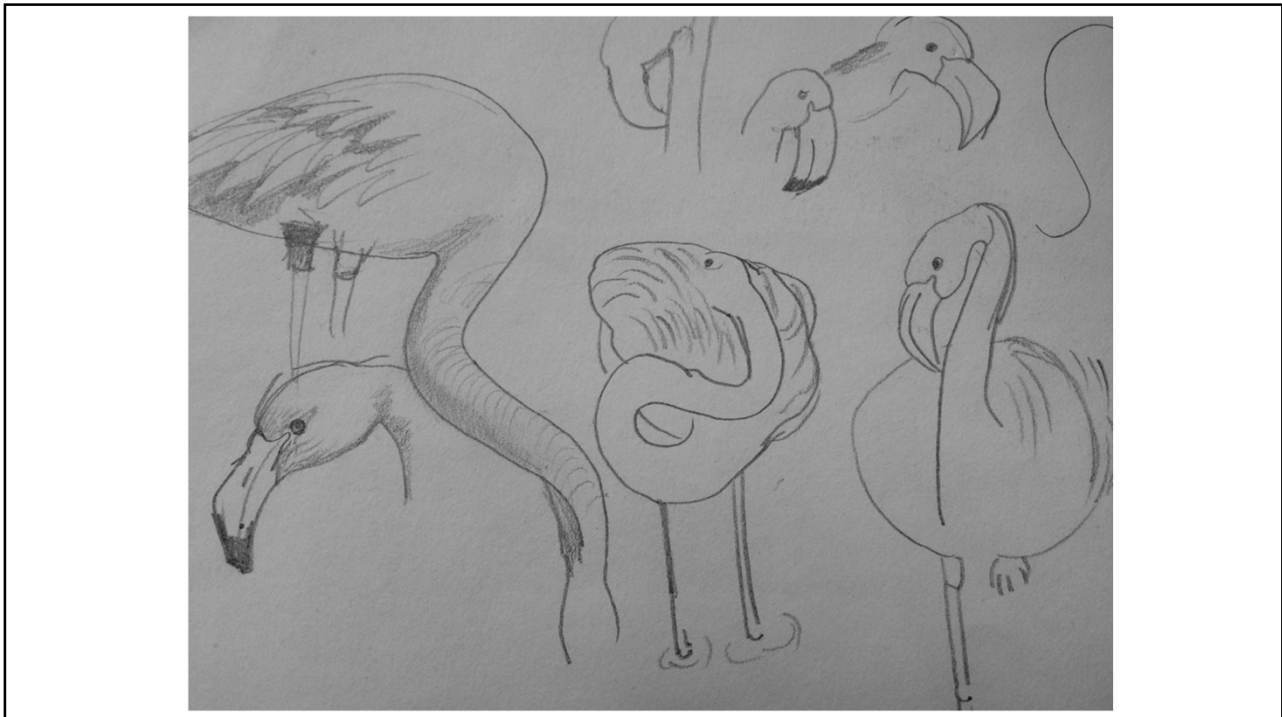
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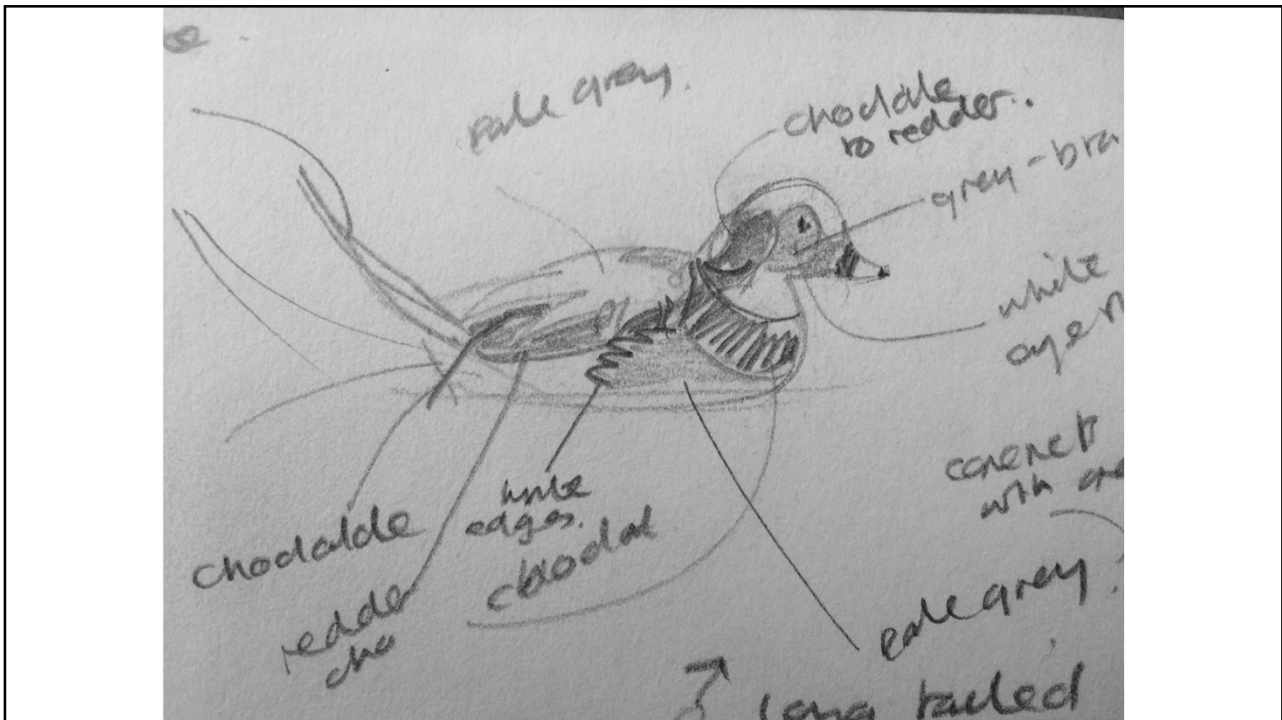
DRAWING and ILLUSTRATING

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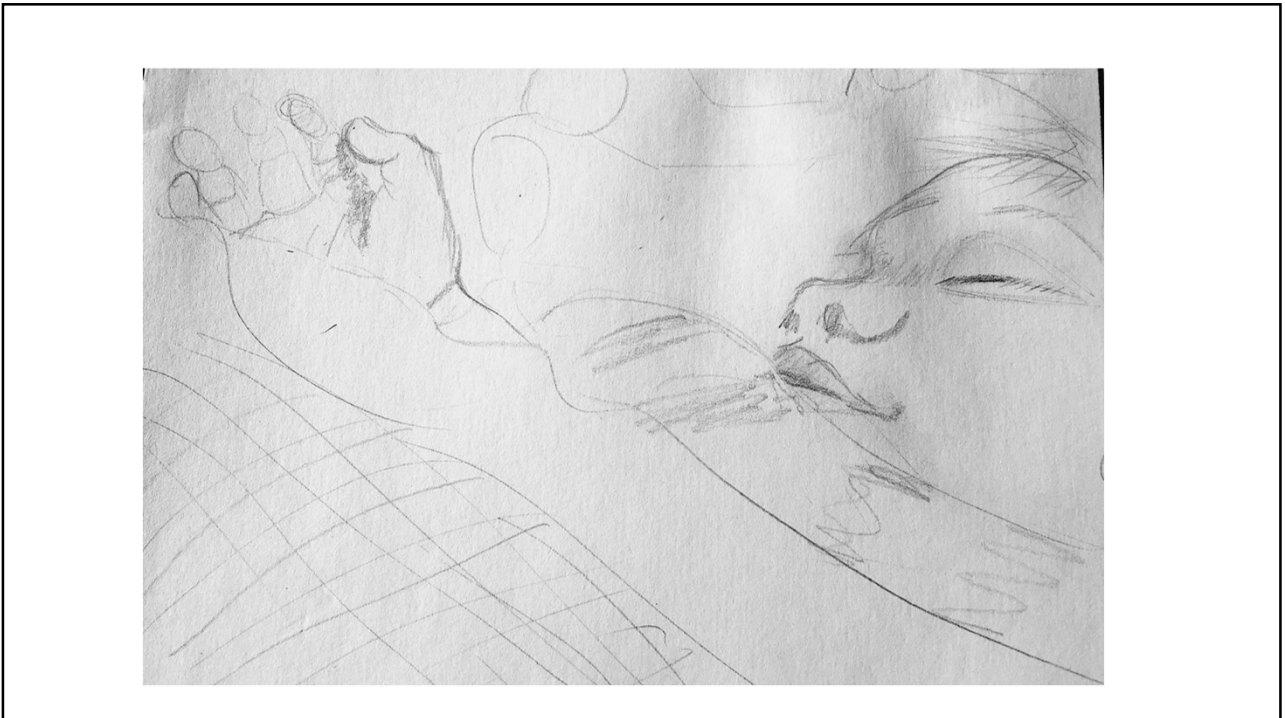
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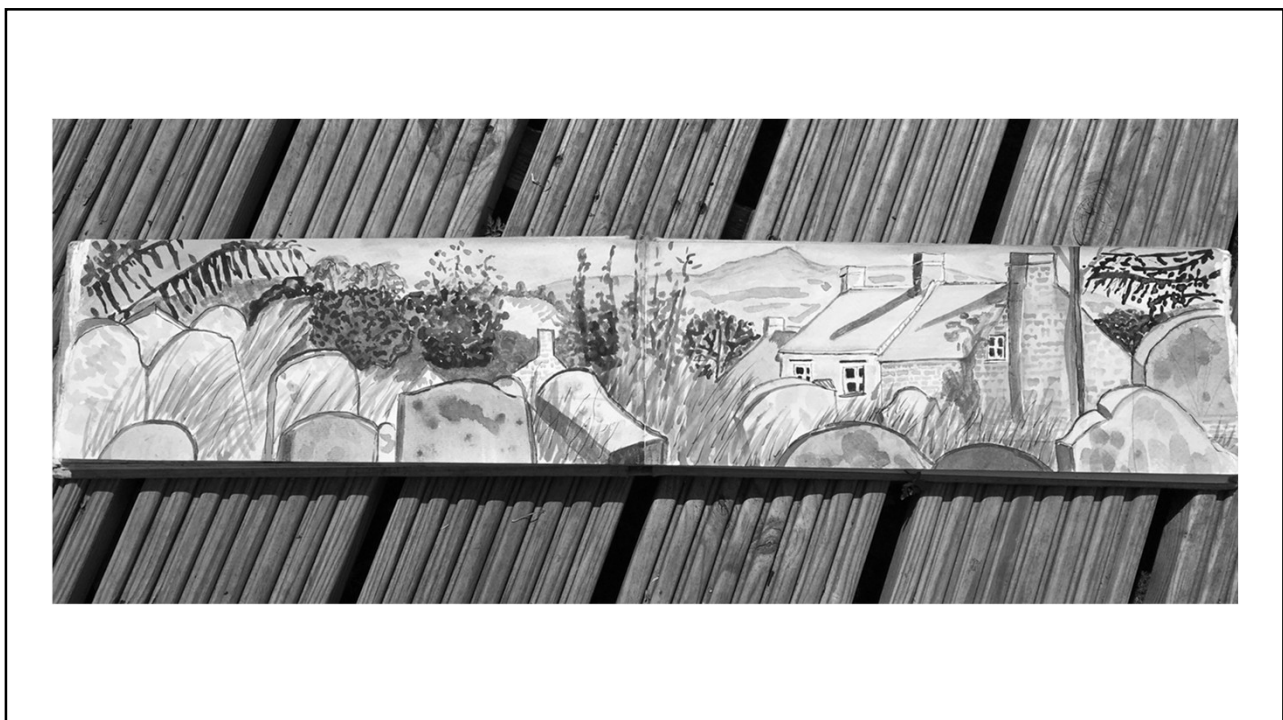


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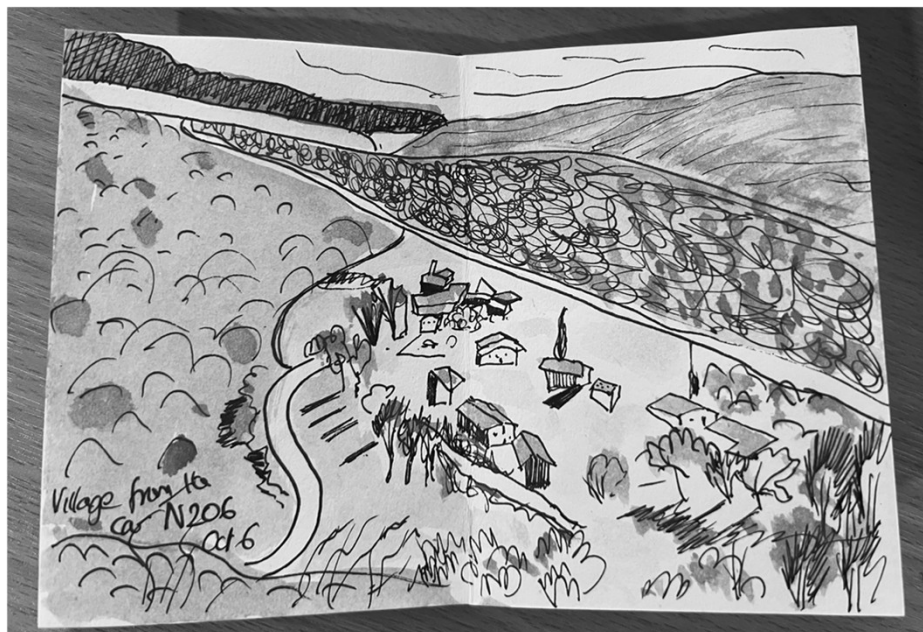
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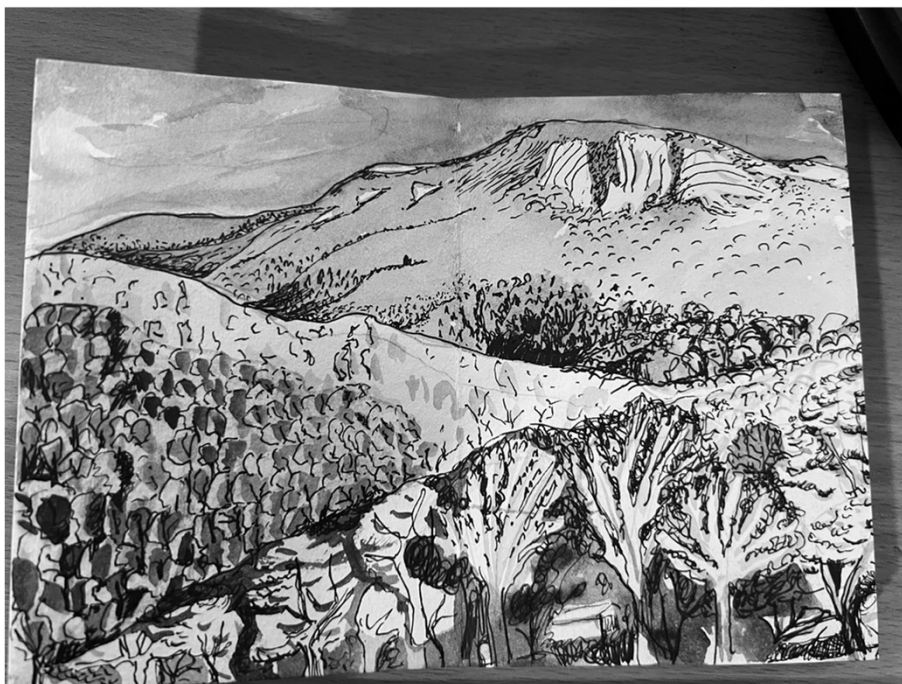
Shelly Carvite - lovely view Aragon Oct 6

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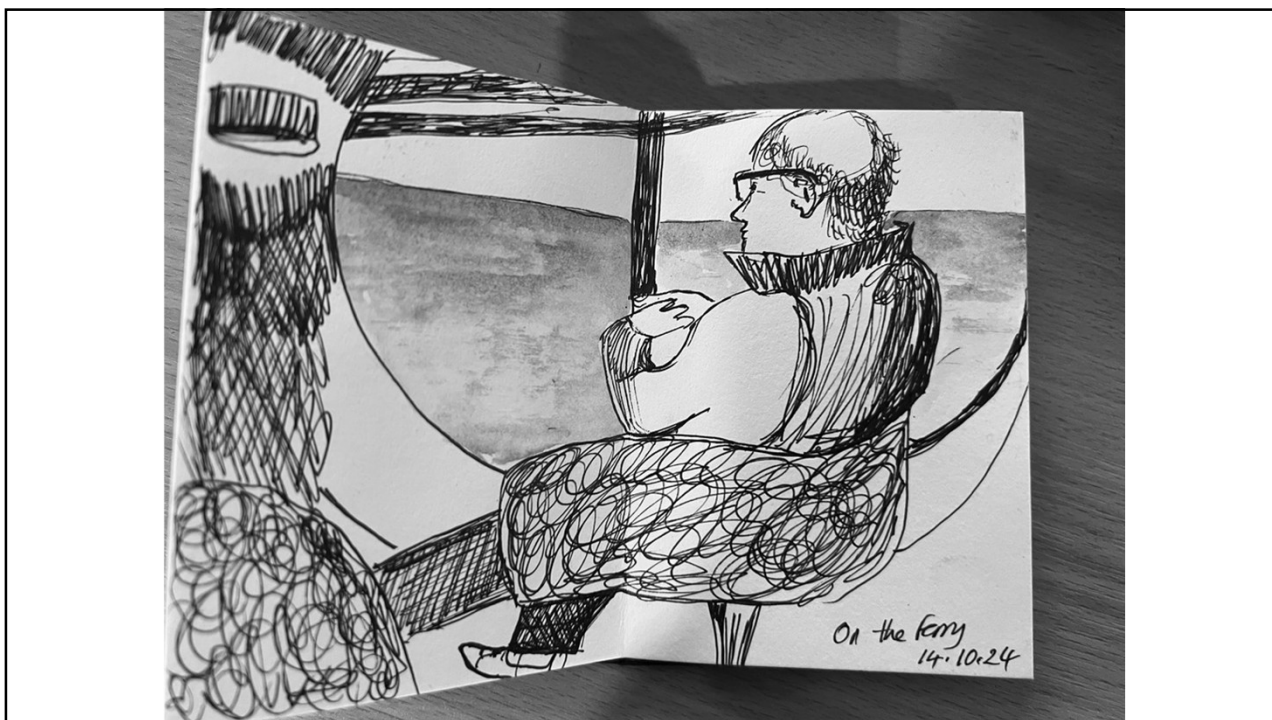


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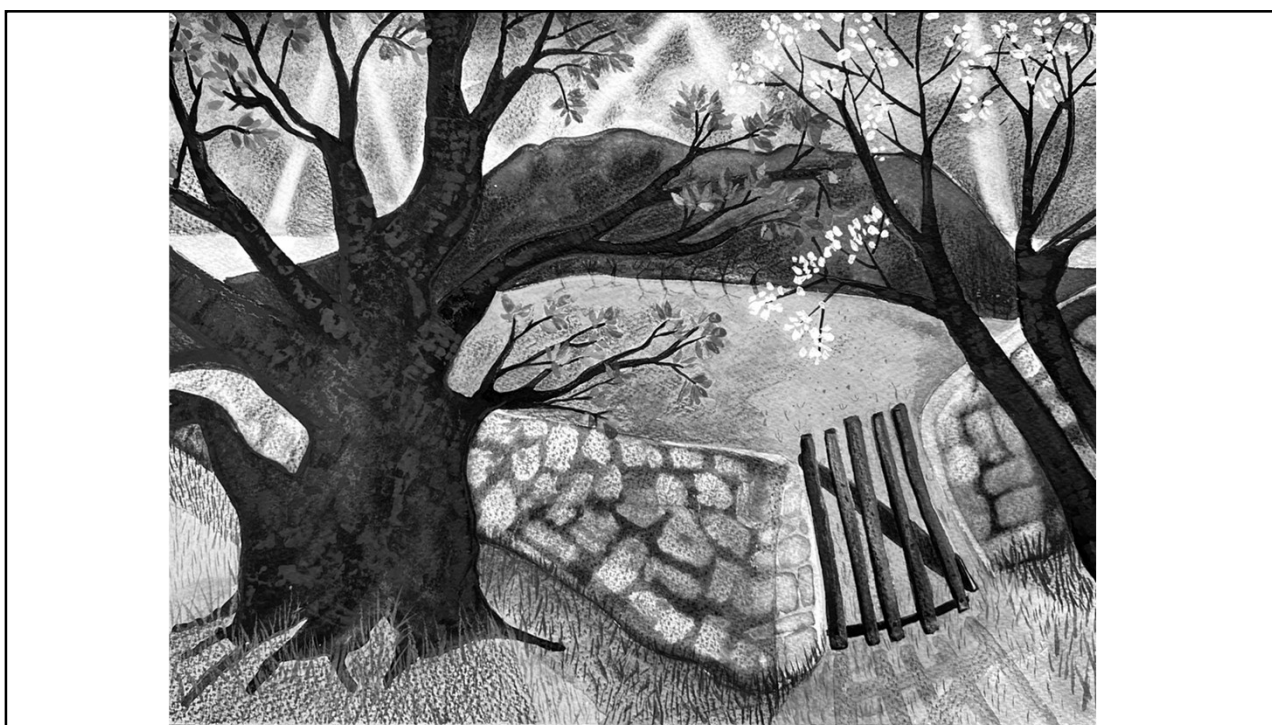


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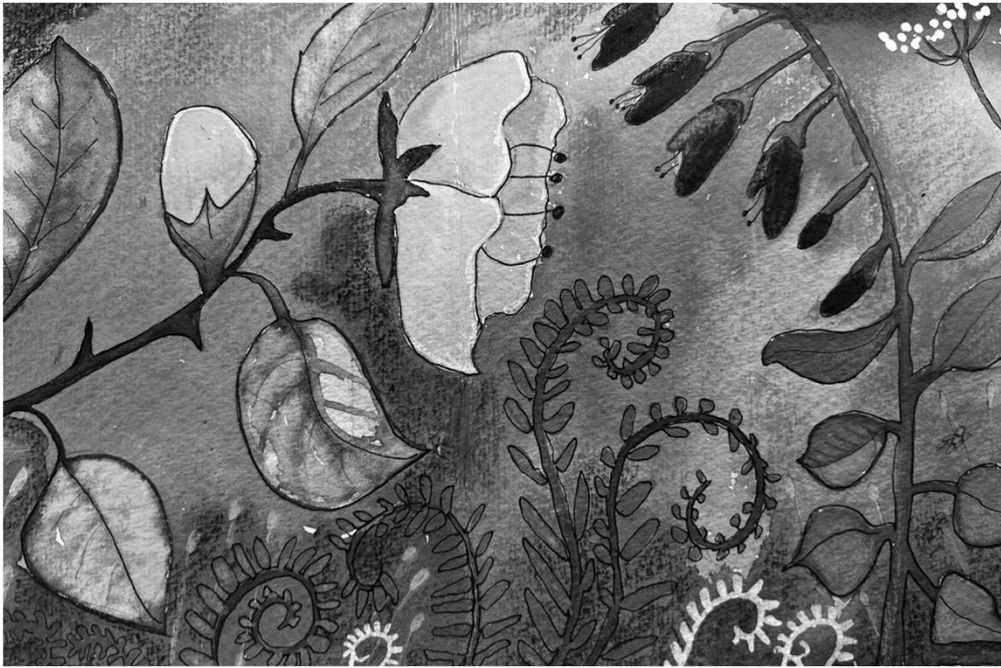


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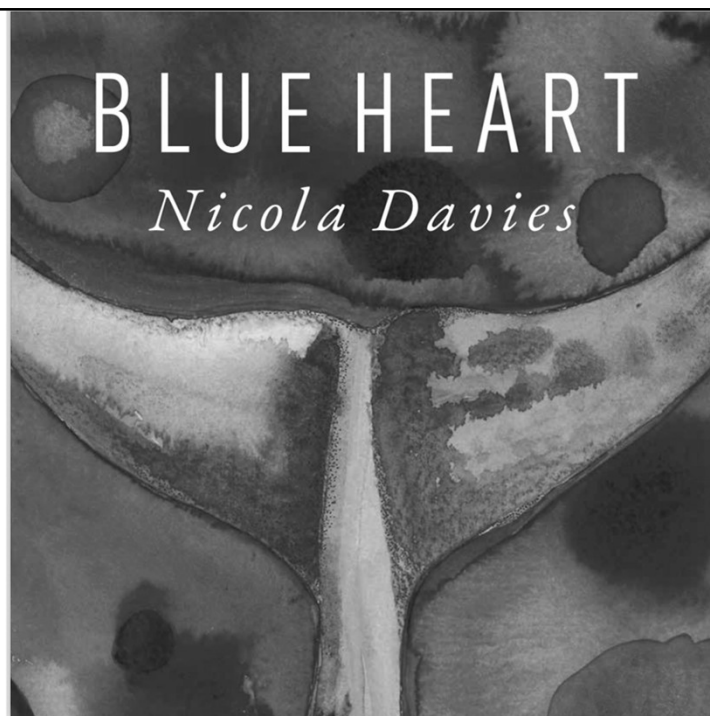


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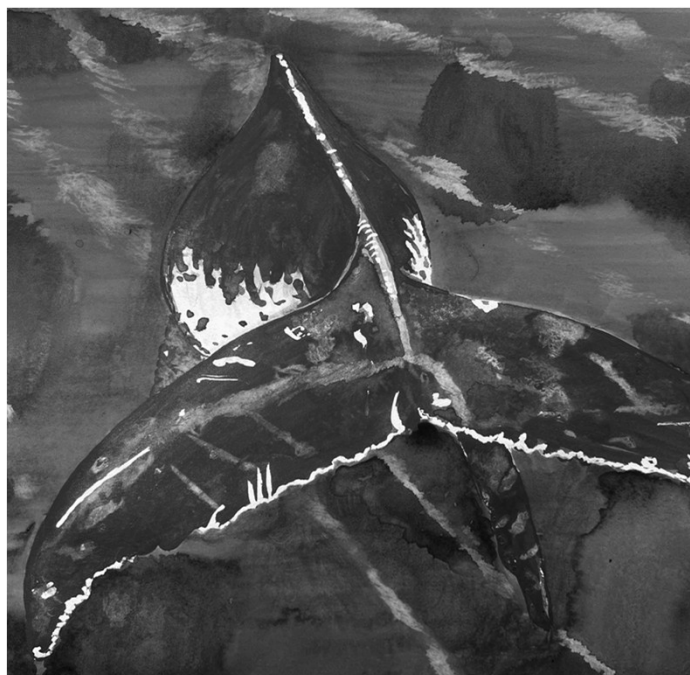


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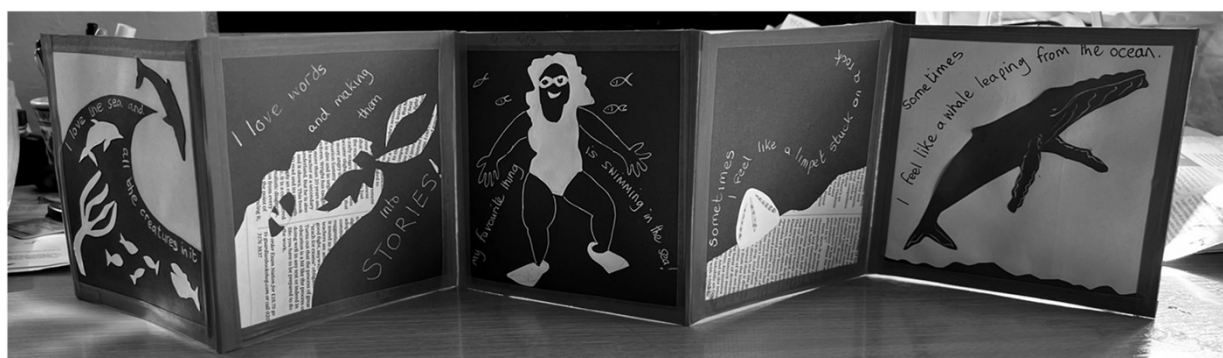


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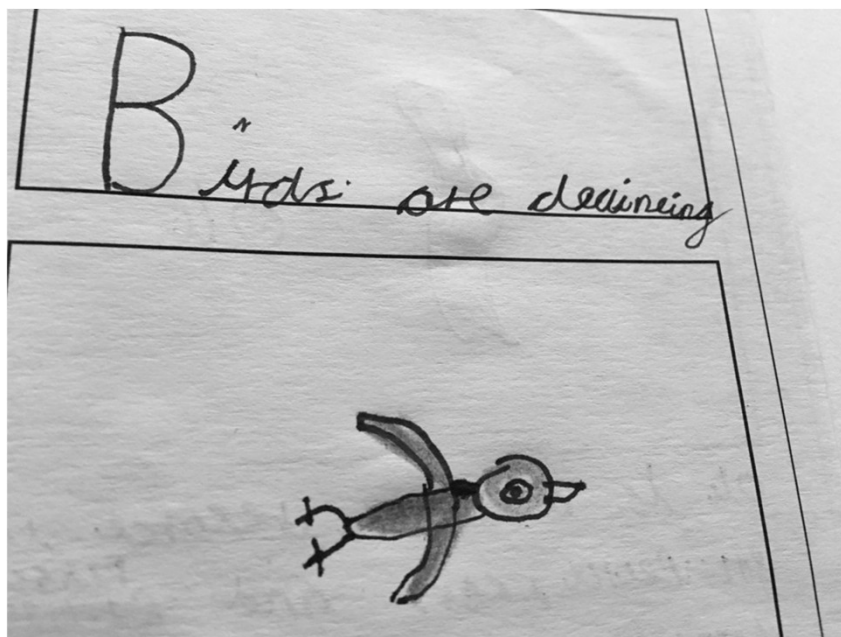


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Why Drawing?



"Drawing makes you look at the world more closely. It helps you to see what you're looking at more clearly. Did you know that?"

I said nothing.

"What colour's a blackbird?" she said.

"Black."

"Typical!"



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from *Skellig* by David Almond

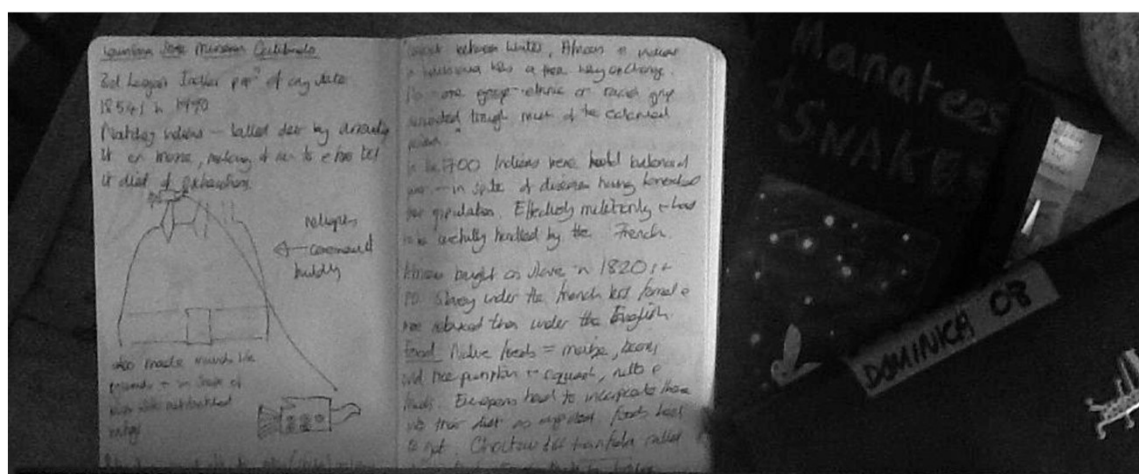
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Time to Draw

- Choose an item to draw. There are a selection at the front, or – if it's not raining! – feel free to go outside in search of a subject.
- Use the resources that you feel most comfortable with or inspired to use.
- If you finish your drawing or painting, feel free to start another.

From Drawing into Writing:



STARTING A POEM

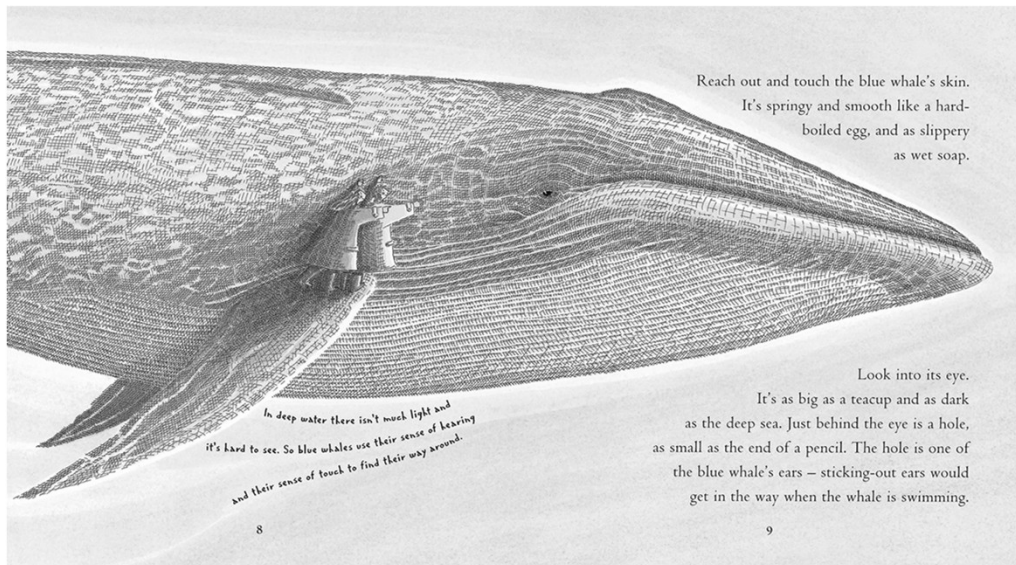
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Ditch the performance anxiety. If the word 'poem' is scary then don't call it a poem. Be brave. Don't over think it.

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You can mix fiction and non fiction. You can use the imagined to explain the real. There aren't any rules.

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You don't have to be yourself. Any one or anything can be the narrator of your poem. And your narrator can be any where

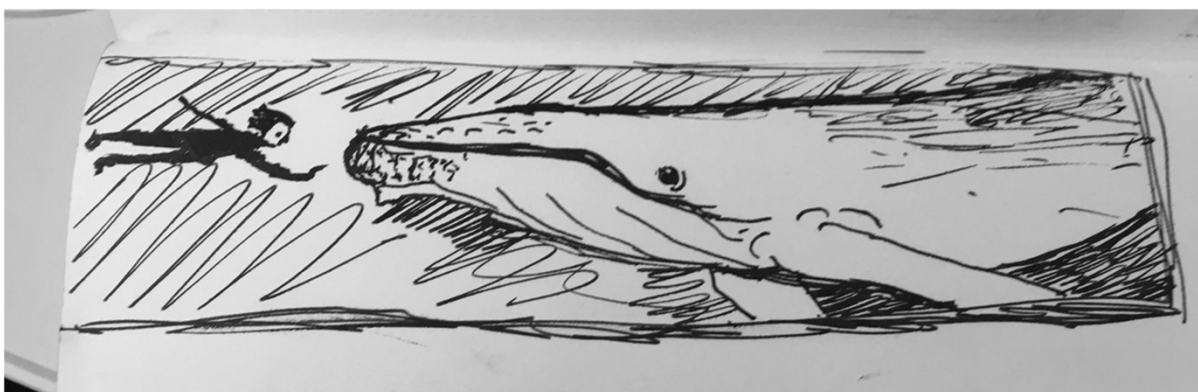
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Conversations can make poems like a mini script. Monologues can work too.

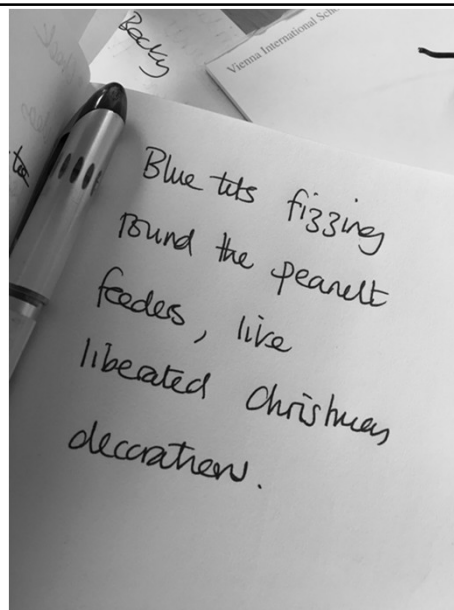
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Conversations can happen between beings other than humans

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Think in pictures and put your pictures into words.

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Keep it simple. Your job isn't tell readers everything, just something meaningful - even if it's small.

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STARTING A POEM

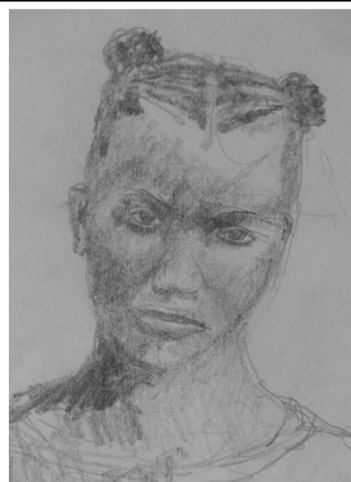
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Drawing *before and during* the Writing Process

*"I have to draw before I start writing and as a child I really struggled with English, I wasn't allowed to take the O level and had to give up Art, which was my favourite subject, to have extra English which I hated. Yet I loved story. To see the story happening in my head. To draw and play around with ideas and the freedom to write with rubbish spelling and grammar. **Drawing unlocks the mind.** When words are hard to find, drawing bypasses the two-dimensional tickertape language centre of the brain. **When scribbles and doodles fill the page, words soon follow.**"*

Gill Lewis, 2019



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The Place of Play in Writing

I use notebooks, sketchbooks, pens, pencils, coloured pencils. I **scribble and doodle, experiment and play**. I allow words and images to flow from my hand onto the page and I'm often amazed by what appears there.

I keep on scribbling and composing. I write and rewrite. I throw away and throw away.

I play with my notebooks and pencils and allow new possibilities to emerge on the page.

There are marvellous moments of grace when I, the writer, disappear and the words flow like the notes of a song and the story seems to write itself.

Extracts from *On Writing* by David Almond

Image: David Almond's notebook for *The Colour of the Sun*



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Reflection

- *How are drawing and sketchbooks currently used in your class/school?*
- *How do your students feel about drawing / sketching / painting?*
- *Who do you think would benefit from drawing?*
- *Which areas of development do you think this would particularly benefit?*
- *What opportunities or challenges do you foresee?*

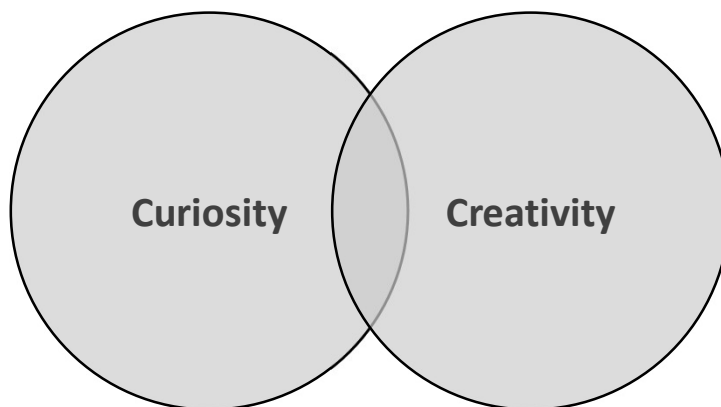
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What connects curiosity and creativity?



Curiosity = the pursuit of new knowledge and experiences.
Creativity = transforming existing knowledge into something new.

Being Curious and Being Creative



Curiosity in the Early Years (and beyond)



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Reflection



- *What do you notice when listening to Aeryn and watching her engage in activities? What words might you use to describe her learning behaviours and her identity?*
- *What do you notice about her personal, social, and emotional development?*
- *What do you notice about her engagement, motivation and creative/critical thinking?*
- *What is in place to support her learning and development?*
- *How might the characteristics you have observed continue to be encouraged and developed through Key Stage 1 and beyond?*

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Creative Dispositions

A willingness to:

- be open to experiences
- explore the unknown
- take intellectual risks
- try something new
- actively participate
- collaborate and consider other viewpoints

The ability to:

- tolerate ambiguity
- generate a variety of ideas
- question and to reflect critically
- synthesise ideas from diverse sources

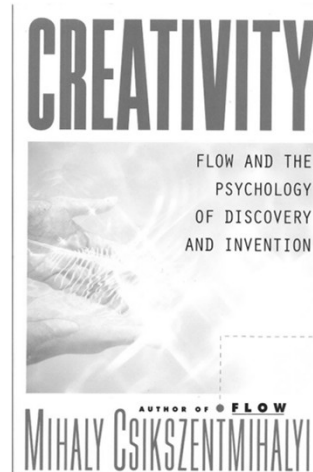
The application of:

- effort
- persistence
- curiosity
- intrinsic motivation
- engagement
- intense focus
- knowledge

Reducing Obstacles to Creativity

"If too few opportunities for curiosity are available, if too many obstacles are put in the way of risk and exploration, the motivation to engage in creative behaviour is easily extinguished"

Mihaly Csikszentmihalyi, 1996



...by Sustaining Curiosity



*"You may say that wondering is normal in the first stages of anything, and that, in later childhood, reading and knowing have to move to categorisation and then to abstraction if scientific constructs are to be established. My answer is that **unless real curiosity is sustained, speculative questioning dies.**"*



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Choosing Texts that inspire Curiosity in EYFS



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Planning Creatively Around a Quality Text: Some Examples of Narrative Non-Fiction by Nicola Davies



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Visualisation



- Listen to the text being read aloud and as you listen consider what you picture in your mind's eye.
- Children would be invited to sketch what they picture, annotating it with words or phrases that supported their visualisation and comparing their sketches with others.
- Reflect:
 - *How did the language sound? Did it remind you of anything else?*
 - *Which words or phrases did you find enjoyable or memorable or intriguing? Why?*
 - *Was there anything you were puzzled by? What would you like to find out?*

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Rereading

Granny's in her garden with her granddaughter.

"Keep still!" she whispers to the little girl, "and then they'll come!"

The child holds her breath. And they *do* come...

Their feathers flash in the slants of light.

Their wings beat out their name, flying fast as thought:

Tz-unun! Tz-unun!

"They'll soon be gone," Granny says, "flying north like you."

The little girl looks sad, so Granny kisses her and says, "Maybe they'll visit you in New York City."

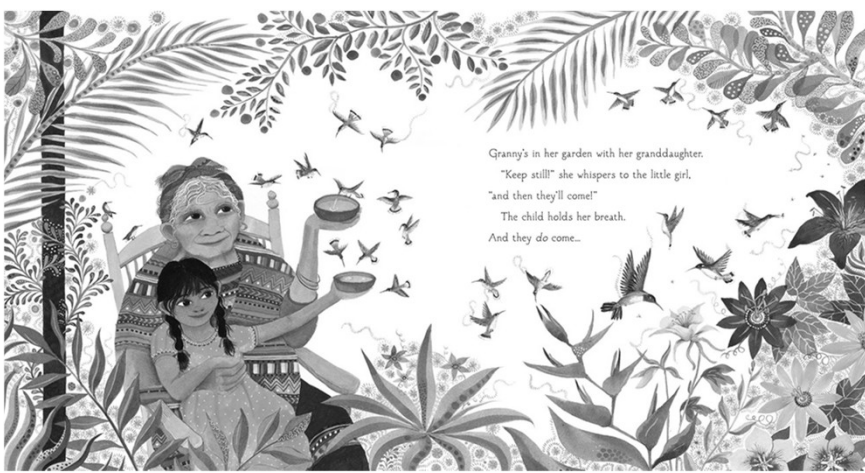
Prediction and Reading for Confirmation

- *What could it be?*
- *Why do you think that?*
- *What clues were in the text that helped you imagine that?*
- *What kind of creature do you think is being described?*
- *Why do you think they are flying north?*
- *What questions do you have? What do you wonder...?*



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Reading Aloud and Response to Illustration

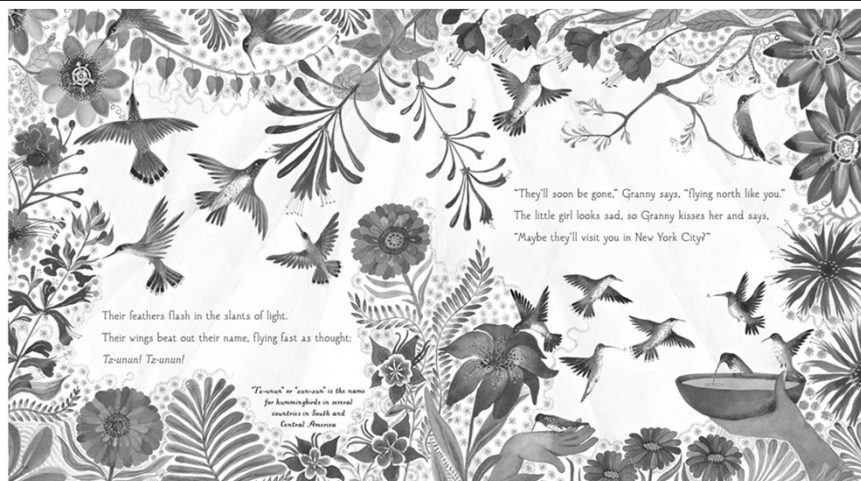


Granny's in her garden with her granddaughter.
 "Keep still!" she whispers to the little girl,
 "and then they'll come!"
 The child holds her breath.
 And they do come...

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Extending Thinking:

- *Are you surprised by the birds? Why? In what way?*
- *What do you notice about their size/colour/shape?*
- *What are they doing? Why might they be doing this? How do you know?*
- *How does their appearance compare with what you were expecting?*
- *Do you think there is anything unique or special about them?*
- *What do you want to know?*

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Response to Illustration: End Papers

Tell Me...

- *how would you describe what you see?*
- *How does it make you feel? What makes you feel that way?*
- *Do you like it? Why? Why not?*
- *Does it remind you of anything you have seen before? In what way?*
- *What do you think you know about this bird? How do you know?*
- *What would you like to know? Do you have any questions?*
- *Does anything puzzle or surprise you?*

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Encouraging Enquiry and Cultivating Curiosity

- *What do you already know about hummingbirds?*
- *What stories, books or programmes have you read or watched that were about hummingbirds?*
- *Have you ever encountered a hummingbird in real life? What was that like?*
- *How do they think the author and illustrator know about hummingbirds? What have they done to learn about them?*
- *Where might you find answers to your questions?*

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Encouraging Enquiry and Cultivating Curiosity

What do we know about hummingbirds?	What would we like to know?	What have we found out?

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Some Enquiry Questions that we could pursue....

- *How can something so small fly so far?*
- *How are people connected and enriched by their encounters with hummingbirds?*
- *How do people's actions affect hummingbirds?*

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Research: Non-Fiction Texts (e.g. Maps)



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Research: Dictogloss



MORE ABOUT RUBY-THROATED HUMMINGBIRDS



People have always noticed how ruby-throated hummingbirds arrive in North America in the spring, and leave at the end of the summer to arrive in Central America in the autumn.

Scientists have found out more about that journey by catching hummingbirds and putting tiny rings on their legs – each one carries a unique number, identifying individual birds. Every bird that is ringed is also weighed and measured, and its sex and age recorded. When it's caught again, its ring number tells the scientists which bird it is, so they can tell how far it has travelled. These studies have shown that individual birds stick to the same routes year after year; that they can fly for over 800 km in one go; and that they can almost double their weight in four days to get ready for their long journey.



Catching the same ruby-throats year after year has also shown that these tiny birds can live to be nine years old!

Choose a text that takes less than a few minutes to read aloud

1. Listen to the text being read aloud.
2. Listen to text being read aloud again.
3. Listen to the text being read aloud and write down some key points and phrases that you hear.
4. Share your notes with a partner. Work together to write a new version of your individual notes.
5. One set of partners join with another set to form a group of four. Work collaboratively to improve what you produced in your pairs. Rewrite the text on a large sheet of paper.

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Research: Video



- Watch the following film clip;
- Note down any aspects that stand out;
- Discuss what you noticed in your group.

Questions to support watching:

- *What does it look like? How does it move? What does it do? Where does it like to live? What might it eat? What is interesting about it? What helps it to survive? How long do you think it lives?*

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Rereading and Reader Response

VO: In South America, lives a group of extraordinary animals. They are amongst the most spectacular creatures on Earth. They have fascinated us for as long as we've known of them. They are hummingbirds and their glittering colours and their prowess in the air are unmatched. They are the celebrities – the stars – of the bird world.

TITLE: Hummingbirds – Jewelled Messengers

VO (cont.): But what do we know about these unique birds? Well, they are tiny – dwarfed by a scientist's hand - amongst the smallest warm-blooded animals on Earth. And we can see that they live their lives in the fast lane - in flight they are just a blur!

It's only when you slow down their supercharged lives that you can begin to understand how they live. High speed cameras reduce the speed of the action – one second stretches out to fifty - and enables us to look into the secret world of the hummingbird.

Much of their lives still remains a mystery. What we do know is that hummingbirds depend on flowers for their food – nectar fuels their frenetic lives. And that hummingbirds are only found in the new world. Most live in South America – and this is where our story starts...


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Encouraging Enquiry and Cultivating Curiosity

What do we know about hummingbirds?	What would we like to know?	What have we found out?

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Reading Aloud



'When someone reads aloud, they raise you to the level of the book. They give you reading as a gift.' Daniel Pennac, *The Rights of the Reader*



'Reading aloud to children may be the single most important thing a teacher does.'

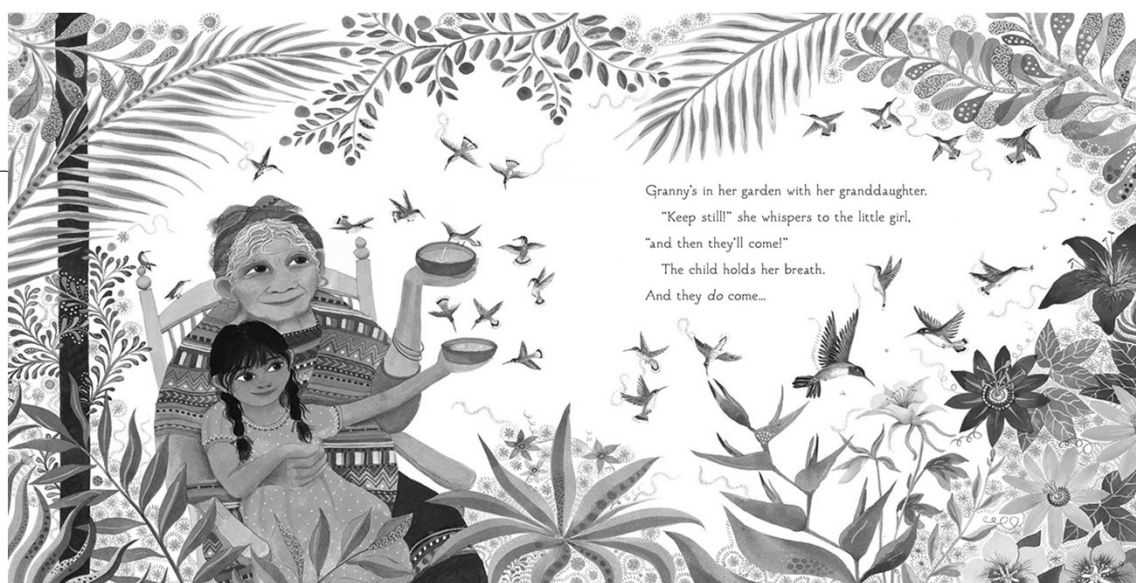
Anne Thomas, *The Reading Book*

'What children have had read to them or read themselves is echoed in their writing, influencing the kind of writer they can be.'

Myra Barrs, *The Reader in the Writer*

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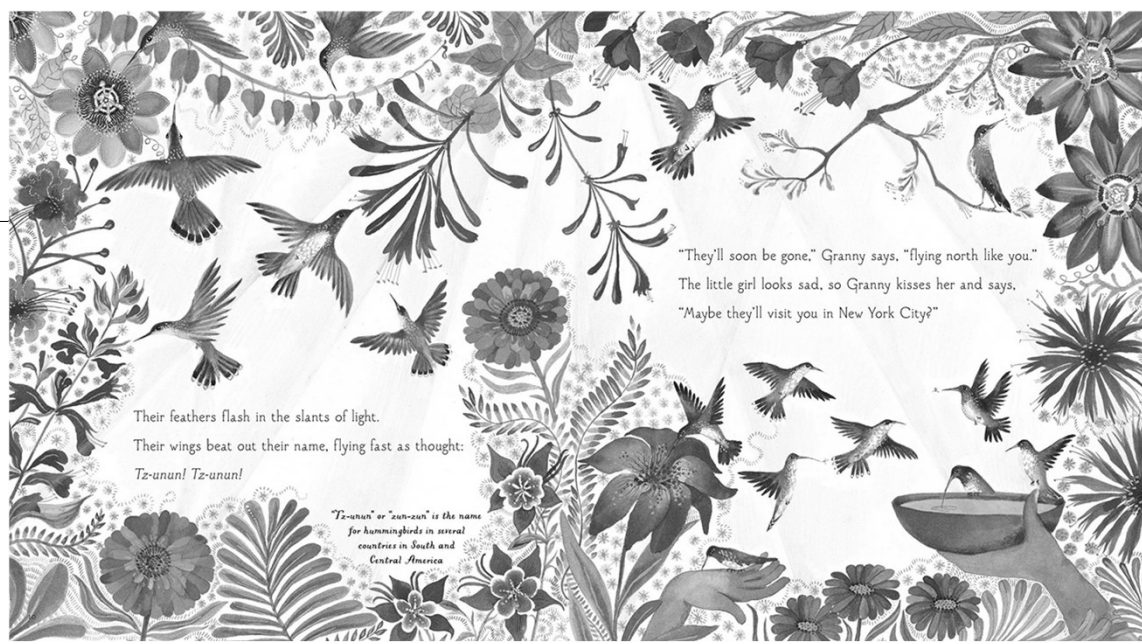


Granny's in her garden with her granddaughter.
"Keep still!" she whispers to the little girl,
"and then they'll come!"
The child holds her breath.
And they do come...

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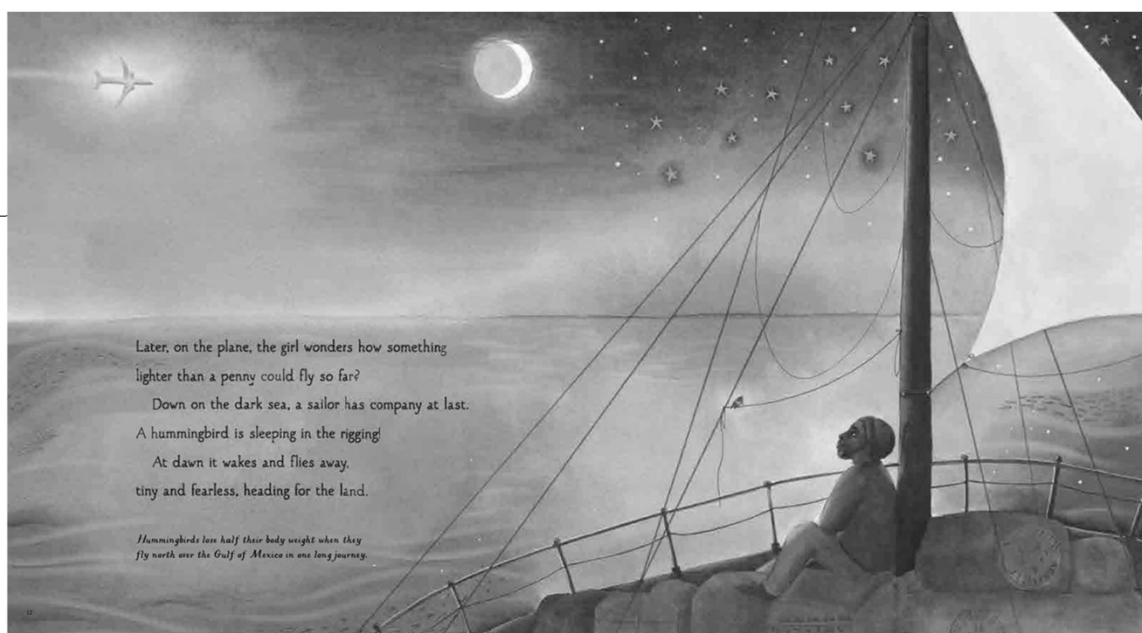
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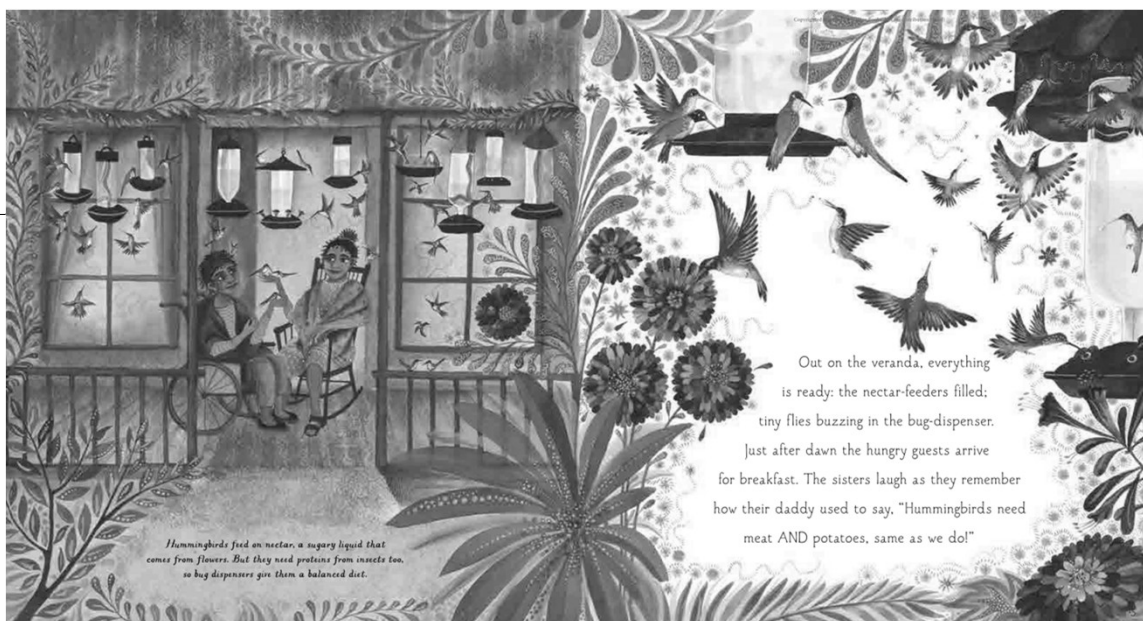
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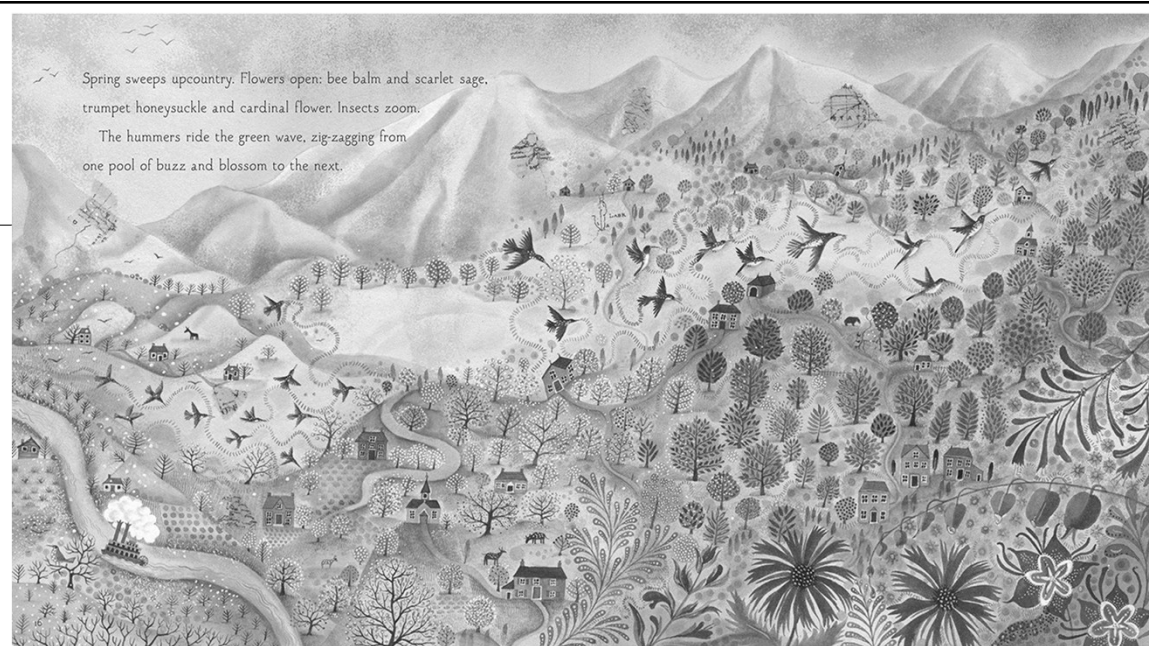
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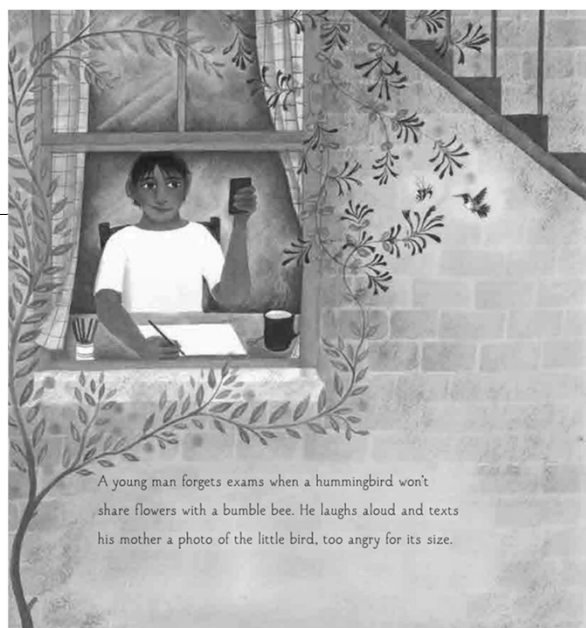
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The TV's bust, the pizza needs defrosting – but no one in the family cares, because hummingbirds are sipping from the feeder they just made out of a plastic cup, and filled with sugar syrup.



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Inference and Deduction



- What does the behaviour of the characters suggest to us about what they are thinking and how they are feeling about the hummingbirds?

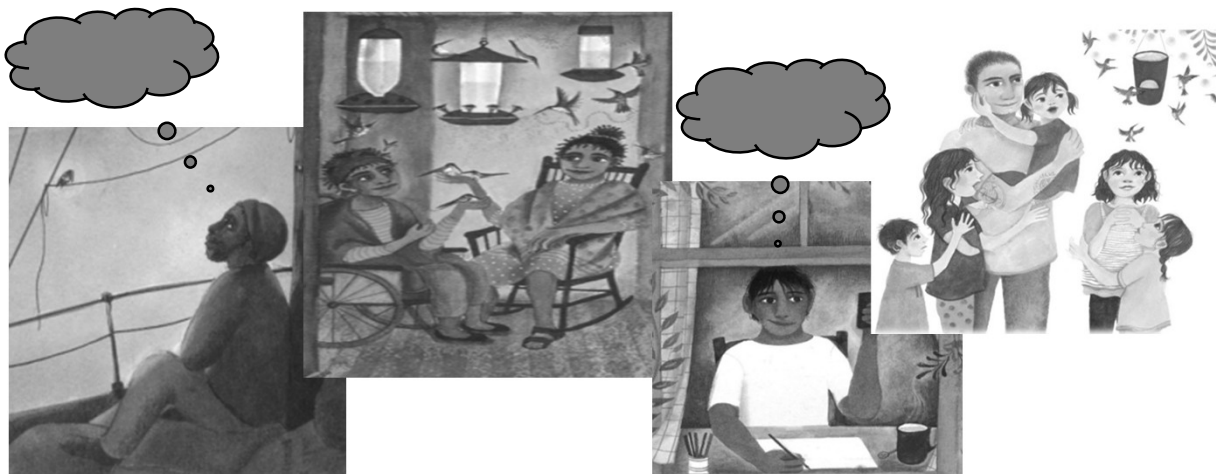


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Freeze Frame and Thought Tracking



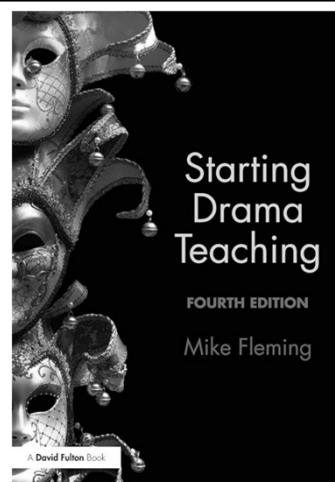
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Why teach drama?

"Take, for example, the following list of aims or reasons for teaching drama. How would you rank them? Are there any you would prioritise or remove? To what extent do they overlap?"

- to provide future artists and audiences;
- to help pupils to think;
- to develop personal qualities;
- to develop imagination and creativity;
- to provide insight into human situations;
- to improve teaching of other subjects;
- to educate the emotions;
- to develop confidence;
- to provide entertainment and relaxation;
- to develop appreciation of the cultural heritage;
- to develop understanding of how drama works as a genre."



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Drama and Literacy

- Develops the imagination
- Creates effective and cognitive engagement
- Generates talk
- Enables a variety of voices to be heard
- Enriches writing opportunities
- Deepens understanding of texts
- Bridges the gap between genres
- Creates alternative perspectives
- Increases opportunities for storytelling

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Encouraging Enquiry and Cultivating Curiosity

What do we know about hummingbirds?	What would we like to know?	What have we found out?

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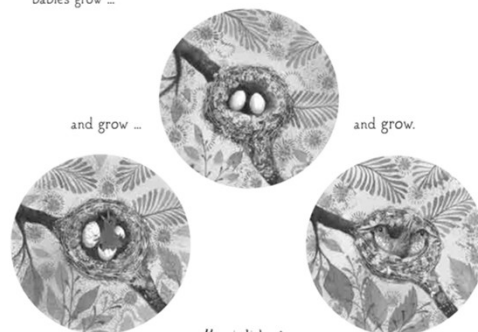
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Hummingbirds know exactly where they're going – and when they get there, they set up home.

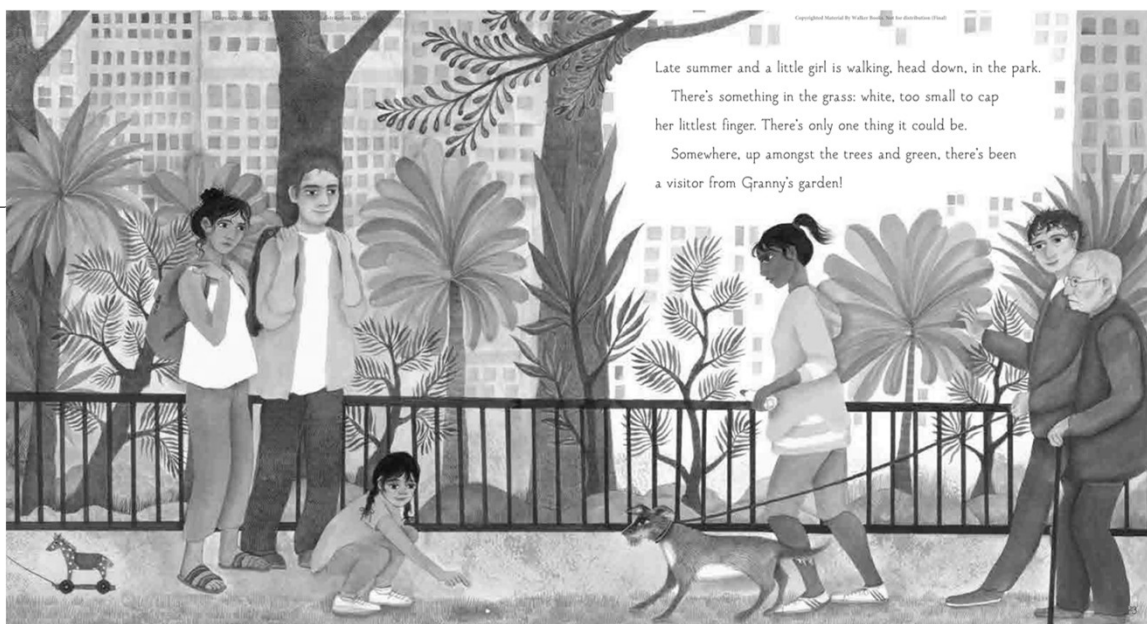
The male chases other hummingbirds away so that the flowers feed just his family. The female makes a nest with lichen, spider silk and thistledown; it holds her two eggs tight, but stretches as the babies grow ...



Hummingbird nests are the size of a walnut-half.

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Late summer and a little girl is walking, head down, in the park.

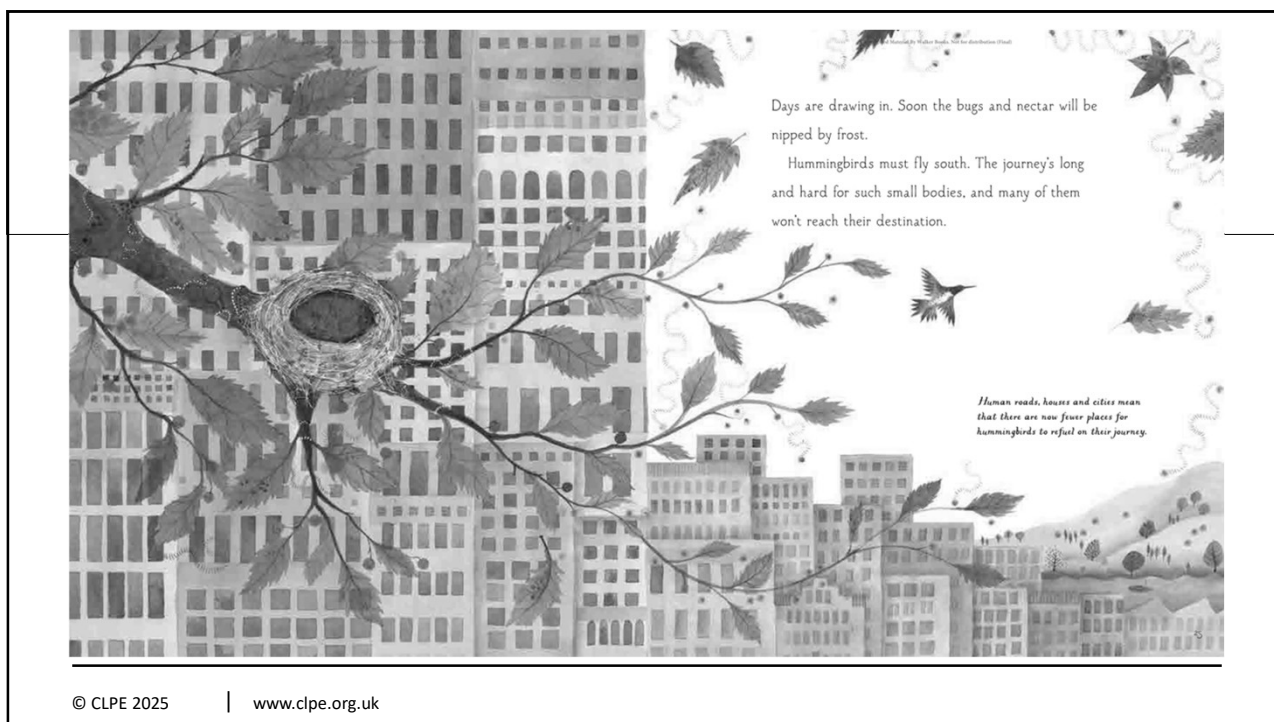
There's something in the grass: white, too small to cap her littlest finger. There's only one thing it could be.

Somewhere, up amongst the trees and green, there's been a visitor from Granny's garden!

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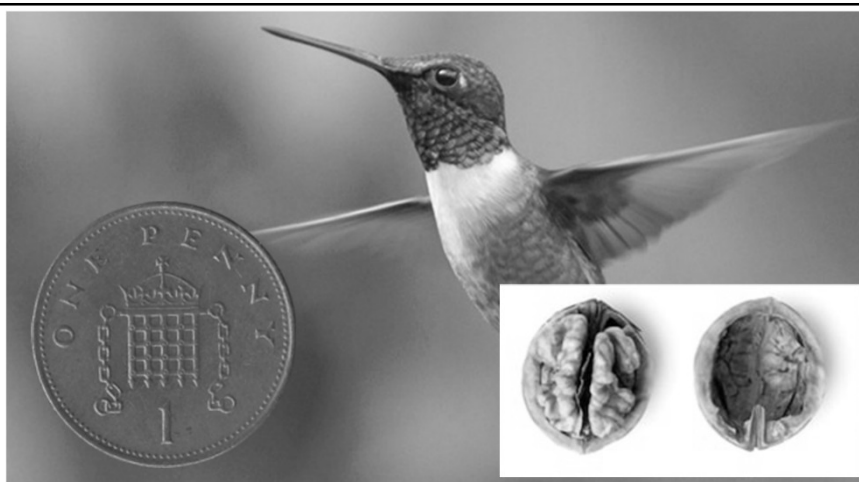
Encouraging Enquiry and Cultivating Curiosity

What do we know about hummingbirds?	What would we like to know?	What have we found out?

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National Curriculum: Maths



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National Curriculum: Geography



Pupils should be taught to:

Locational knowledge

- name and locate the world's seven continents and five oceans
- name, locate and identify characteristics of the four countries and capital cities of the United Kingdom and its surrounding seas

Place knowledge

- understand geographical similarities and differences through studying the human and physical geography of a small area of the United Kingdom, and of a small area in a contrasting non-European country

Human and physical geography

- identify seasonal and daily weather patterns in the United Kingdom and the location of hot and cold areas of the world in relation to the Equator and the North and South Poles
- use basic geographical vocabulary to refer to:
- key physical features, including: beach, cliff, coast, forest, hill, mountain, sea, ocean, river, soil, valley, vegetation, season and weather
- key human features, including: city, town, village, factory, farm, house, office, port, harbour and shop

Geographical skills and fieldwork

- use world maps, atlases and globes to identify the United Kingdom and its countries, as well as the countries, continents and oceans studied at this key stage
- use simple compass directions (North, South, East and West) and locational and directional language [for example, near and far; left and right], to describe the location of features and routes on a map

National Curriculum: Science

Animals, including humans

Pupils should be taught to:

- identify and name a variety of common animals including fish, amphibians, reptiles, birds and mammals
- identify and name a variety of common animals that are carnivores, herbivores and omnivores

Living things and their habitats

Pupils should be taught to:

- explore and compare the differences between things that are living, dead, and things that have never been alive
- identify that most living things live in habitats to which they are suited and describe how different habitats provide for the basic needs of different kinds of animals and plants, and how they depend on each other
- describe how animals obtain their food from plants and other animals, using the idea of a simple food chain, and identify and name different sources of food

Animals, including humans

Pupils should be taught to:

- notice that animals, including humans, have offspring which grow into adults
- find out about and describe the basic needs of animals, including humans, for survival (water, food and air)



National Curriculum: Design and Technology



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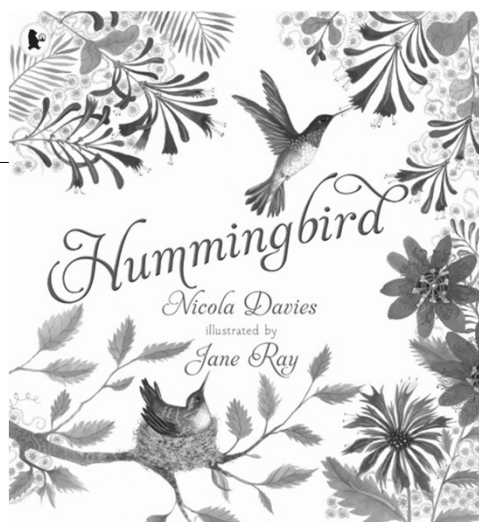
Book Talk

<p>Likes What do you like about the book/illustrations so far?</p>	<p>Dislikes Was there anything you disliked about it?</p>
<p>Puzzles Was there anything that puzzled you?</p>	<p>Connections / Patterns Does it remind you of anything?</p>

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On Scientific Writing



"You can lead them by the hand with a fictional narrative and tell them something real."

"Pay attention to how the words sound. Make them as lovely and beautiful and delicious as they can be."

"Your job is to ignite their interest...you are leading them somewhere."

"That closed page is the start of their own investigation."

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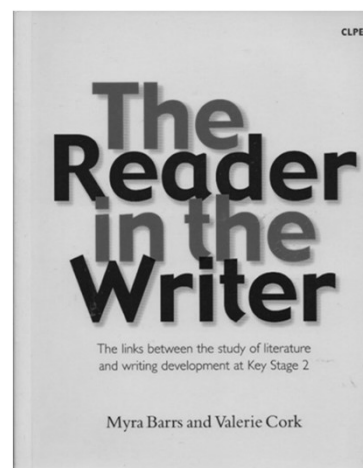
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Using a Text to Create Purposeful Contexts for Writing

How our reading influences our writing

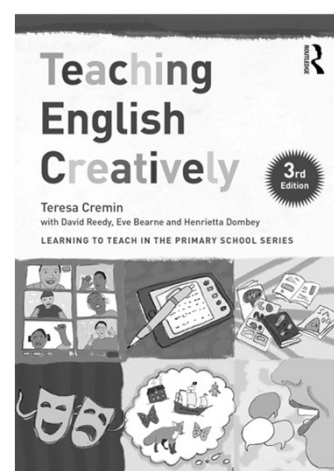


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Meaningful Literacy Experiences

"...although skills and techniques matter and must be taught, they are only part of a complex picture; they benefit from being contextualised in meaningful literacy experiences that motivate and engage young people and enable them to use their knowledge of texts from outside school."



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Authenticity and Writing

- How might the information you now have about hummingbirds* be shared in talk or writing – or a combination of the two?
- What type and form of writing exists in the real world – and what purpose does it serve? (e.g. to persuade, to inform, to entertain, to instruct, to express, etc.)
- Can you identify/consider the likely audience for some of those forms?

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Moving into Writing: The Importance of Choice, Voice and Time



- Modelling writing as a teacher who writes
- Enabling creativity – not a fixed idea of an end outcome
- Providing supportive scaffolds – working walls, word banks, information organisers

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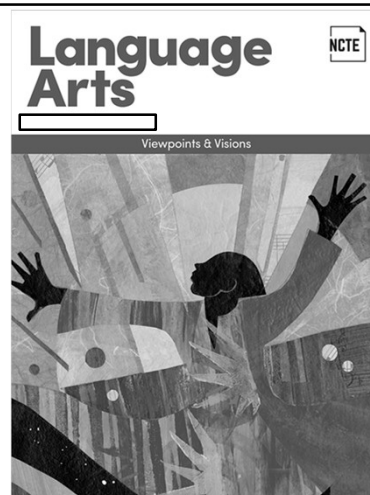
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To learn to write for newspapers, you must read newspapers; text books about them will not suffice. For magazines, browse through magazines rather than through correspondence courses on magazine writing. To write poetry, read it.

Frank Smith

***Reading Like a Writer* (1983)**



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Reading and Responding to other Voices

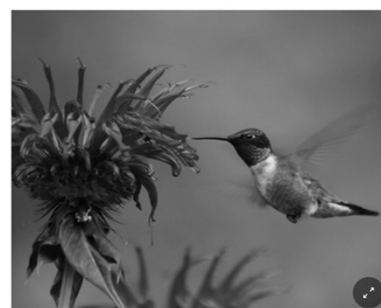


Paradoxically, some of New York City's busiest neighbourhoods are the best places to see hummingbirds. As summer fades and autumn overtakes our native wildflowers, hummers depend more and more on planted flowers. The lavish warm and cool gardens of Wagner Park at the Battery Park City Parks Conservancy, and the cultivated areas of Central Park, often host more hummingbirds at this time of year than more natural spaces, where plants are readying for winter and flowers are scarce.

The New York Times

N.Y.C. NATURE

**Hummingbirds Are Lovely Loners,
Drawn to New York City's Parks in Fall**



The ruby-throated hummingbird (*Archilochus colubitis*) Larry Master

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Documentary Voiceover

VO: In South America, lives a group of extraordinary animals. They are amongst the most spectacular creatures on Earth. They have fascinated us for as long as we've known of them. They are hummingbirds and their glittering colours and their prowess in the air are unmatched. They are the celebrities – the stars – of the bird world.

TITLE: Hummingbirds – Jewelled Messengers

VO (cont.): But what do we know about these unique birds? Well, they are tiny – dwarfed by a scientist's hand - amongst the smallest warm-blooded animals on Earth. And we can see that they live their lives – in flight they are just a blur!

It's only when you slow down their supercharged lives that you can begin to understand how they live. High speed cameras reduce the speed of the action – one second stretches out to fifty - and enables us to look into the secret world of the hummingbird.

Much of their lives still remains a mystery. What we do know is that hummingbirds depend on flowers for their food – nectar fuels their frenetic lives. And that hummingbirds are only found in the new world. Most live in South America – and this is where our story starts...

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Extended Writing

- As you prepare to approach any piece of meaningful and authentic extended writing, take the time to consider:
 - What is the intended **purpose** of this writing?
 - Who do you imagine to be your **audience**? How do you want to affect that audience?
 - How will this determine the tone, voice, vocabulary and language structures you use?
 - What form might be most appropriate? What organisational features might you draw on?
 - What resources do you need? What publication opportunities exist?

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An authentic process:



- *Where will children need to spend the most time?*
- *What support will they need to be successful?*
- *Where will they have seen communication like this in the real world?*
- *How can this feel meaningful?*
- *How will this be published and shared?*
- ***What are the benefits of increased collaboration in the classroom?***

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The Role of Collaboration

- *What is the role of collaboration in education?*
- *When do children work in genuine collaboration?*
- *What works well? What are the challenges?*
- *How might effective collaboration enhance creative teaching and learning?*

"We don't know what we think... until we've talked about it"

Susan in Tell Me: Children, Reading and Talk by Aidan Chambers (Thimble Press)

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The Benefits of Collaboration



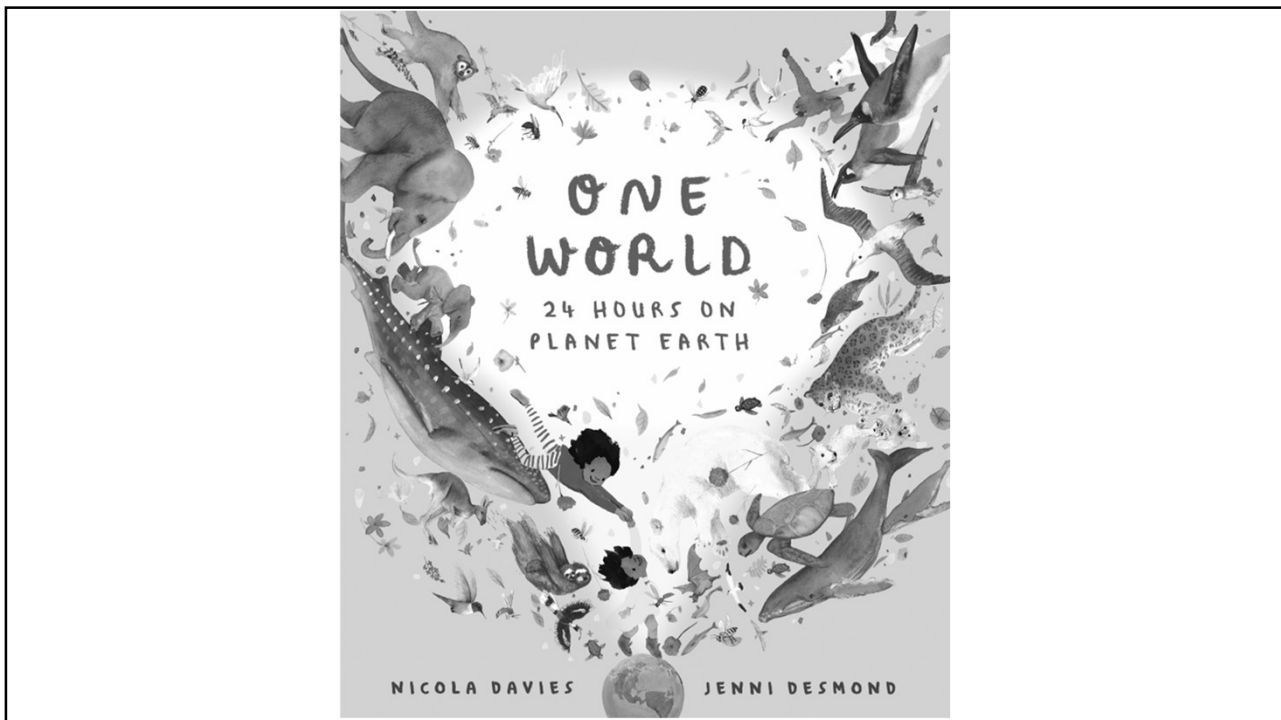
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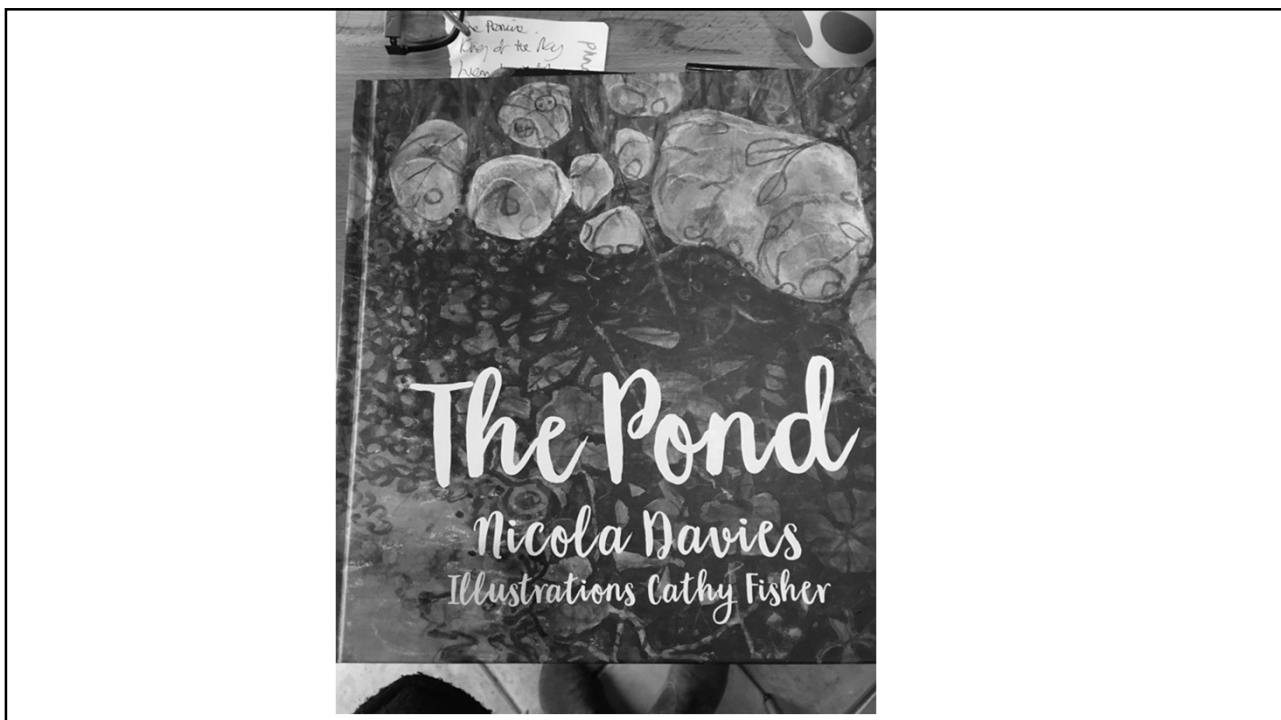
CREATIVITY AND COLLABORATION

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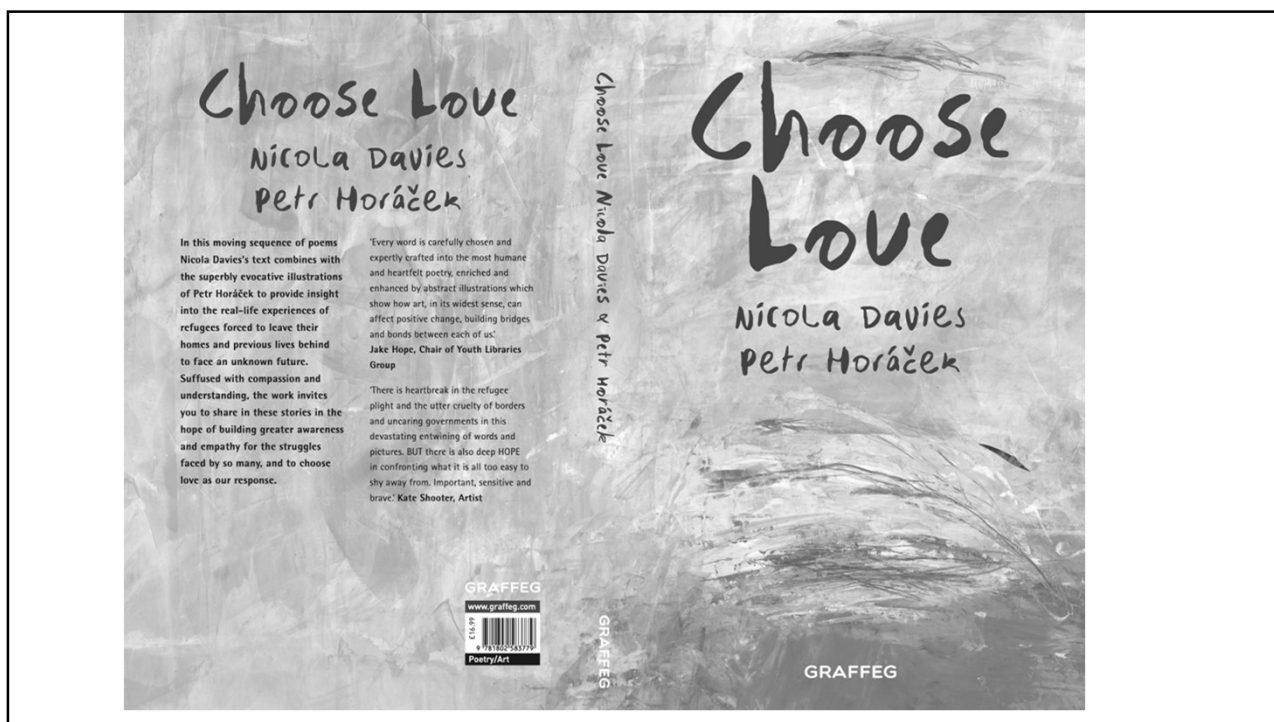


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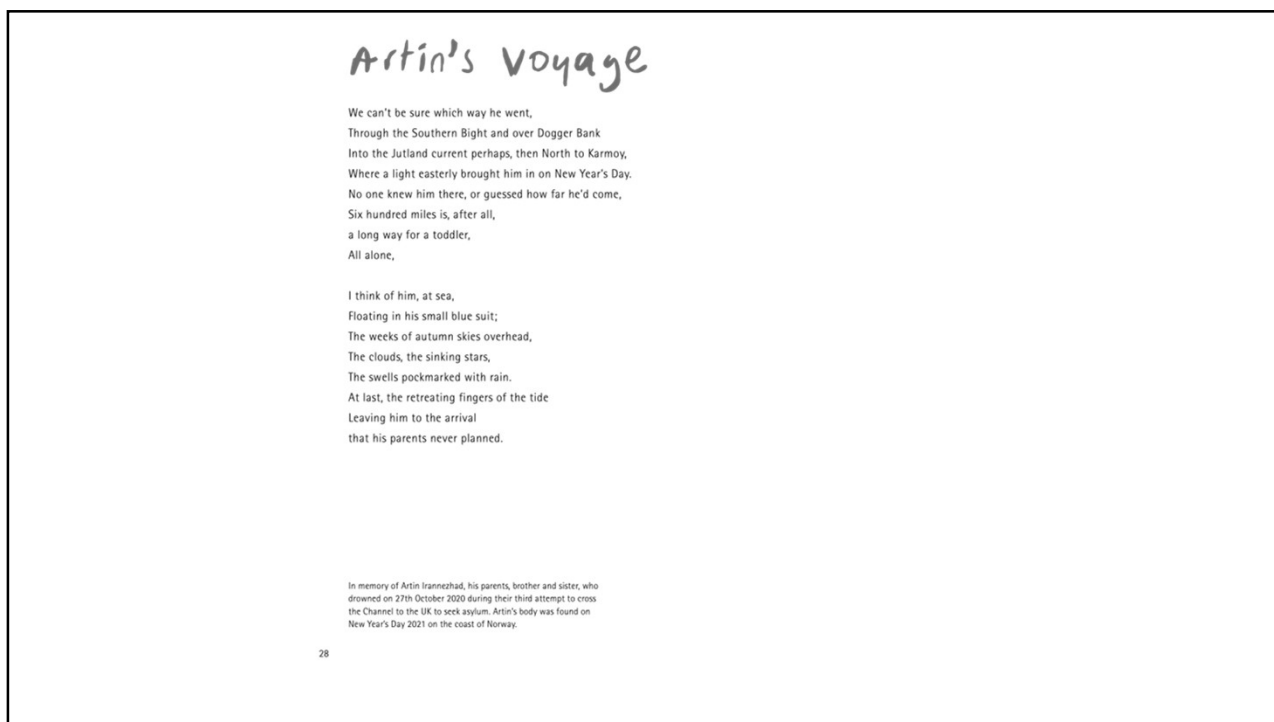


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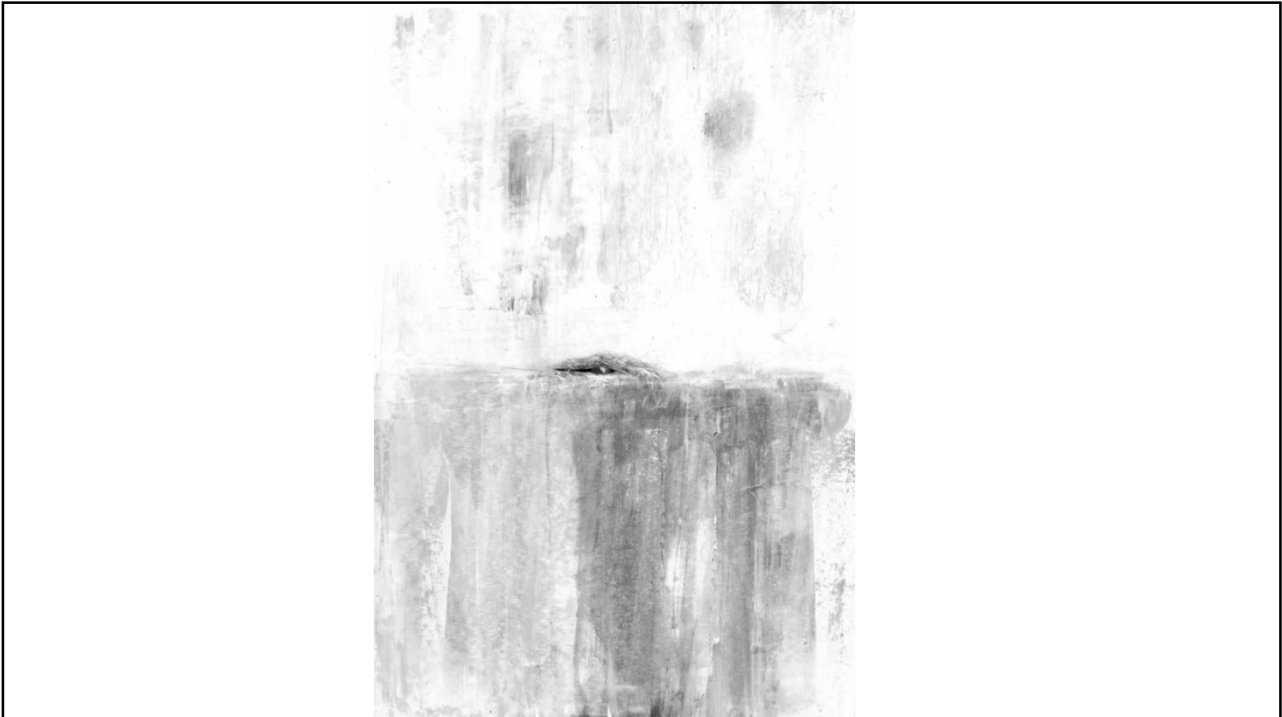
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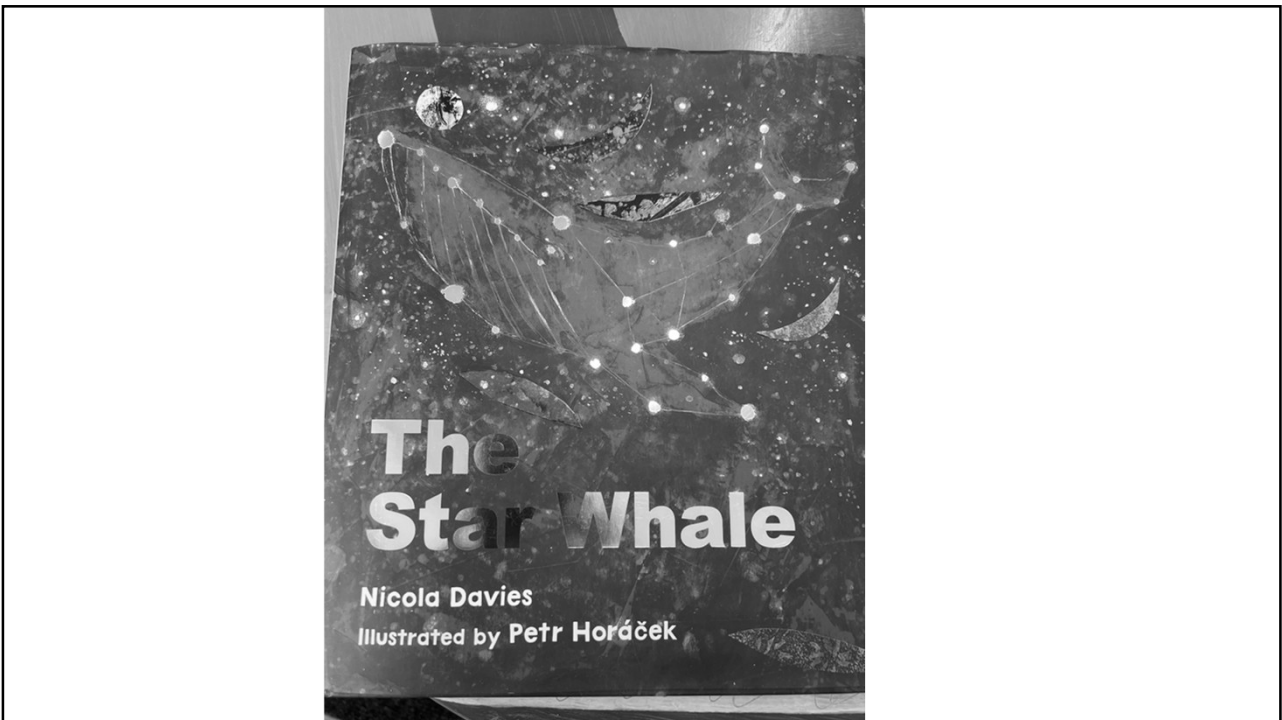
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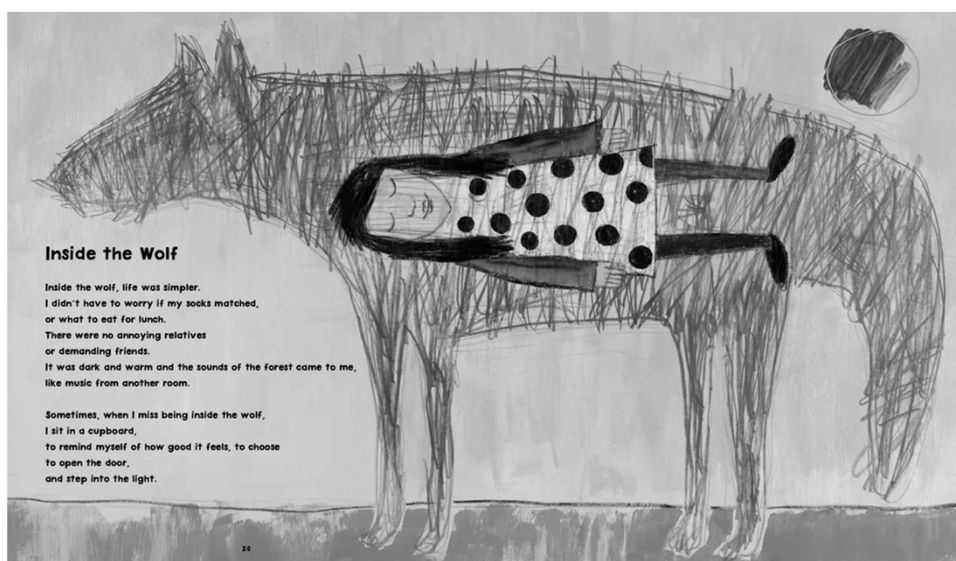


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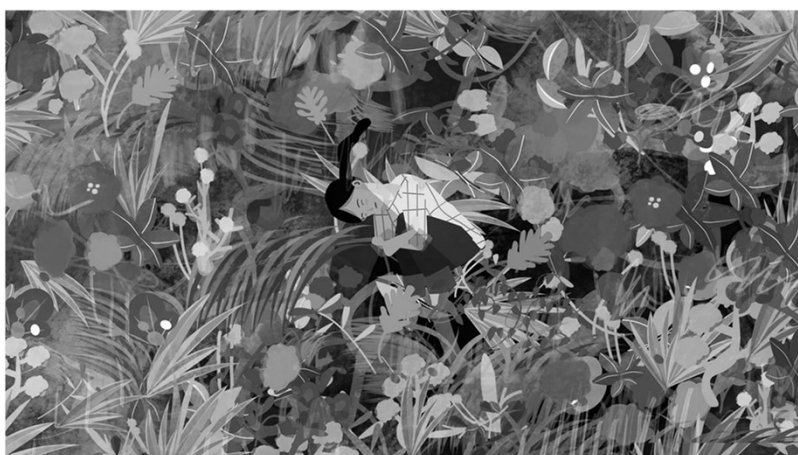
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Introducing: The Promise (Short Animated Film, 2020)

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Enhancing Understanding of Film

The six main elements that work together to make a film work:

- Story
- Setting
- Sound
- Colour
- Character
- Camera

'Starting Stories' (British Film Institute Education, 2003)



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Response to Short Sequences



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Reflection

- *What do you know about this character?*
- *What do we think we know?*
- *What do we notice about her...*
 - *behaviour?*
 - *appearance?*
 - *actions?*
 - *choices?*
- *How are our inferences and opinions affected by choices in design, colour, costume, lighting, sound, music, setting, etc.?*
- *What do you want to know? What questions do you have?*

Why use film?

- A broader concept of literacy for the 21st Century.
- Children are highly skilled readers of film texts.
- Using film can support children's development as readers.
- Using film can provide a strong link between home and school experiences.
- Using film is inclusive, all children feel able to contribute.
- Film encourages talk, children feel more confident to take part in discussions.
- Films can provide a range of starting points for writing.

Digital Consumers or Digital Producers?: Film as Outcome



The benefits of film-making:

- Opportunities to work expressively
- Develops understanding of how to read and communicate narrative (for both fiction and non-fiction purposes)
- Engage naturally with critical thinking, problem solving and decision making
- Improved collaboration: leading and working with others
- Draws upon a wide range of special skills
- An engaging and purposeful form of communication which will support their communication (written and spoken) in other areas and in other forms
- What other forms could be engaging, purposeful and meaningful as outcomes, and support/be supported by creative and critical thinking and working?
 - *Theatre (play, puppetry), song, storytelling, formal presentation, webpage, speech, tour guide, workshop leader, instructor, etc.*

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Why is Creativity Important? What Does It Contribute?



Creativity engages the mind.	Creativity frees the mind in a way that enables a person to absorb knowledge more easily.	Creativity enables alternative ways of thinking. It unblocks old patterns or habits and allows for non-linear thinking.	Creativity enables empathy.	Creativity connects us to ourselves.	Creativity opens hearts and mind allowing recognition of uniqueness and identity. It can draw out what is already there and connect us with our passions.
Creative participation nurtures a sense of togetherness and cooperation.	Creativity challenges.	Creativity can connect reflection with action.	Creativity builds intercultural connections - it connects us to different cultures and sub-cultures.	Creativity builds and nurtures confidence. When they are confident, young people are less easily influenced by others.	Creativity instils curiosity. It encourages questions.
Creative expression gives a voice, capturing ideas, thoughts and visions about the world. Young people can advocate for themselves and for others.	It can support young people to be active and present in society - instead of passive, they are exploring, discovering and communicating	Creativity stimulates and motivates.	Creativity brings us beyond words. It allows exploration and communication beyond the limitation of words.	Creativity is fun and joyful and surprising. It keeps the mind active.	Creative methods enable engagement and learning in different ways. Everyone learns and engages differently.
Creativity allows us to view and solve problems more openly and with innovation.	Creativity opens the mind. It broadens perspectives and helps us overcome prejudices.	Creativity inspires collective thinking.	Creativity nurtures ideas.	Creativity supports resilience.	

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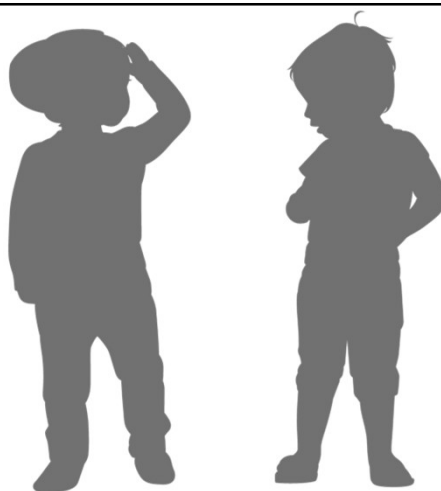
What Pedagogical Strategies will enable Creativity?

- **Time** – Do children have adequate time to finish their work?
- **Space** – Do children have the physical space to leave work from one day to the next without it being destroyed? Is the space conducive to independent and collaborative work?
- **Resources** – Are there a wide range of materials for drawing, making and writing? Have the children had a say in selecting or requesting them? Do they have access to a wide range of exciting, engaging, relevant and high-quality contemporary reading material?
- **Climate** – Does the atmosphere in the classroom encourage risk taking, making mistakes, innovation and uniqueness? Do teachers experiment alongside the children?
- **Experiences** – Are children offered a variety of exciting and intense encounters? Do they have the opportunity to follow their passions, interests and curiosities?

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What is the creative learner thinking, saying, feeling and doing?



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What does the Creative Classroom look and sound like?



- **What might be occurring in a creative learning environment?**
- What will you **see**? What will you **hear**?
- How will it **feel**?
- What are the **students** doing?
- What are the **adults** doing?
- What are they **thinking**?
- What **conversations** are happening?

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Creativity and Taking Risks



Teachers will not be able to integrate creative teaching methods or nurture creativity in their regular practice without the support of their school leaders and peers. Indeed, introducing new methods — particularly methods that represent a significant departure from regular practice — is a risky endeavour for them.

If schools are to support creativity, they will need to:

- Support teachers to take risks
- Ensure that teachers have the necessary feedback and support to improve practice
- Encourage collaboration among school leaders, teachers and creative professionals

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from *Nurturing Creativity in Education*, Paul Collard & Janet Looney (2014)

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CLOSING THOUGHT

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Humpback Singer

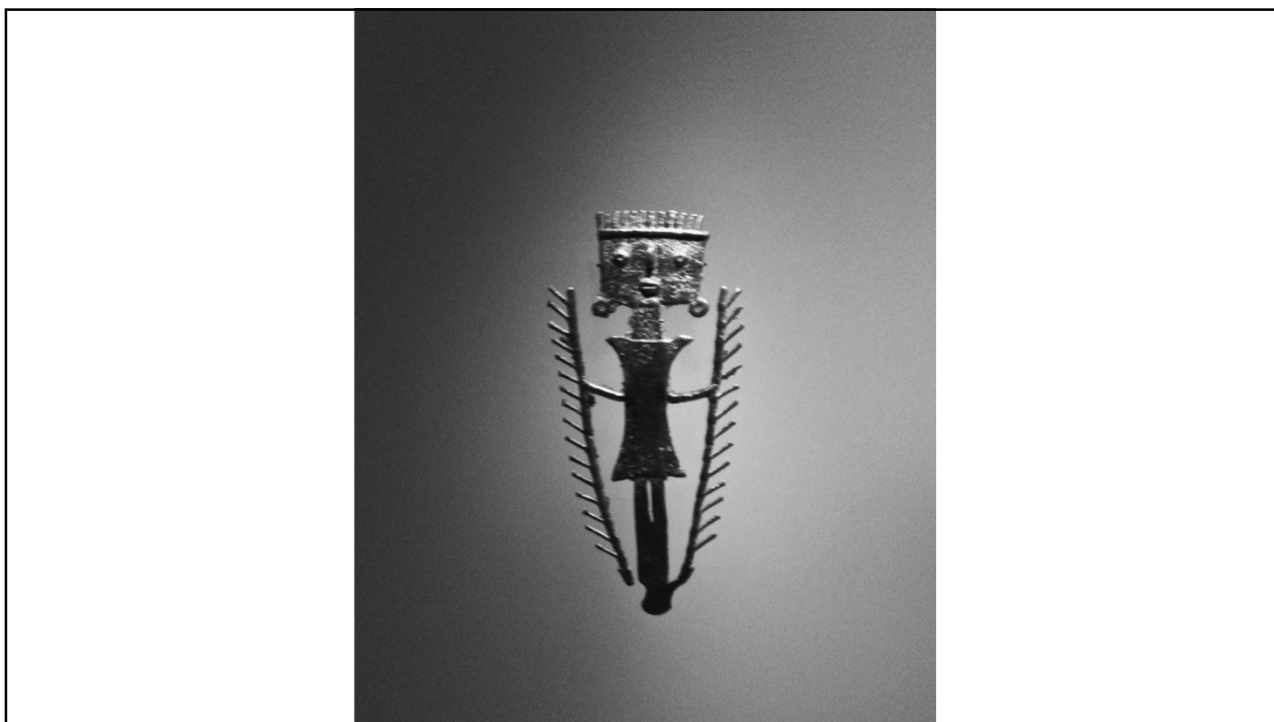
Somewhere now a whale is singing
Somewhere out there in the blue
Right now on this spinning planet,
There's a singing whale, and you.

Do you tramp the heartless pavement?
Do you ride the rattling train?
Do you weep under the streetlight,
then lie down and start again?

Then remember now and always
There's another kind of true
And that right now on this planet
There's a singing whale, and you.

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Reflections for the Day



- What will you take away from today to implement in your own classroom?
- How do you feel about those possibilities?
- What are you hoping for - for yourself, for your students, for your school?
- What support might you need?
- What questions do you have?

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Evaluation



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CHOOSING & USING QUALITY CHILDREN'S TEXTS

What we know works

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