

Consent and Healthy Relationships



Key stage

3

Creative Thinking Habits – Inquisitive, Imaginative, Collaborative, Disciplined

These learning sequences focus on the skills of wondering and questioning – creative habits at the very heart of what it means to be a creative learner. Pupils will focus on tricky questions where there aren't simple answers. They will challenge assumptions, and work together on a creative task to culminate in critical reflection. Pupils will also have the opportunity to develop techniques through poetry writing. Creative habits prompts, questions, and class discussion are marked throughout in orange.

**A NEW
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.



Writer Thembe Mvula, poet and arts practitioner

In collaboration with Dr Polly Haste, RSHE specialist teacher, trainer, speaker, writer and producer of the Brook Sex Ed Diaries teacher podcast; and Gayathiri Kamalakanthan, Head of Queer Education, School of Sexuality Education

With consultation from Brian Reeve-Hayes, PSHE Specialist at King's Lynn Academy and Tony Millard, SEND Specialist Teacher

A New Direction Editorial Team:

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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 focusing on one or more of the creative habits.

There are two lessons in this topic, designed to be taught in progression. You'll find printable images, differentiation tips for students with Special Educational Needs and/or Disability (SEND), and extension activities at the end of this resource.

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!

schools@anewdirection.org.uk


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](#).

You can find out more, including a map of how this resource fits the Self Assessment Framework and Quality Principles, at the end of this resource.

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Through class discussion, poetry and their own creative writing, students will explore the characteristics of healthy and unhealthy relationships. They will work together to examine and communicate what a caring and respectful relationship looks like, and will further their exploration on what consent means for them and the issues surrounding consent. Watch a video clip of Thembe Mvula introducing the resource [here](#).

Creative Thinking Habits – Inquisitive, Imaginative, Collaborative and Disciplined

These learning sequences focus on the skills of **wondering and questioning** – creative habits at the very heart of what it means to be a creative learner. Pupils will focus on **tricky questions** where there aren't simple answers. They will **challenge assumptions**, and **work together** on a creative task to culminate in **critical reflection**. Pupils will also have the opportunity to **develop techniques through poetry writing**.

Duration

2 x 50-minute lessons (or split into
4 x 25-minute parts for tutor time)

Curriculum links:

KS3

RSE requirements – intimate and sexual relationships and health.

How to recognise the characteristics and positive aspects of healthy one-to-one intimate relationships, mutual respect, consent, loyalty, trust, shared interests, sex, and friendship.

Learning outcomes

- I can identify and communicate characteristics for healthy and unhealthy relationships.
- I am aware of the law, and what giving consent means, when to seek consent, and how to recognise consent from others.
- I have shown inquisitiveness in relation to attitudes and values, connecting discussion to real-world examples.
- I have developed my ability to ask relevant questions and develop my critical thinking.
- I have applied my ideas to creative writing.

Safeguarding

Please note, while these sessions are designed age-appropriately, pupils may ask questions about sex or sexuality that go beyond the lesson content. You can refer to your school policy on handling questions as a whole class or small group work. Similarly, in the case of any child protection concern or disclosure, please follow your school safeguarding policy and process.

For lesson 2, you may find it helpful to be familiar with guidance about online sexual harassment. You can find a link to guidance from the School of Sexuality Education in the Further Resources and Reading section.



Lesson 1

50 minutes

Resources

- Smartboard
- Class-set of pens and scrap paper
- Class-set of A4 printed passport templates OR plain A4 paper and pens/pencils for pupils to draw their own
- Optional: Class-set of the Student Workbook available to download, or individual sheets where you think it is a helpful scaffold
- Thembe Mvula Video clips: *Meet the Poet* and *At First Glance*
- Slide showing 2 plants (see page 22 of this resource)
- Class-set of printed poem *At First Glance* (see page 20 of this resource)
- Clip from the film *Mean Girls* where 'The Plastics' tell Cady 'the rules' for being their friends in 'Girl World': www.youtube.com/watch?v=hEWsqLKIer4

Part 1 – 25 minutes

Introduce the session and play the *Meet the Poet* Thembe Mvula clip to share the focus on poetry and the topic of relationships and consent.

Prompt a discussion together:

'Poetry, although sometimes challenging at first, can be a powerful route into exploring thoughts and feelings where there is no right or wrong, no focus on grammar, and in the example today, no focus on trying to rhyme!'

- *What does a relationship mean to you?*
- *What words would you use to describe a relationship?*
- *What examples can you think of? For example from TV and film?*

Encourage students to name characteristics deemed positive or negative e.g. 'respectful', 'happy', 'complicated'. Affirm responses as being useful and ask for further elaboration where a pupil is comfortable to continue.

'There are different types of relationships, and each has their own set of rules, boundaries, things we are comfortable or not comfortable with, depending on their intimacy. For example, a carer and their child, siblings, teacher and student, friendships, or partners. Let's first look at the context of friendships.'

Students watch the *Mean Girls* film clip and note down their observations in a 'Friend or Foe' activity under the headings: **See – Think – Wonder** marked in the workbook.

- *What did you see?*
- *What did it make you think?*
- *What questions does it raise for you?*

Briefly take some answers and then watch the clip again. This time they are to think more deeply about the healthy or unhealthy characteristics they observe.

- *What did you notice in the clip that seemed like a healthy or unhealthy way of relating?*
- *What can you say about the respect that was shown in the clip?*
- *What about shared interests or honesty?*

Lead a shared discussion about friendships with the class, noting responses in two columns on the board. You can prompt with some of the examples below.

Healthy	Unhealthy
<ul style="list-style-type: none"> • good communication • mutual respect • trust • honesty • equality • being yourself • loyalty • shared interest and outlook 	<ul style="list-style-type: none"> • the opposites of those listed in the Healthy column (other examples below) • being told what to do, how to behave, or being controlled • being restricted in your choices • feeling pressured • doing things that don't have your consent • being made to feel isolated from others • being put down or made to feel bad



- *Why is it important to look out for signs of unhealthy and healthy relationships?*
- *What has it made you think about the unhealthy signs we've noted?*
- *Why do you think it's important to identify or name these characteristics?*
- *What assumptions are we challenging here?*

Acknowledge the different responses and affirm the importance of being aware of these signs in our relationships with friends and in intimate relationships, to ensure that we are giving and receiving respect and so our individual needs are met.

Part 2 – 25 minutes

Display on the board the slide of the two plants for the duration of this lesson (see page 22).

'Imagine these plants as us – one is healthy and thriving, and the other is dying. In all relationships we need to know what helps us to thrive or what makes us feel bad or causes hurt. It's so important to be able to recognise the difference for ourselves. Let's explore this further in what a healthy relationship might look like for you.'

Read together the Thembe Mvula *At First Glance* poem, or play [the video](#) of Thembe Mvula reading it, and discuss together:

Drawing on the workbook template for written response or in class discussion, explore the following questions:



- *Who do you think the speaker is talking to?*
- *What do you think the poem is saying?*
- *What might it mean 'Be sure to listen to her song?'*

Working with a partner, students discuss the following together in preparation for their own writing.

- *Can you find examples of characteristics she wants in this relationship?*
- *How can being our true selves help us to have healthy relationships? This applies to all relationships: romantic/friendship/family etc.*

Using the workbook templates or paper, each pair now creates together a short verse they will add to this poem – 4 lines to describe the characteristics of a healthy relationship they value for themselves. Encourage them to use free verse or to rhyme but to focus on the values they noted in class discussion.

Once complete, ask for volunteer pairs to share their verses with the class, and move into a final reflection together.



- *How did writing your verses feel in naming what you want to see in a relationship?*
- *What did **working together** on the task enable you to do?*
- *What questions has it prompted for you in thinking more about relationships?*

*'Defining what makes you feel good and happy in a relationship is so important as it's about taking care of yourself as well as others. It also helps with how you navigate what you do and don't feel comfortable with. Well done today in asking **thoughtful questions and challenging some friendship assumptions** together – next session we will explore more intimate relationships and the meaning of consent.'*



Lesson 2

50 minutes

Part 1 – 25 minutes

Introduction (10 minutes)

Prompt a class discussion together by asking them what they understand by the word 'consent'.

- *What examples can you share of consent in action?*
- *How might we know that everyone in a situation is comfortable with something even if we don't say it directly? Think about body language and facial expressions!*
- *How might we know that a friend would enjoy a hug? What's their body language or facial expression like?*

(Prompt with non-verbal communication, body language, facial expressions, tone of voice.)

*This is the focus for today's session. If you are unsure about whether someone is comfortable in a situation and with what's going on, then you should always check in and reassure people that they don't need to do something if they don't want to. This is consent in action. It's about giving people space to not do something! Consent involves everyone creating an atmosphere where everyone feels able to freely communicate what feels right for them, without worry. Consent in a sexual context is also very clear in law. It states, 'a person consents if they agree by choice, and has the **freedom** and **capacity** to make that **choice**.'*

Show the image of someone avoiding a hug (page 23) and ask pupils what they think is happening in the picture.

- *What might each person be feeling? How do you know?*

Now imagine two young people called Charlie and Sam, who are siblings. Charlie reads Sam's diary without asking if that would be okay.

- *How would Sam feel?*
- *How would Charlie know if Sam was comfortable or uncomfortable with that?*

Allow for answers or for individual reflection as you wish.

Say to the class that talking about consent and relationships sometimes raises something/feelings they might want to say or ask. Explain that they can always come and talk to you or another trusted adult at the school e.g. the Safeguarding Lead.

Resources

- Smartboard
- Class-set of coloured pencils or pens
- Plain A4 paper for all pupils
- Optional: Class-set of the Student Workbook available to download, or individual sheets where you think it is a helpful scaffold
- Image of someone avoiding a hug (page 23)
- Slide to display the Beth and Jayden Scenario
- Slide to display the Ok / Not Okay Game
- Thembe Mvula video clip: [Consent Is](#)
- Class-set of printed poem *Consent Is* (see page 21 of this resource)



Explore a Scenario (10 minutes)

In pairs, students read through the Beth and Jayden scenario below and explore the following questions:

- *Thinking about the legal definition of consent - **freedom, capacity, and choice** – what do you feel about how Beth responded to Jayden?*
- *Who could support Beth in this situation?*
- *What steps should be taken to make others feel comfortable, safe, and respected, and who is responsible?*
- *Why do you think that it's important to have laws in place in relation to consent?*

Beth and Jayden

Beth is thirteen. She connected with Jayden, who is fourteen, on Tik Tok. Jayden liked her dance videos and always left her heart eye emojis which boosted her confidence. The two of them started chatting through direct messages and Jayden almost always talked about how he thought Beth was "pretty" and "fit". She liked receiving the positive attention from Jayden and would often start conversations with him.

After some months of exchanging messages with each other, Jayden asked Beth if she could send him a "sexy picture" of herself. Beth felt uncomfortable about this and did not want to. Her parents had talked to her about online safety, and that she doesn't need to talk to anyone if they make her feel uncomfortable.

After a few days of insistent requests from Jayden, Beth sent him a selfie she had taken of herself in her bra, so that he would stop harassing her. Whilst she found Jayden's responses to the picture flattering, she had an overwhelming feeling of regret and worry that the picture might be leaked onto the internet.

After exploring the scenario, tell students:

'The law is there to protect young people, rather than criminalise them. It's never the victim's fault if they experience online sexual harassment and are pressured into sending something they don't want to. There was no consent in this situation due to being underage (you have to be 18 + to send sexual images), and also because there was pressure. The person who caused the harm was also underage in this scenario and they would also be supported in their understanding and behaviour. It is always good to let a trusted adult know what's happened. This is why digital consent is an important topic!'

Okay / Not Okay Game (5 minutes)

With the same partner, students practise having quickfire conversations with each other by taking it in turns to be permission seeker and permission giver.

One of them asks the other the following questions. The other responds by saying 'Okay' or 'Not okay'.

Then they swap over.

'Think about what 'okay' and 'not okay' might look like. Remember, people might say something is okay even when they would rather say it isn't okay because they feel awkward. Observe when someone is being enthusiastic and when they seem uncomfortable.'



- *Is it okay if I make a silly face at you?*
- *Is it okay if I show you the palm of my hand?*
- *Is it okay if I give you a high five?*
- *Is it okay if I ask you to close your eyes while I count down from ten?*
- *Is it okay if I poke your shoulder?*
- *Is it okay if I whisper my favourite pizza toppings into your ear?*
- *Is it okay if I touch the top of your head?*
- *Is it okay if we do a little dance together?*

Briefly discuss as a class:

- *How did you know you know if it was okay? What body language, facial expressions or tone of voice helped you to know?*

Part 2 – 25 minutes

Consent in Couplets (20 minutes)

Explain that the class is going to listen to another of Thembe Mvula's poems - this time in rhyming couplets on the theme of consent.

Play the [video clip](#) of Thembe Mvula reading *Consent Is* and then prompt class discussion.



- *What were the lines from the poem that stood out for you?*
- *What cues does the poet give to the listener to help them understand how they communicate consent?*
- *Why do you think it might be just as important to express what consent is, as much as what it is not?*

Explain that each pupil is going to write a poem of their own starting with gathering their thoughts about consent to generate a word bank of all the non-verbal cues that relate. Challenge them to think about what they think and want for themselves; not what others might expect and use the mind map in the workbook as a helpful tool.

Then, pupils can draw a line round each hand twice or use the template provided in the workbook.

'On the first outline, along each finger, write out an example of the types of actions you might display or words you would express to let others know you are giving your consent.'

'On the second hand, write down an example on each finger of how you would let someone know when they do not have your consent. If you like, you can always use broader examples about ways people push back and don't give their consent.'

Invite pupils to review their material and come up with two couplets - four lines on what consent is for them and equally, what it isn't. (They don't have to rhyme.)



Plenary and Self-Reflection (5 minutes)

- *How did you find that short burst creative writing activity?*
- *Reflecting on these sessions, how do you find the idea of giving or seeking consent and permission, or creating an atmosphere where everyone is comfortable?*
- *What has it made you think about respecting, and not assuming other people's boundaries?*
- *What further questions does it make you want to ask?*

*'Poetry was a great way today of exploring some complex things for ourselves and each other. Defining our boundaries about what makes you feel comfortable and safe is so important as it's about taking care of yourself as well as others. Well done today in **working together, listening and asking thoughtful questions.**'*

Go Further

- Writing challenges for young people – ypn.poetrysociety.org.uk/workshop
- National Poetry Day UK – nationalpoetryday.co.uk
- Young Poets Network – ypn.poetrysociety.org.uk
- Creative industry mentoring opportunities for young people – www.arts-emergency.org

Further Resources and Reading

Thembe Mvula, poet

- Thembe's website: www.thembemvula.com

Guidance and support for planning and teaching Relationships, Health and Sex Education

- The RSE Statutory Guidance from DfE for [Secondary Schools](#).
- School of Sexuality Education:
 - schoolofsexed.org
 - [Online Sexual Harassment Guidance](#)
 - Advice & support services for young people in the UK: schoolofsexed.org/useful-links
 - Further Guidance for schools: schoolofsexed.org/guidance-for-schools
 - [Education TV & Film Worksheets](#)
- NSPCC:
 - Information on promoting healthy relationships: learning.nspcc.org.uk/safeguarding-child-protection-schools/promoting-healthy-relationships
 - RSE resources for schools: learning.nspcc.org.uk/research-resources/schools/relationships-health-and-sex-education-resources
 - Library for finding books: library.nspcc.org.uk
- PSHE Association:
 - [Subject Review And Development Framework](#) document
 - [Guides to support parental engagement](#)
 - [Guidance about teaching consent at Key Stages 3 and 4](#)
- Sex Education Forum Curriculum Design Tool: www.sexeducationforum.org.uk/resources/advice-guidance/curriculum-design-tool-0
- Stonewall resources: www.stonewall.org.uk/best-practice-toolkits-and-resources
- [Disrespect NoBody resources](#)
- [More resources on School of Sexuality Education](#)
- [Sex Ed: An Inclusive Teenage Guide to Sex and Relationships](#) – book for young people aged 14+, providing empowering information on sex and relationships
- [Sexwise](#)

SEND and Relationships, Health and Sex Education

- PSHE Association:
 - [PSHE Planning Framework for Pupils with SEND KS1-4](#) document
- NSPCC:
 - Love Life: resources for young people with learning disabilities learning.nspcc.org.uk/research-resources/schools/relationships-health-and-sex-education-resources

Tackling complex topics with pupils

- PSHE Association:
 - [Handling Complex Issues and Creating a Safe Learning Environment](#)
 - [Gathering Pupils' Views](#) lesson plan
- NSPCC:
 - Having difficult conversations with children: learning.nspcc.org.uk/safeguarding-child-protection/how-to-have-difficult-conversations-with-children

Special Educational Needs and/or Disability (SEND)

You will know best how to adapt these activities for your pupils, but we hope the suggestions below from teachers in SEND settings help you to scaffold the lesson for children who are D/deaf, disabled, and neurodivergent.

Before the lessons

- Speak to your English department to gauge how familiar the students are with poetry conventions and ask for advice on how to teach poetry to that ability.
- Consider using a total communication approach (using the right combination of communication methods for each person). This might include using [Makaton signs](#) for some of the emotions being explored; using symbol boards from systems such as [Boardmaker](#), [PECS](#) or [PODD](#) to produce faces with different emotions; having photos or images to aid the understanding and expression of emotions; or writing frames to help scaffold the poetry.
- Do some preparation sessions with students with SEND, particularly those with difficulties with self-awareness or self-esteem and/or learning disabilities and speech and language needs. Can the student voice/express their feelings? Are there any previous experiences you need to take into consideration? e.g. safeguarding.

In both lessons

- Try using simple language to help students with SEND understand the meaning of words/concepts, such as: healthy (good for you) and unhealthy (not good for you). Explain and reflect on the meaning of 'permission' in a simple way that students with SEND can remember or refer to throughout the activity e.g. Permission is sharing and listening to what everyone feels comfortable with, saying OK/Not OK. You could create a visual e.g. 'Ask – Listen – Respect their decision' (see page 24 for a visual representation of this).
- Read/play the poems multiple times.
- Help students with SEND access the poems by focussing on the meaning and significance of key words and acting out some of the lines to aid understanding – particularly *At First Glance*.
- Students will benefit from working in a pair or small group throughout, particularly during the poetry activity; and being supported with the more challenging writing aspects of the task.
- If working with a 1:1 or Teaching Assistant, focus on the students being able to share their feelings and opinions while the support adults scribe or use [recorder buttons](#). You or the support adults could create visuals to go with the words of the poem from a pre-prepared selection.

Lesson 1

- Check students with SEND's understanding of the different types of relationship by describing them in simple terms and asking the student to name: someone who was their friend, special or best friend, member of their family at home, other members of their family, people who know or help them but are not their friends.

- Teachers may want to use some of the following examples to describe 'what makes a good friend?' – answering yes or no:
- Make me laugh
- Be kind and caring
- Have the best mobile phone or games console
- Be polite
- Be good looking
- Be thoughtful
- Be honest
- Be cool
- Give compliments
- Be naughty
- Be good fun
- Be rich
- Be happy
- Be easy to talk to
- Be good at sports
- Be a good listener
- Be good at sharing
- Be popular
- Have similar/the same interests

Artsmark Award

If you are using these resources to help 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](#).

Artsmark is a journey that supports educational settings to develop and celebrate their commitment to arts and cultural education. The clear and flexible framework supports settings to embed creativity across the whole curriculum and to address school improvement priorities. 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. Please note: you cannot evidence any activity for your Artsmark journey that has happened before submitting your Statement of Commitment.

We have mapped out how this resource connects with the [8 Artsmark Principles in the Self Assessment Framework](#) and the [Arts Council 7 Quality Principles](#):

Art Forms Explored	Artsmark Self Assessment Framework criteria	Arts Council Quality Principles	Wider impact
Creative writing	Values and ethos	Ensuring a positive and inclusive experience	Understanding the nature of healthy friendships and other relationships
Poetry	Children and young people engagement	Actively involving children and young people	Developing speaking and listening skills
Performance poetry	Curriculum design	Ensuring a positive and inclusive experience	Confidence in communication and self-expression through peer feedback and sharing work
	Equality and diversity	Developing belonging and ownership	Mental health and wellbeing across the school community
		Being authentic	Culture of reflective practice and disciplined approaches to process and outputs (mirroring artists' practice and making connections with careers in the creative industries)

As well as using these resources to support your Artsmark journey, we also have a suite of [other resources](#) and provide [one-to-one support throughout term time](#). If you are thinking about starting your Artsmark journey, or just want to find out more about it, talk to the team at A New Direction: artsmark@anewdirection.org.uk

Appendix

At First Glance by Thembe Mvula

I WILL NOT APOLOGISE

for being bold and strong,
passionate, bright and wrong.
I display nothing delicate outwardly,
even though my inner battles are fought quietly
the words I let drip from my mouth
and evaporate into your ears
undress the more I speak to you,
conveying nothing but naked truth.

I won't attempt to lure you with my looks,
I won't gimmick you with flirtatious gestures,
Or charm you with windy words,
I expect the same in return.
Over time I have come to learn
that first impressions are as finite as love
at first sight.

So show me your ugly, your sentimental,
your messy, your blunt, your just plain silly.
Show me your weak, your indecisive,
your cheek, your strange, your human-
because that's all there is to me
and these bones which frame my flaws
Holding up these walls I keep
To hide a heart which somehow
always seems to find its way to my sleeve.

Whitewash the image you first painted of me,
and if you dare to love this bird, rare
as rare birds with broken wings come
Be sure to listen to her song
She doesn't sing it for just anyone.

Appendix

Consent Is by Thembe Mvula

Consent is a smile on my face and a vibrantly vocal yes

Consent is not zipping my lips with arms folded into my chest.

Consent is my hands held out wide, inviting affection

Consent is not wearing certain clothes out of seeking attention.

Consent is dressing how I wish and not being pestered

Consent is not exchanging my discomfort for another's pleasure.

Consent is having a clear head whilst seeking permission from you

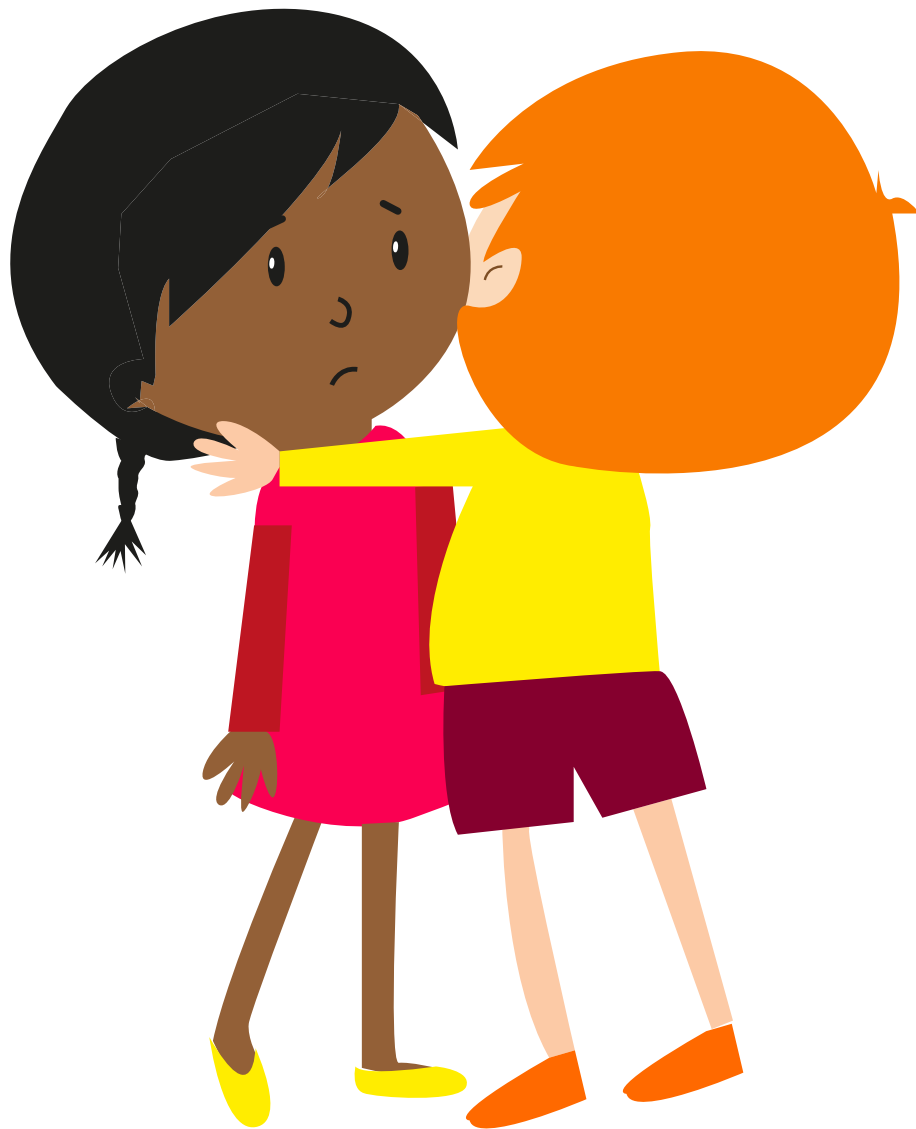
Consent is not piling on pressure until my requests come true.

Consent is communication, respect and listening

Consent is not being awkward, difficult, or boring.

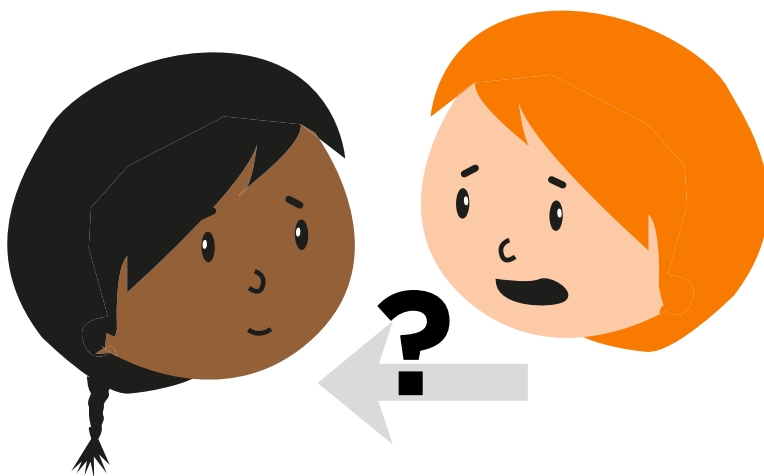


Appendix



Appendix

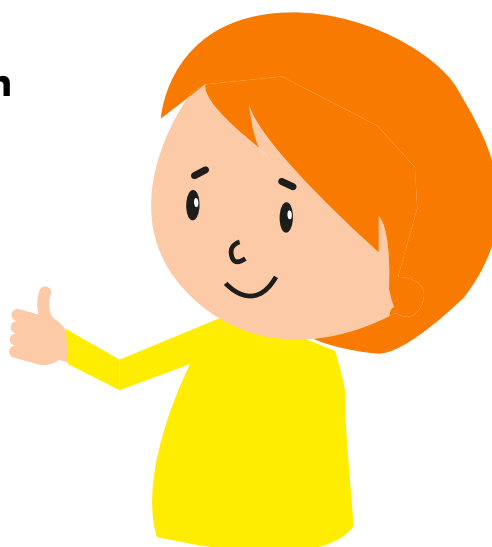
Ask



Listen



Respect their decision



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