




2

## 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

**A NEW DIRECTION** for **Primary Arts**

- 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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4

## Nicola Davies

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## Programme

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- 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
- 

6


## Being Literate

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- *What does it mean to 'be literate'? How would you define it?*
  - *How are the different areas of 'being literate' connected in your school curriculum?*
  - *What supports the ability to comprehend and communicate effectively?*
  - *What have our most effective readers, speakers, writers, listeners experienced, learned, processed to get to where they are?*
- 

7

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“Communication of meaning is the organising force of all human language; therefore **the teaching of reading and writing should be driven by composing and comprehending meaning.** All the constituent knowledge and skills of reading and writing, represented in the other spaces, contribute to comprehending written language in reading and composing through writing. Comprehension begins with noticing and thinking about images and text in the child’s environments. Composition begins with the intention to communicate meaning through marks.”

*The Balancing Act: An Evidence-Based Approach to Teaching Phonics, Reading and Writing,*  
Dominic Wyse and Charlotte Hacking, Routledge, 2024

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The Child and Their Language(s) and The Child and Their Environment, including Texts

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Google search results for "creativity". The search bar shows "creativity" and the results include various images and articles. A large oval with the word "creativity" is overlaid on the center of the search results.

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10



## How would you define creativity?





**creativity**  
noun [ U ]

UK  /kriː.ə.tɪ.v.ə.ti/ US  /kriː.ə.tɪ.v.ə.ti/

(also **creativeness**, UK  /kriː.ə.tɪ.v.nəs/ US  /kriː.ə.tɪ.v.nəs/)

**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.*

(kriː' tɪvɪti, kri-)  
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

cre-a-tiv-i-ty (,krē-(.)ā-'ti-və-tē) ,krē-e-

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

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## 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)

## 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.*

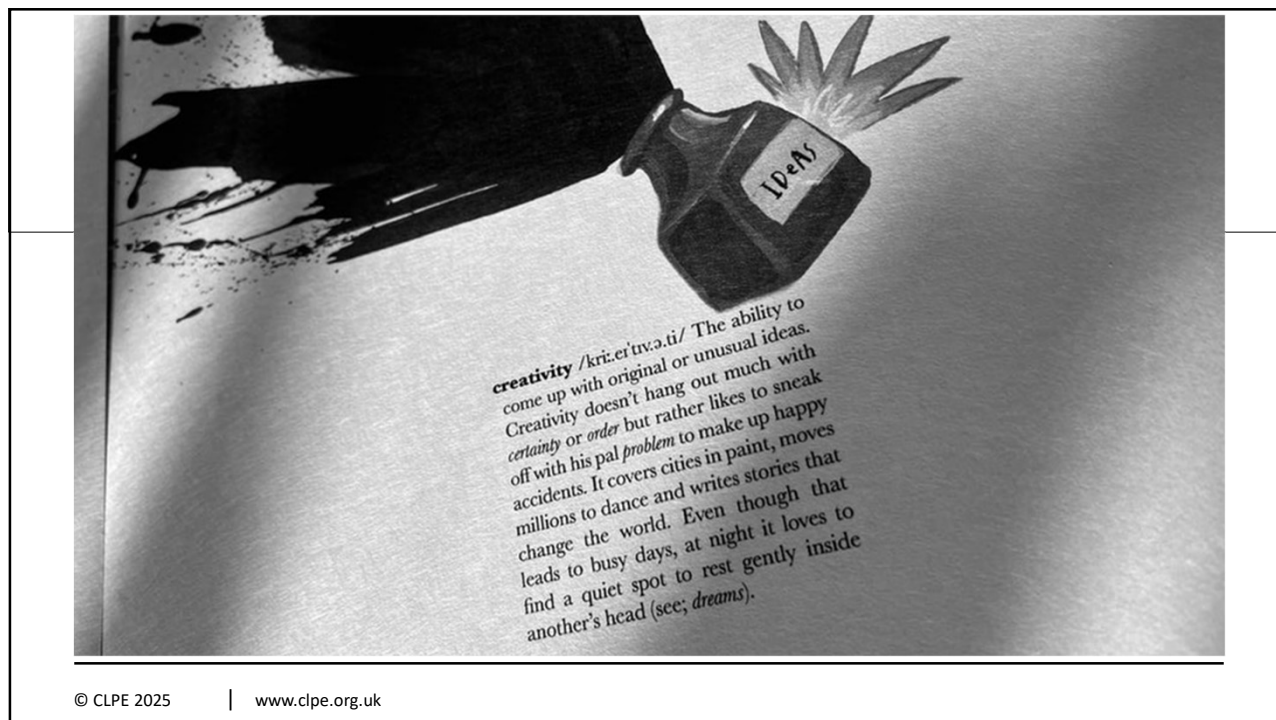
### The Durham Commission on Creativity and Education (2019)

## 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)**

15



16

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## Creativity in the Classroom: Why?

### Top 10 skills

#### in 2020

1. Complex Problem Solving
2. Critical Thinking
3. Creativity
4. People Management
5. Coordinating with Others
6. Emotional Intelligence
7. Judgment and Decision Making
8. Service Orientation
9. Negotiation
10. Cognitive Flexibility

#### in 2015

1. Complex Problem Solving
2. Coordinating with Others
3. People Management
4. Critical Thinking
5. Negotiation
6. Quality Control
7. Service Orientation
8. Judgment and Decision Making
9. Active Listening
10. Creativity

17

## Creativity and Me: Nicola Davies



18

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**INTRODUCTION**

19

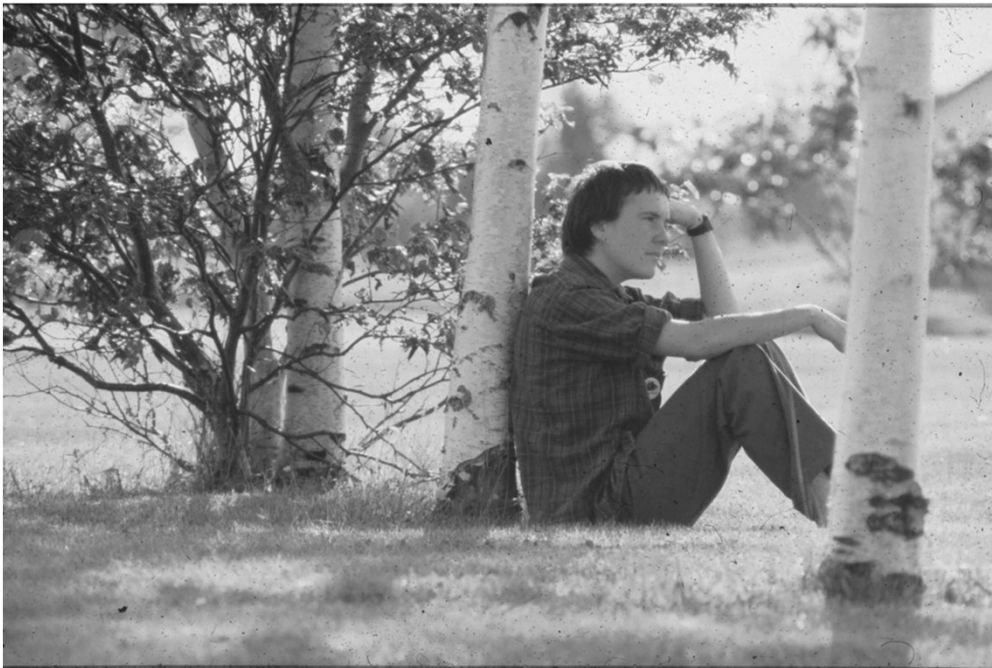


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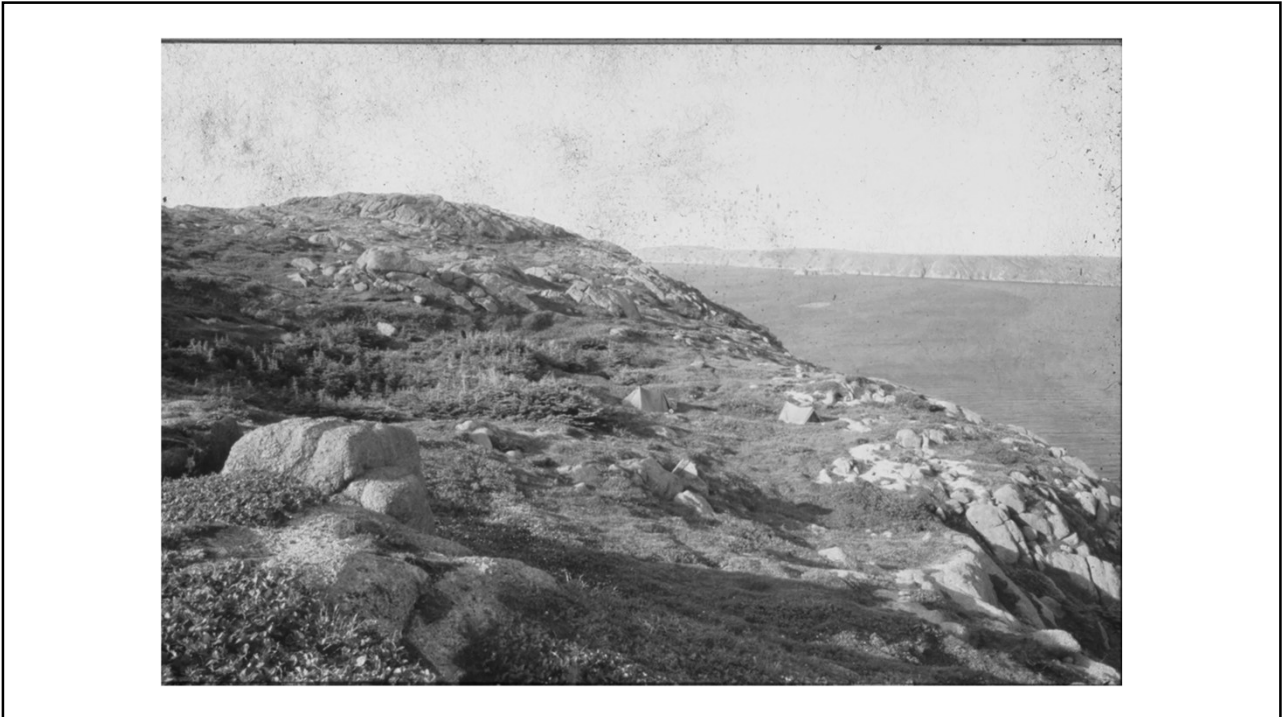


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## Reflection



- *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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## Being Inspired and Motivated




- Think of an experience that was transformational for **you** as a learner. *When have you been most 'in the zone'? Can you think of a time when you were completely absorbed in the process of learning? How did it feel – before, during and after? What made you feel that way?*
- Now, think of a time when **your class** – or a class you were observing or work with – were engaged at that same level. *When have your students felt the most immersed in their learning? How did you know?*
- Reflect on the two experiences. *What do they have in common?*

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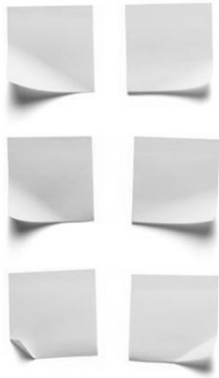
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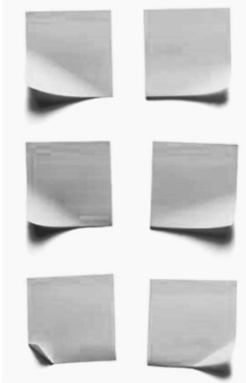
## Enabling and Impeding Creativity

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- What experiences might enable creativity?




- What experiences might impede creativity?



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31



## In the creative classroom...

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### 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

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## 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*

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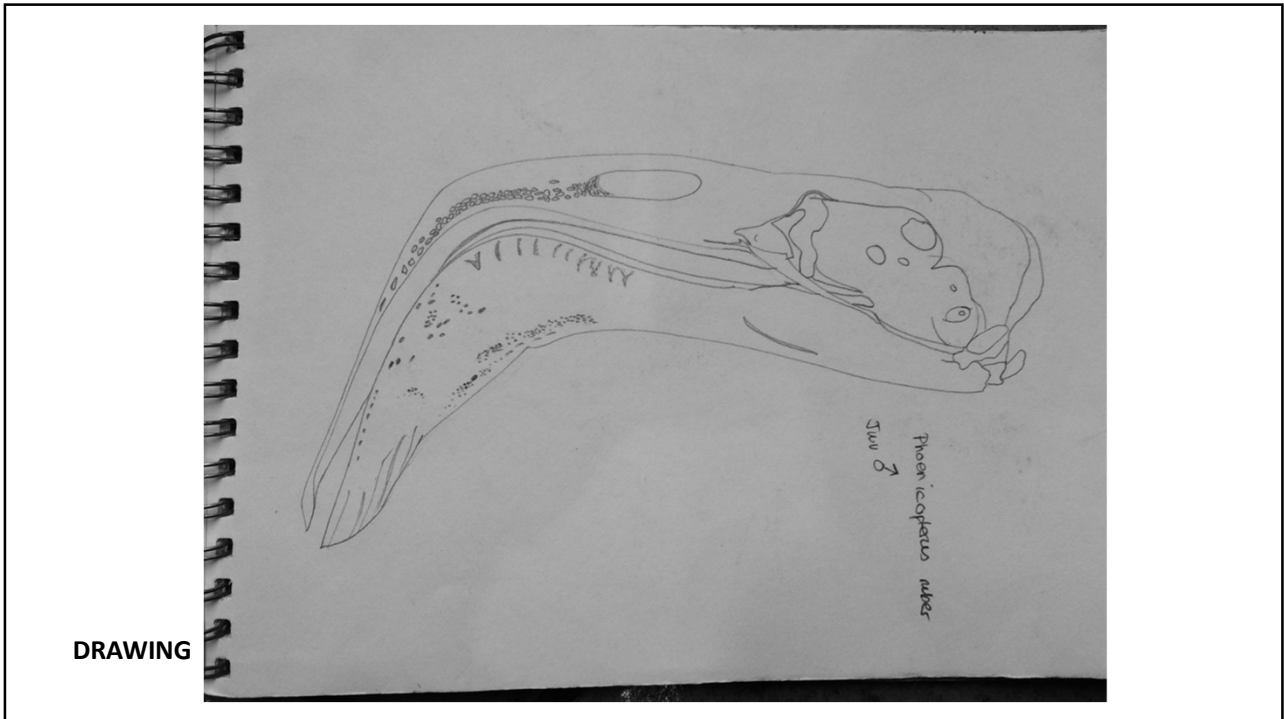
## The Role of Drawing



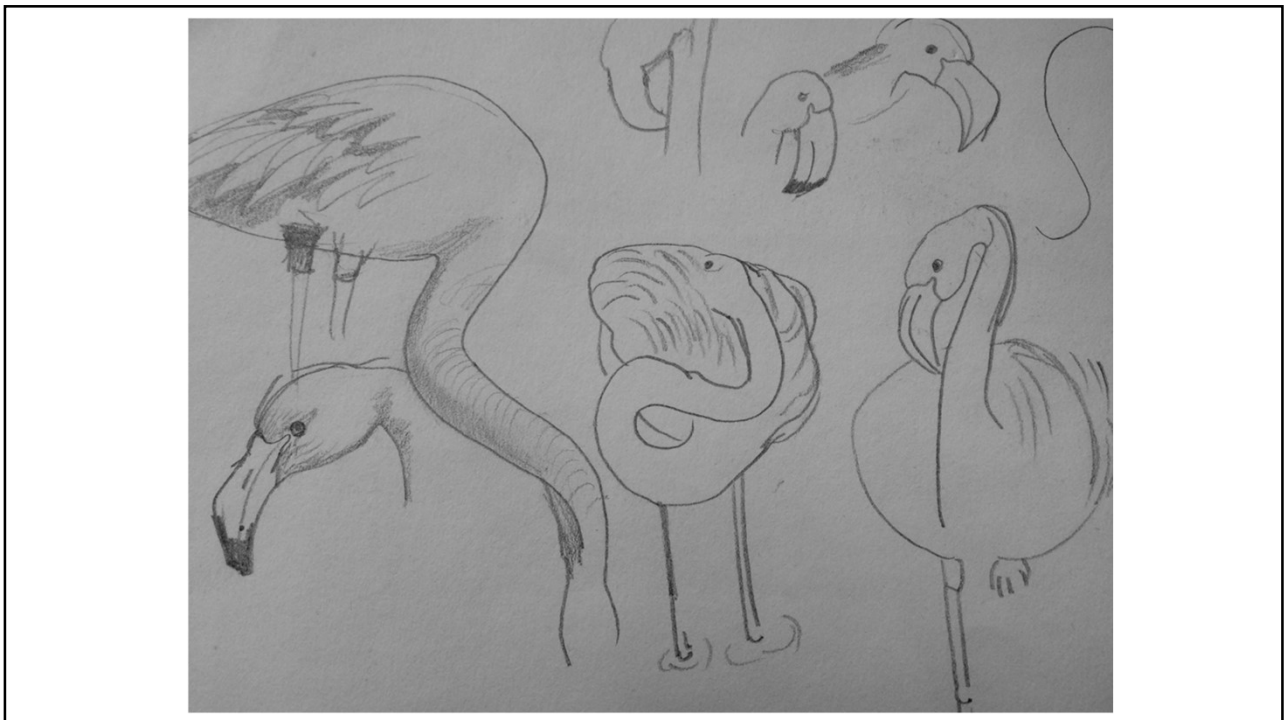
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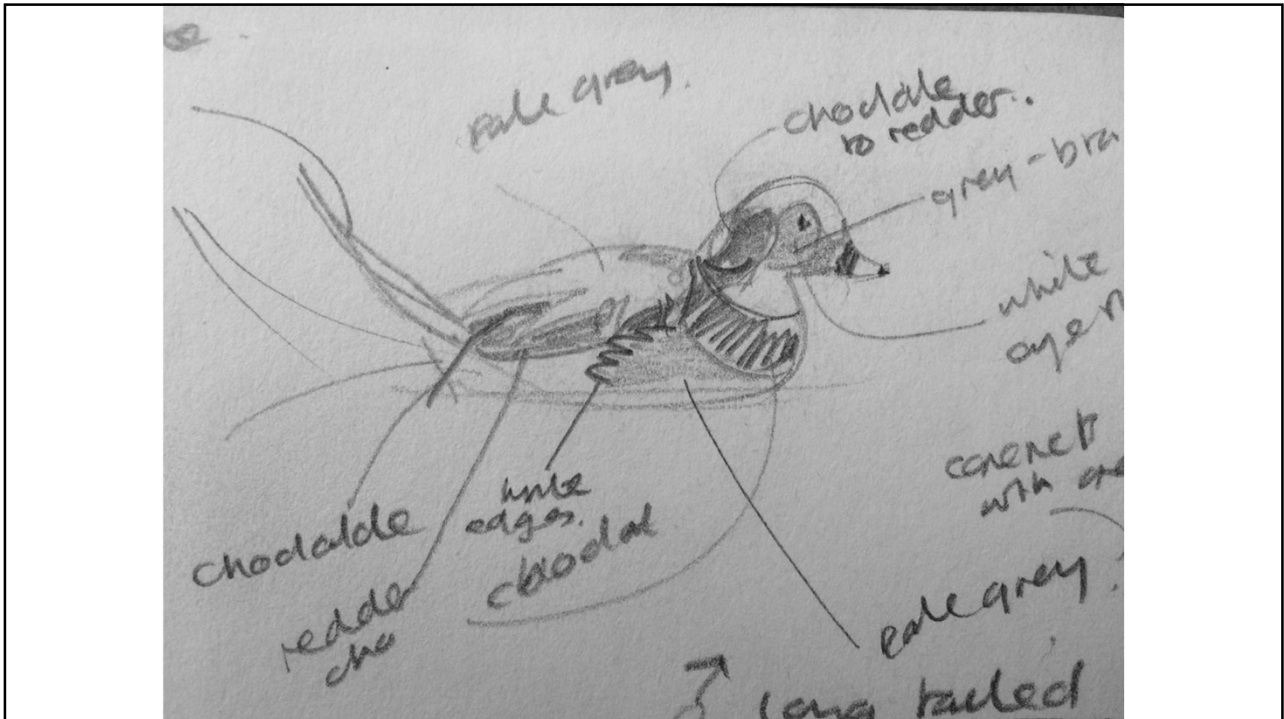


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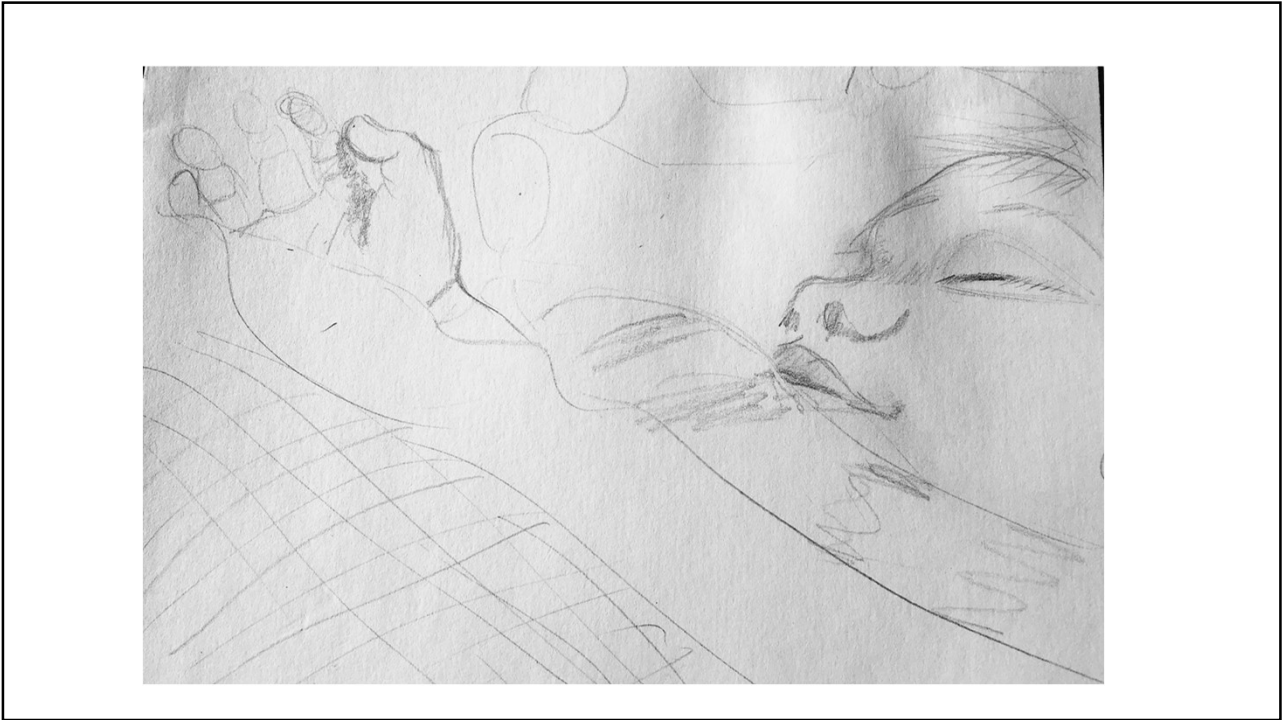


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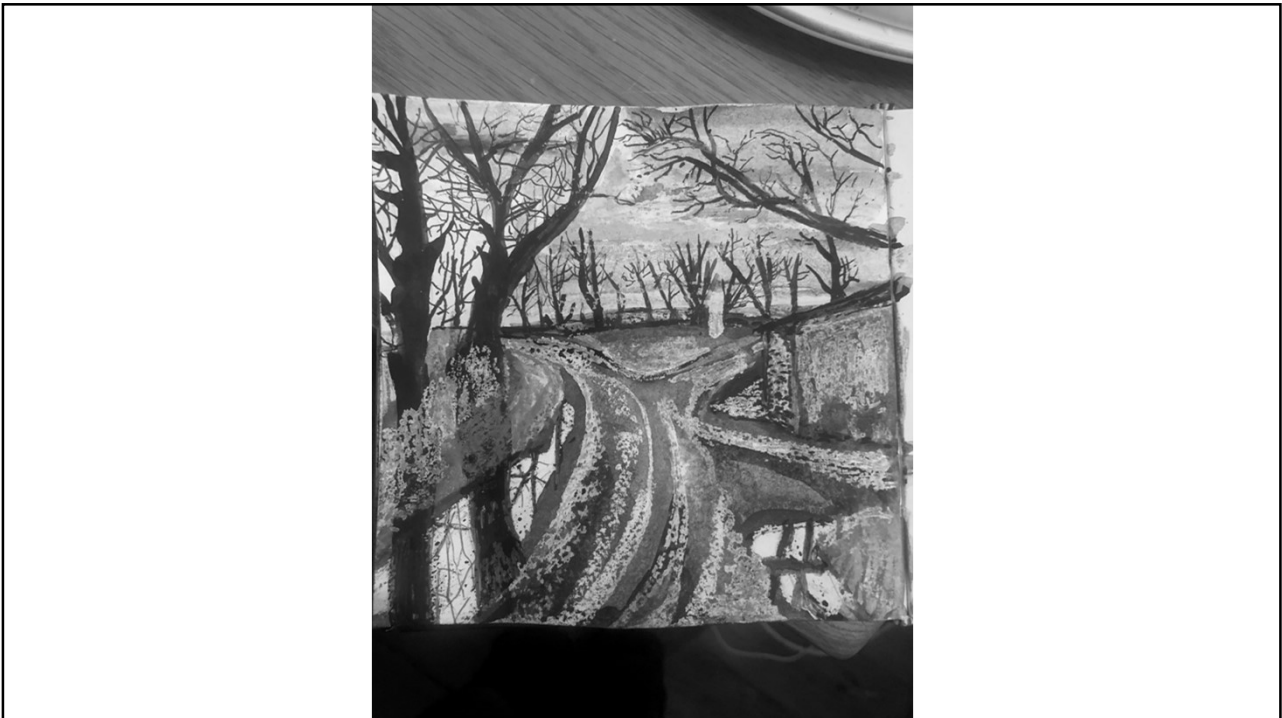


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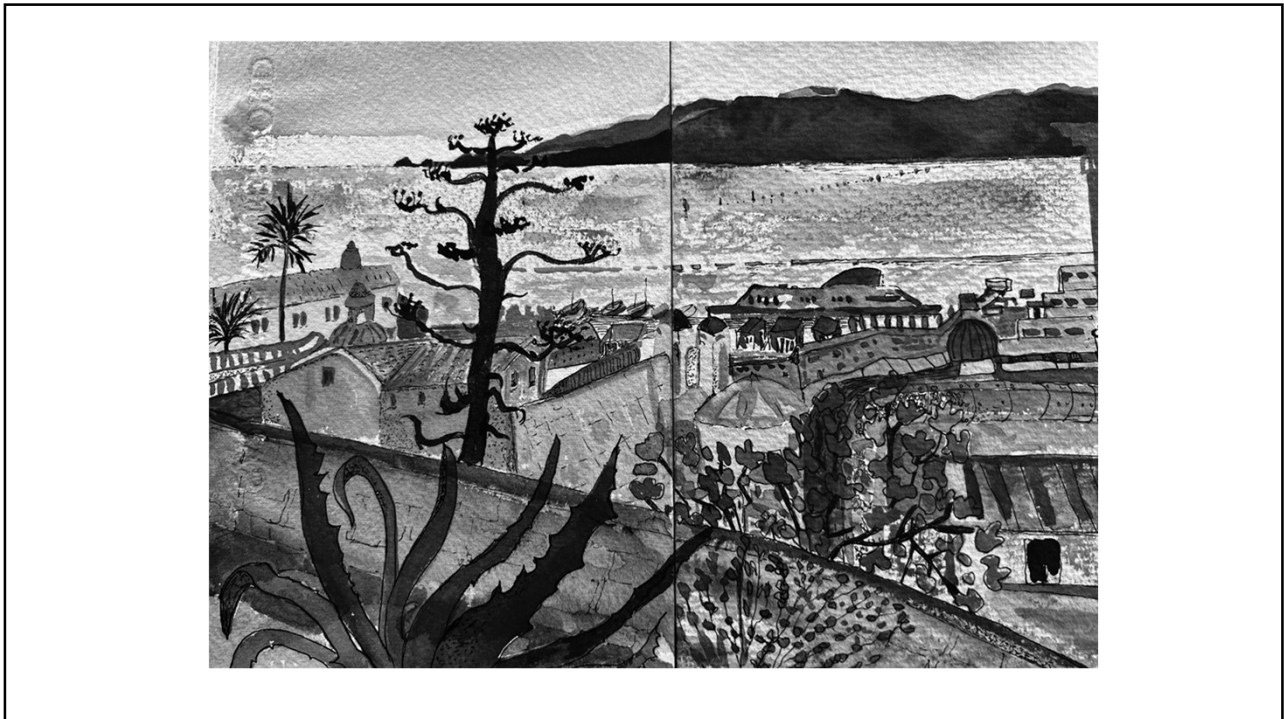
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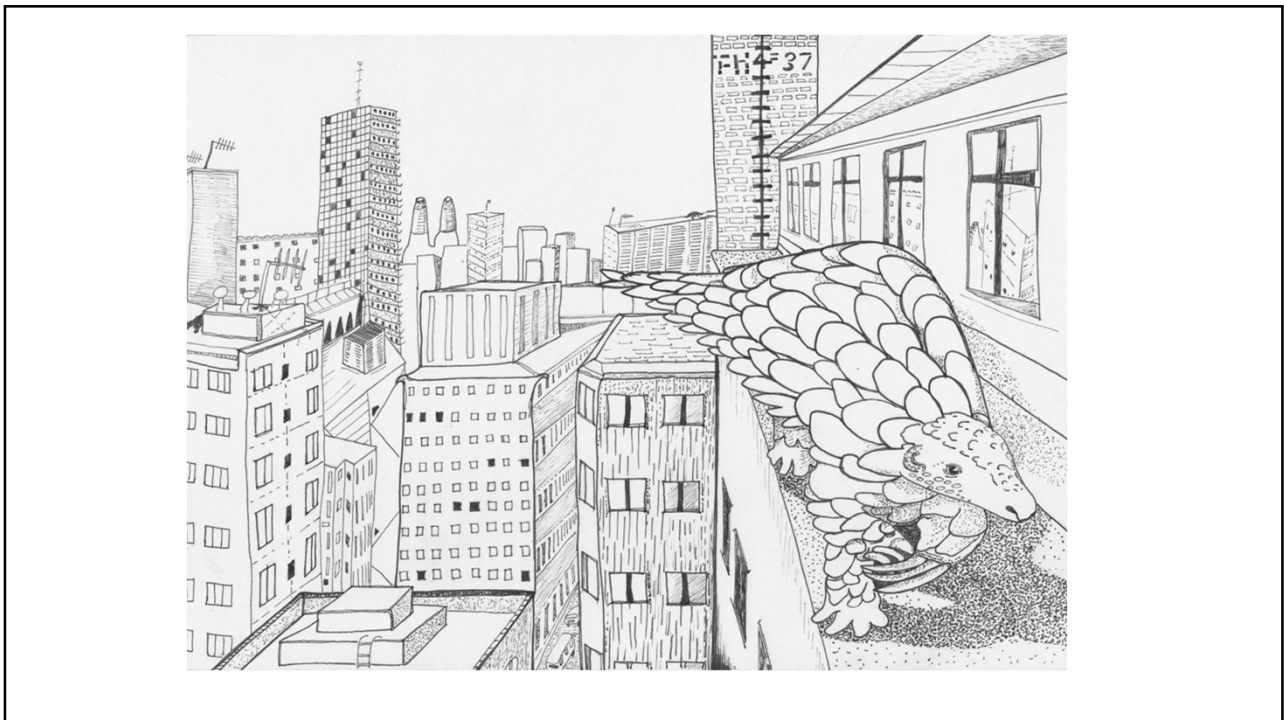
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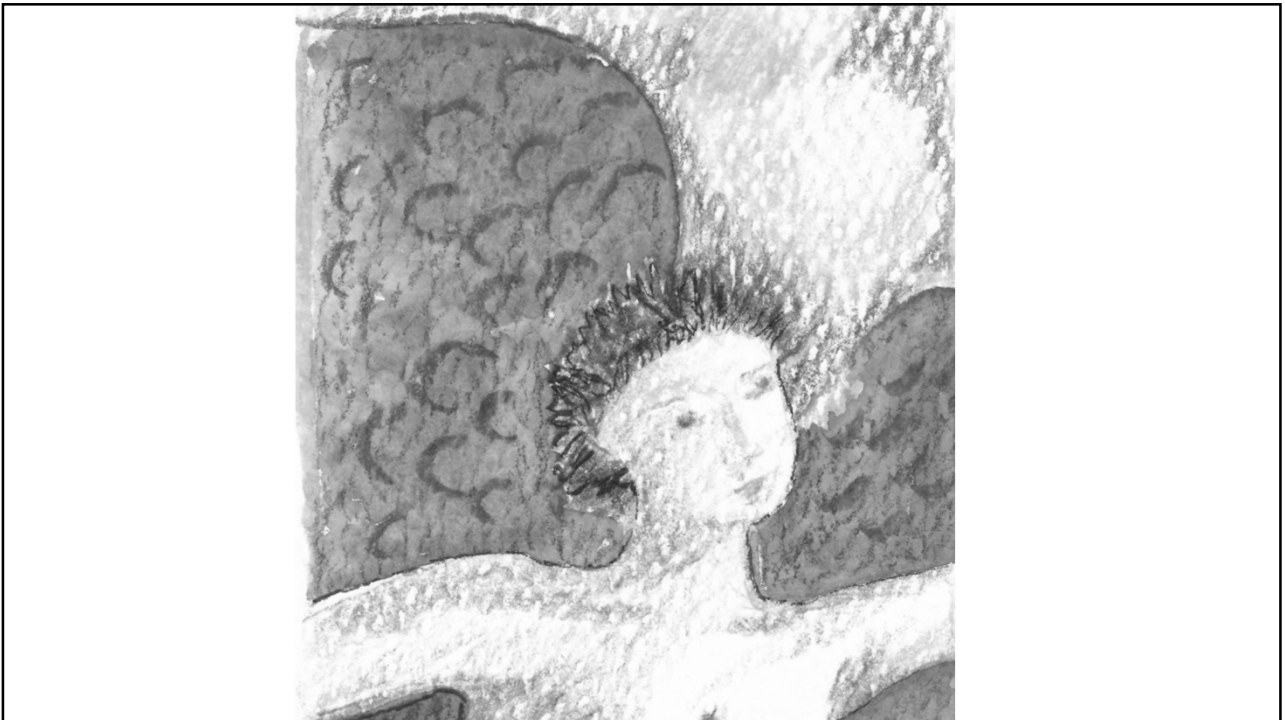


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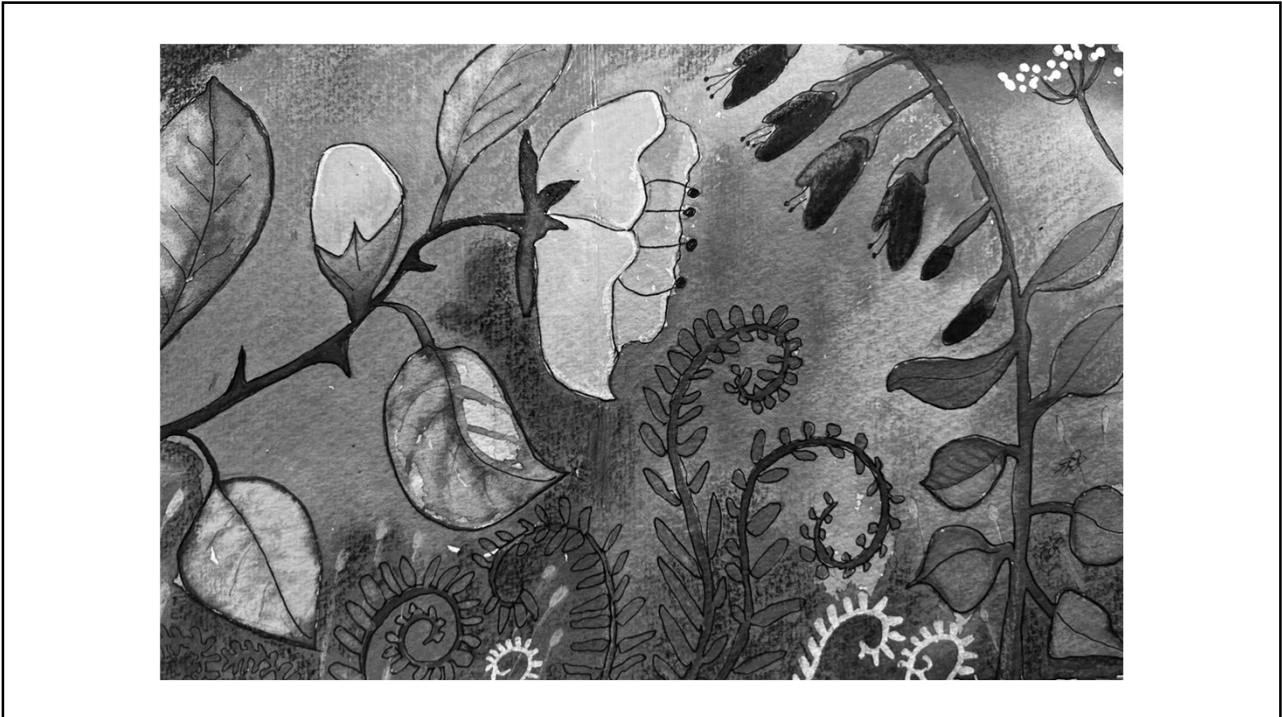


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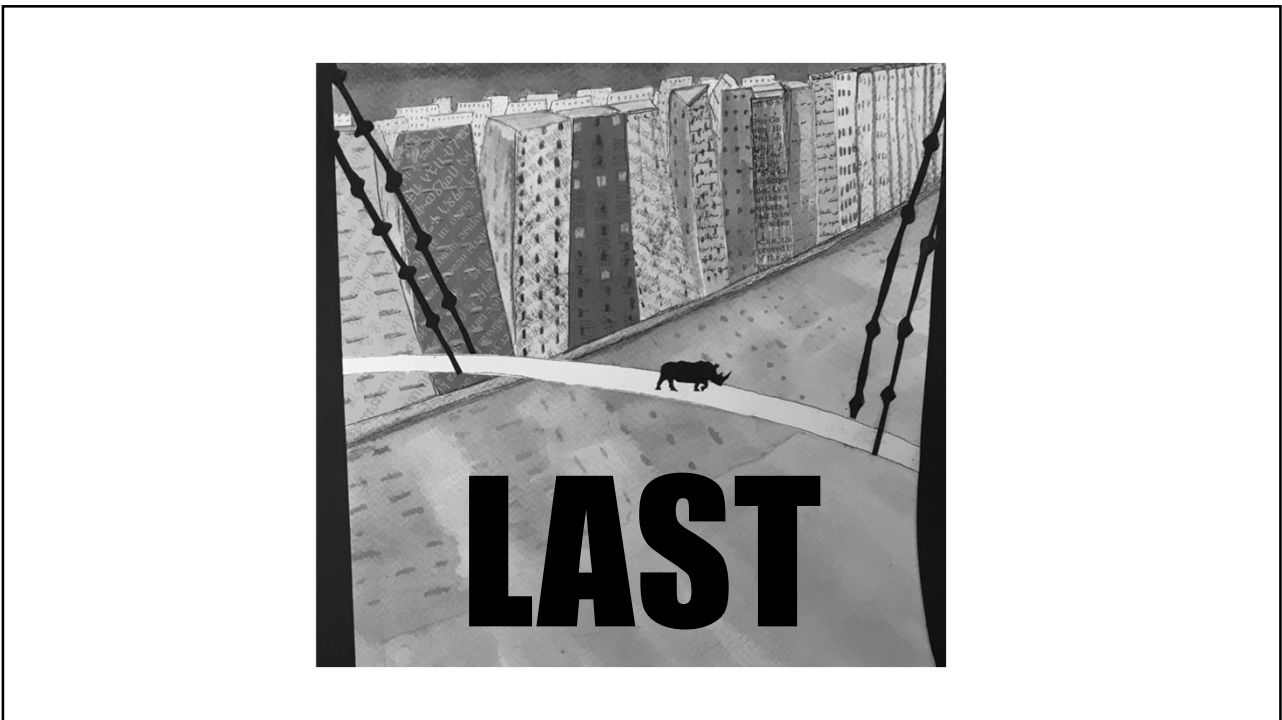


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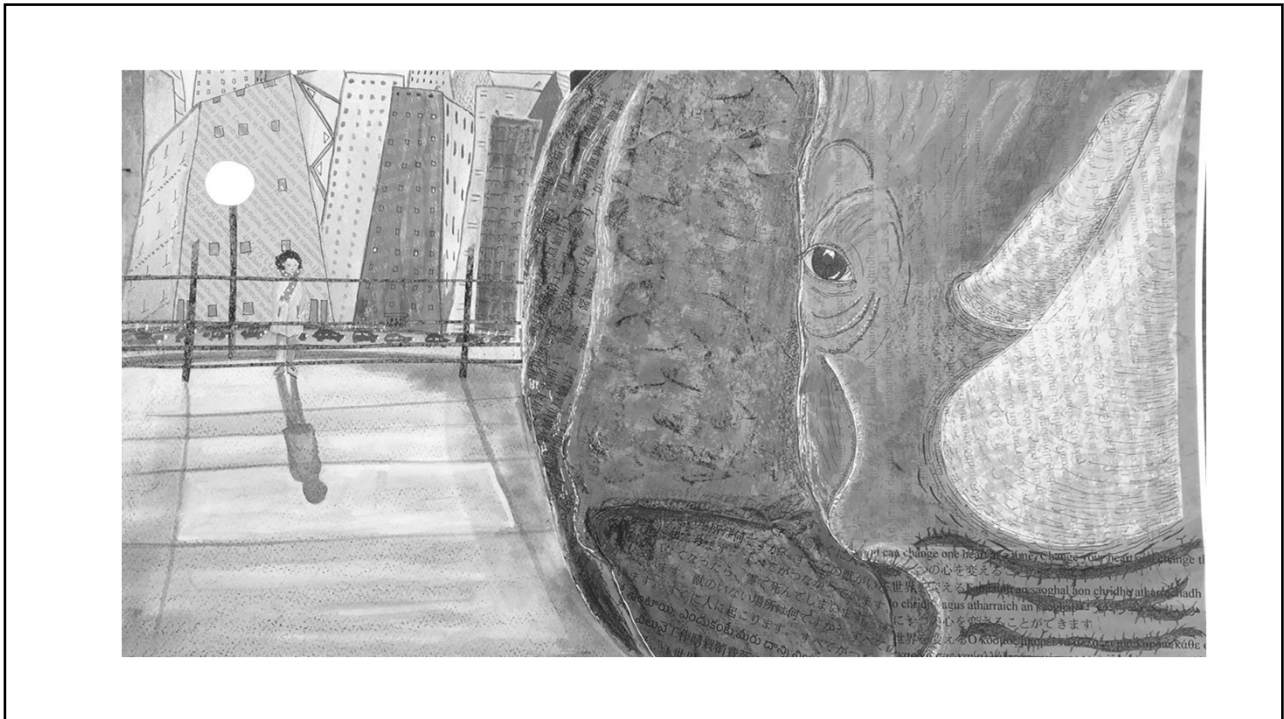


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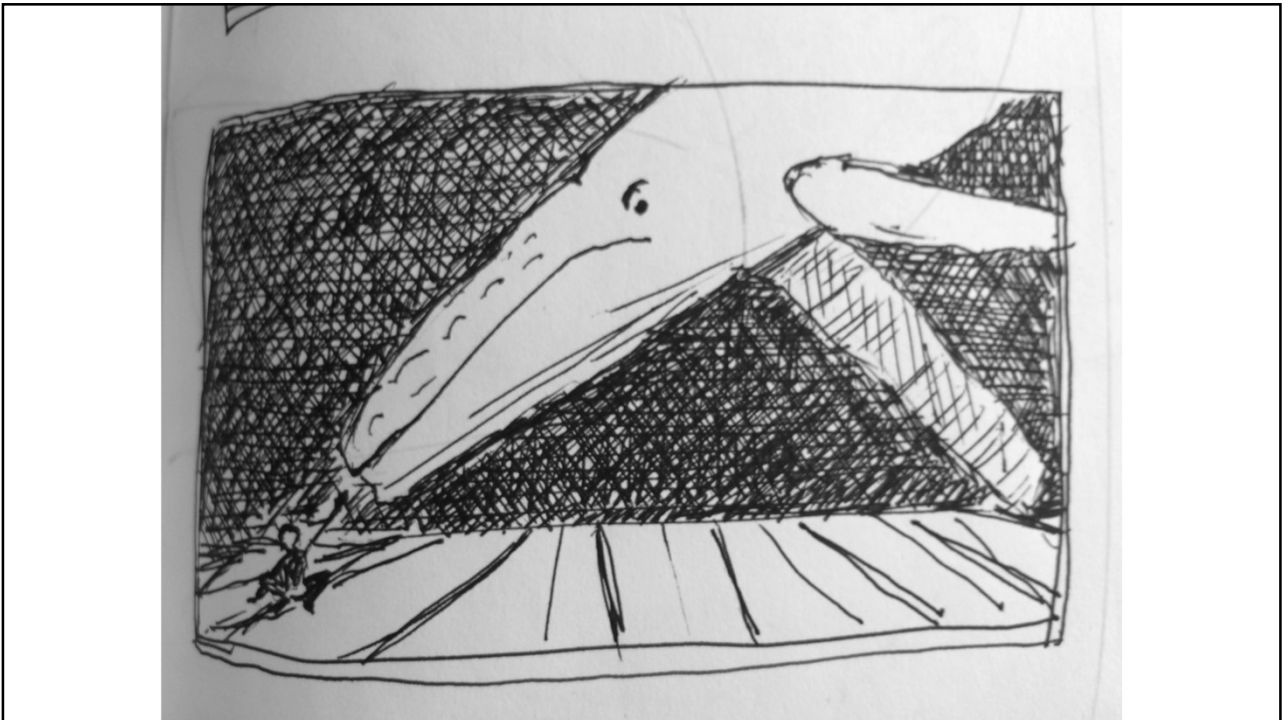


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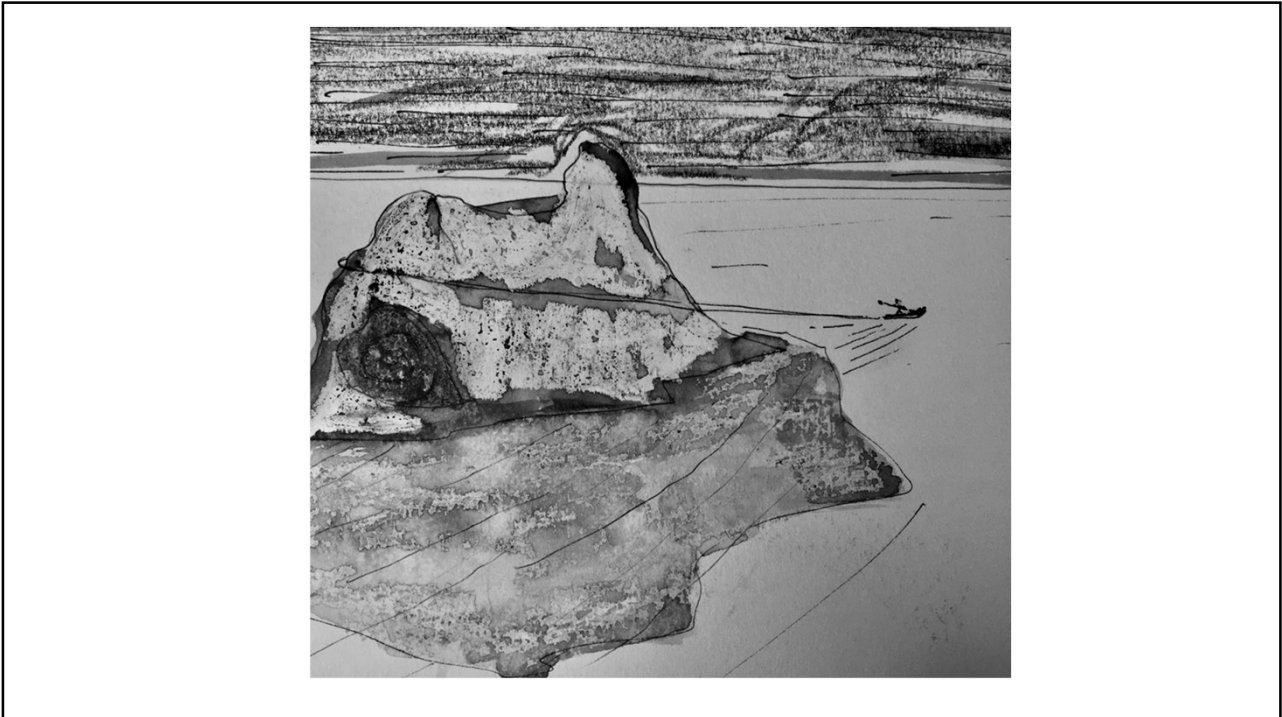
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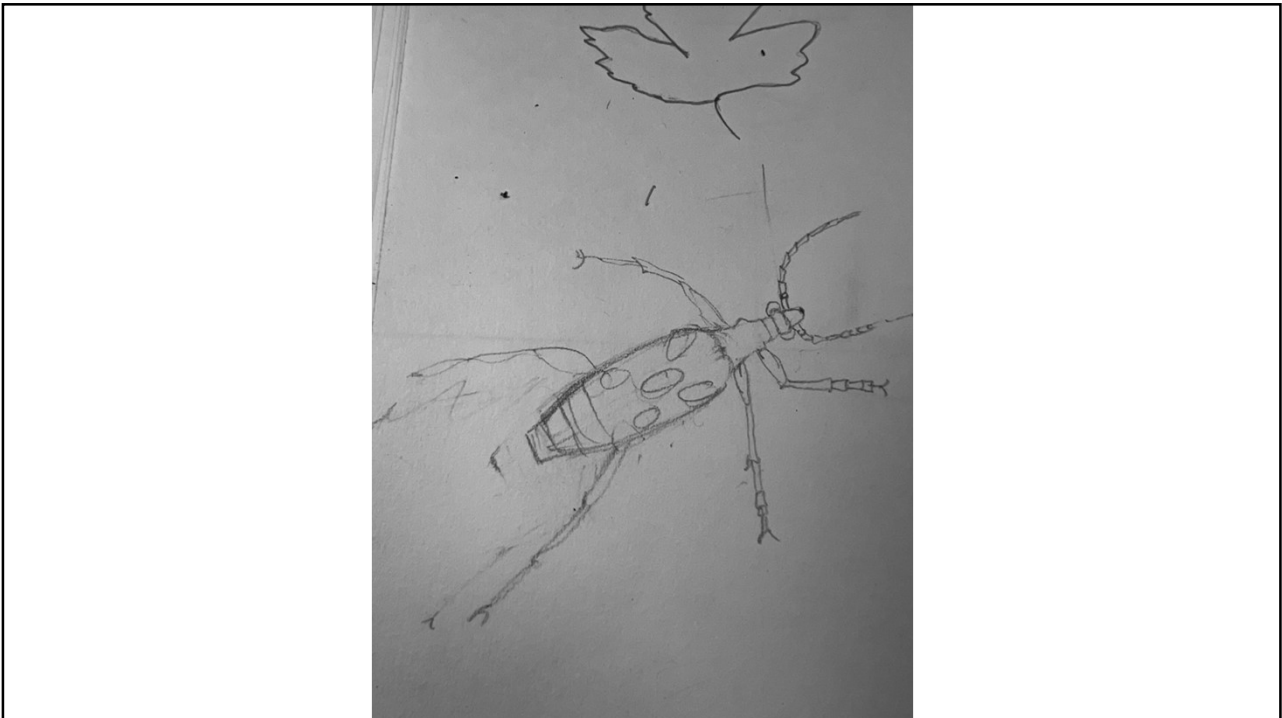
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53



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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.

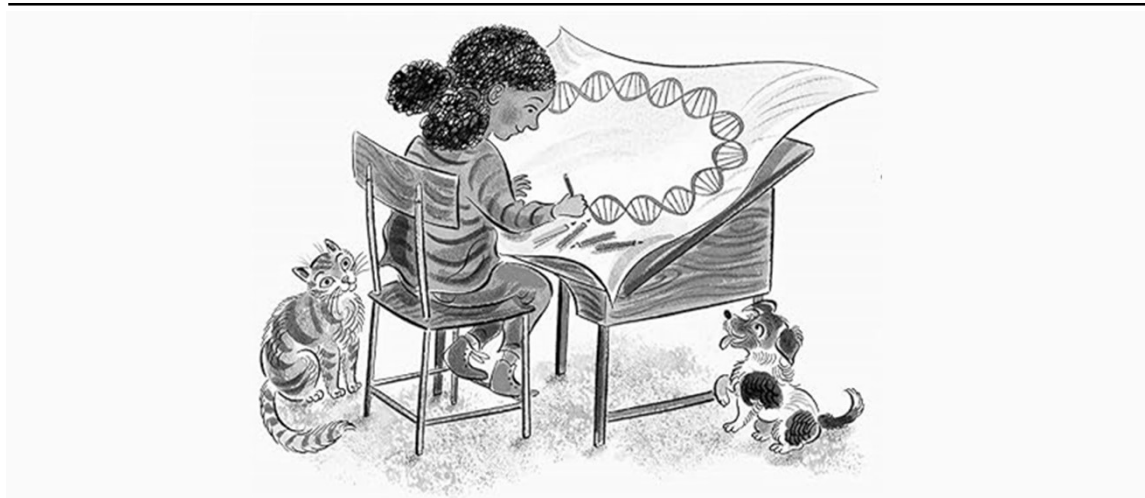
*"Black."*

*"Typical!"*



55

## BREAK



56

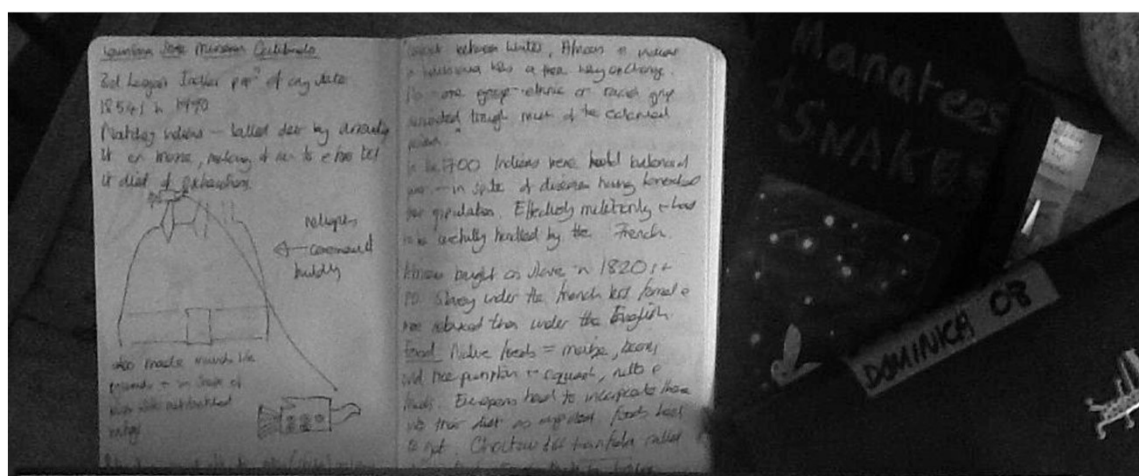
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## Time to Draw

- 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.

57

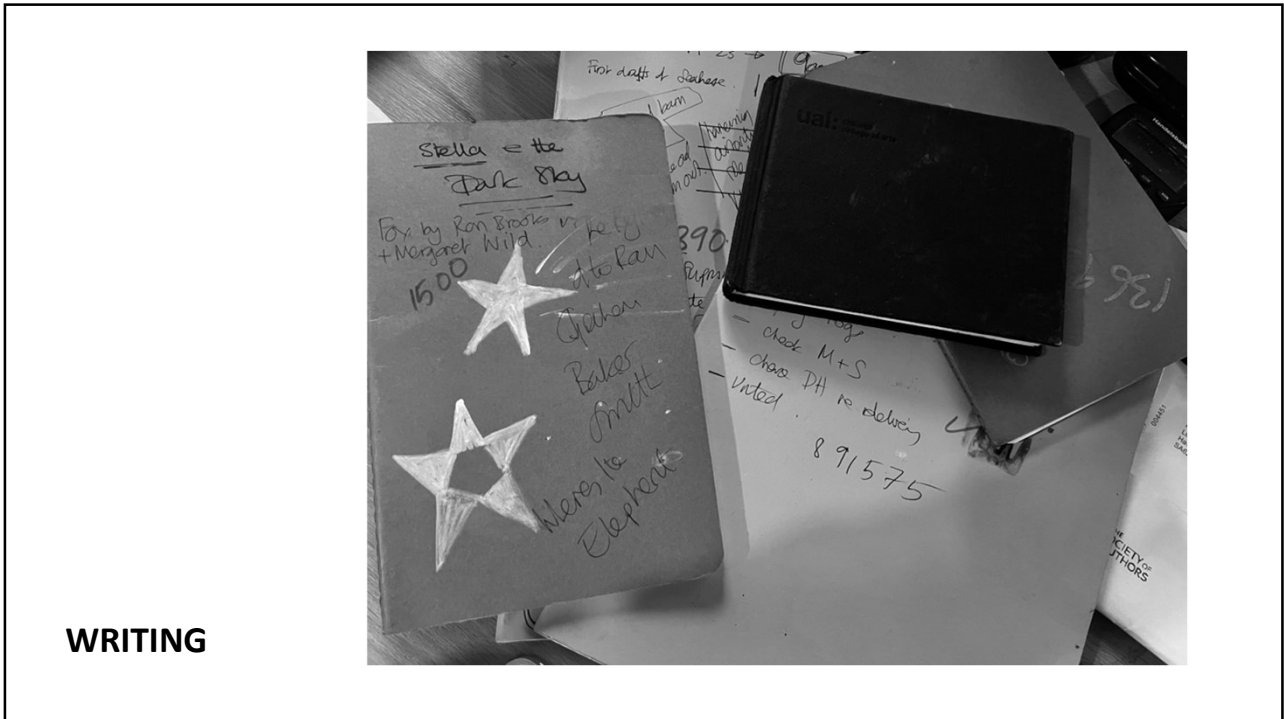
## From Drawing into Writing:



58

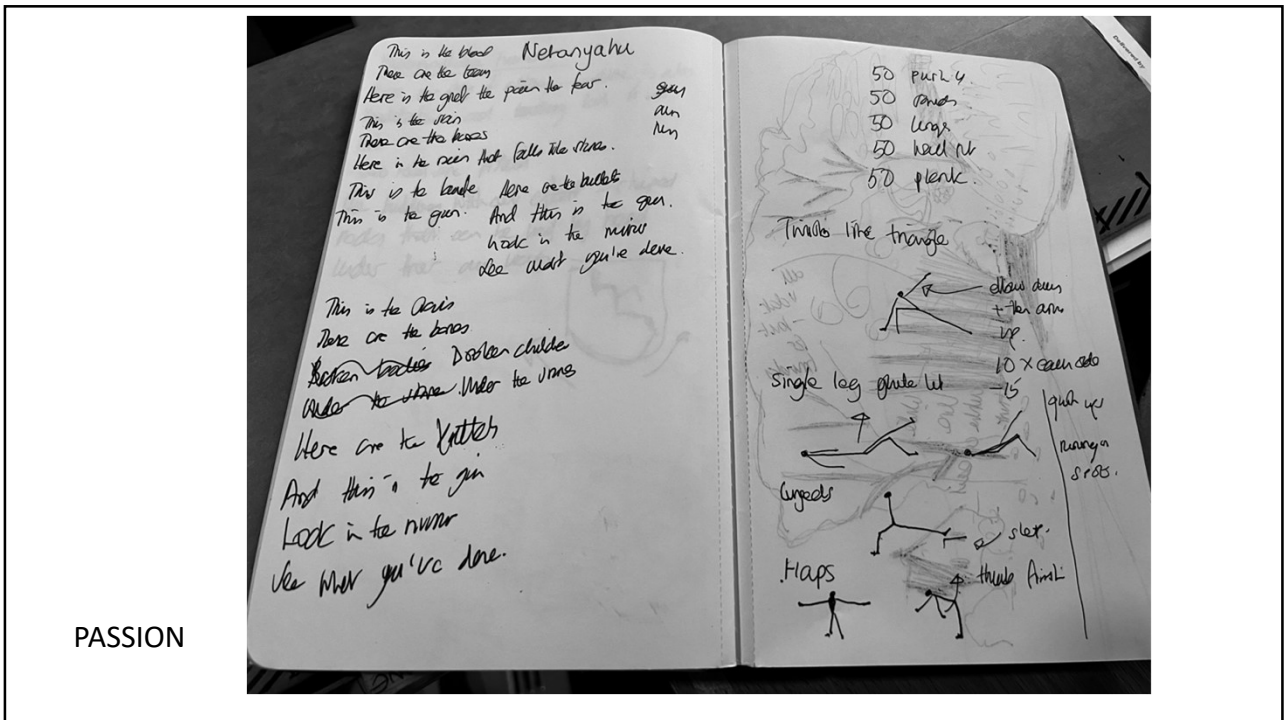
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**WRITING**

59



**PASSION**

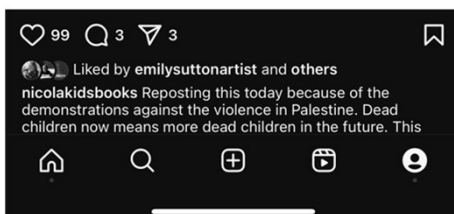
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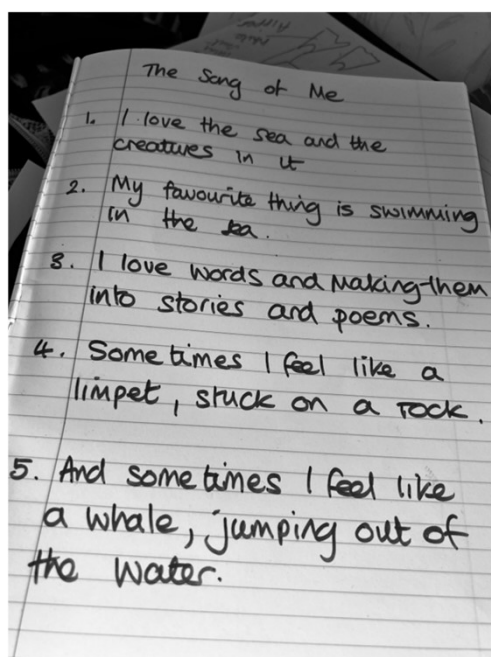
**This is the blood  
These are the tears.  
Here is the grief, the pain, the fear.**

**This is the skin.  
These are the bones.  
Bodies of children  
Under the stones.**

**Here are the bullets.  
This is the gun.  
Look in the mirror  
See what you've done**



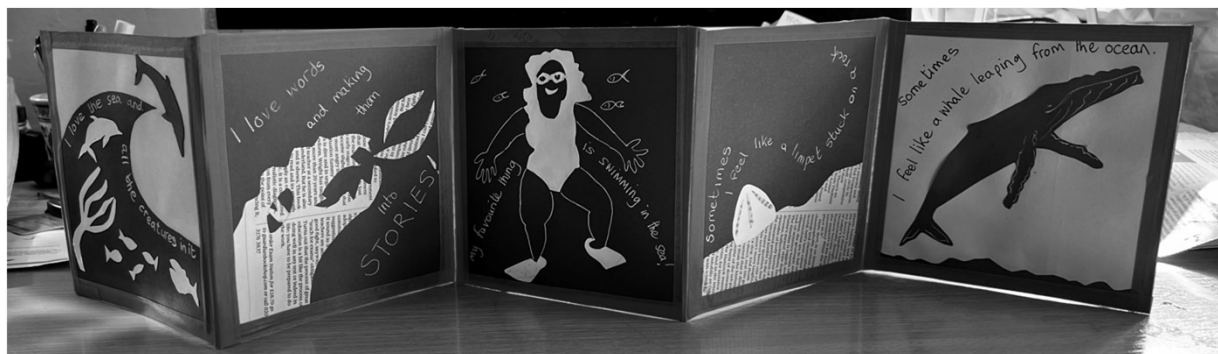
61



PERSONAL, SIMPLE

62

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MAKE PICTURES IN YOUR HEAD

63

### JUST ONE PLACE

If I could give you just one place,  
 It would be this:  
 The see-through blue of ocean shallows,  
 The crinkle-gleam of rippled light;  
 The not-quite-turquoise tint of waves before they break;  
 The voice of surf;  
 The continents of flimsy foam, that float and fade,  
 Breaking, coalescing, drifting,  
 To tell the fleeting histories of land.  
 'Only this endures' they seem to say,  
 'Water, light and sand'.

LOOK.THINK FROM DIFFERENT ANGLES, AND SCALES MEANING CAN BE CREATED IN LAYERS

64

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## PEREGRINE

Where sunlight sifts cliff and sky  
 to one white shaft,  
 A peregrine distills out of the world's wildness.  
 It flies along the very edge of possibility.  
 Mayhem spurts  
 Where its path has sliced open the neat guts of physics.  
 It stoops into the sea's roar,  
 Recruiting gravity to fund more speed.  
 It's lost in foam-flames, fume, then up,  
 A fierce, dark comet,  
 Burning back into the blue.

WORD CHOICE MATTERS.

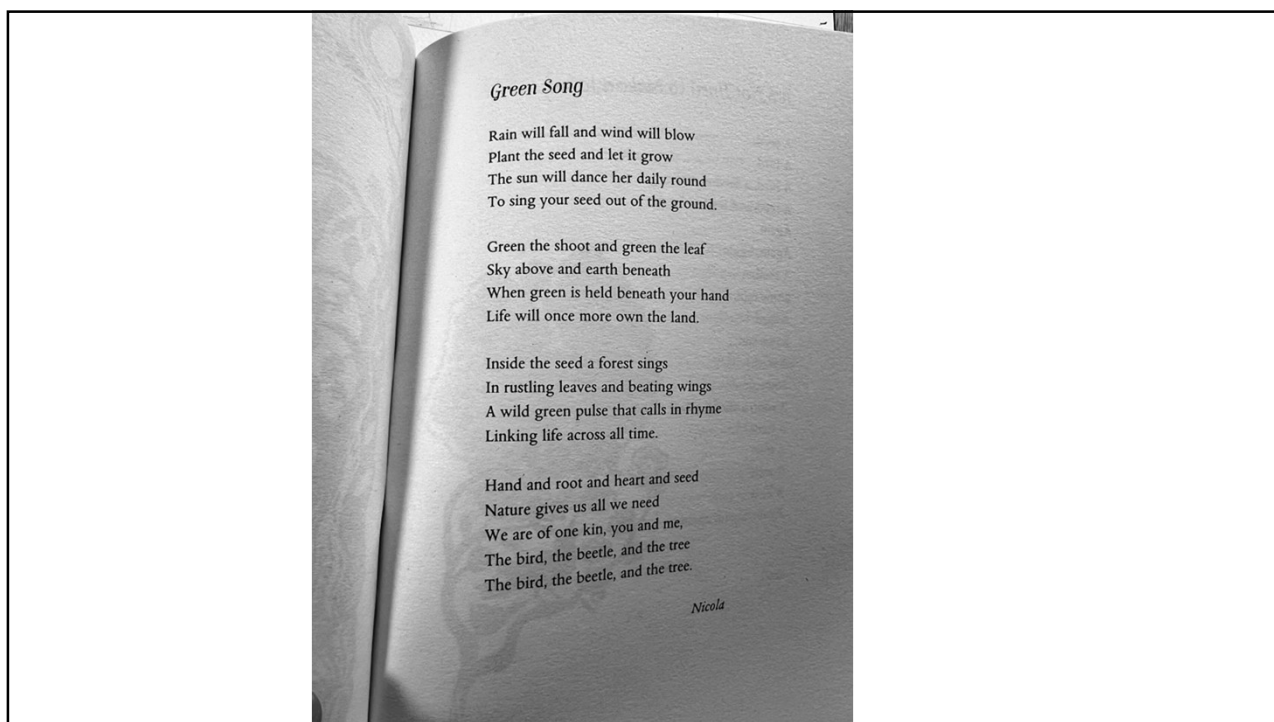
65



YOU DON'T HAVE TO START AT THE START

66

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67

### **SELKIE SUMMONING**

Come to me my skin, my sliver  
From the shade beneath the stone.  
The land to me grows weary, dreary;  
I would be gone.

Come to me my skin, my other!  
Find me lost upon the shore.  
A storm of dark is in me;  
I fight no more.

Come to me my skin, my wildness!  
I have wasted here too long.  
Take my words and take my language,  
Give me song.

Come to me my skin of starlight,  
So I may swim under the deep,  
In the salt-blue of forgetting  
I will sleep.

YOU DON'T HAVE TO BE YOURSELF

68

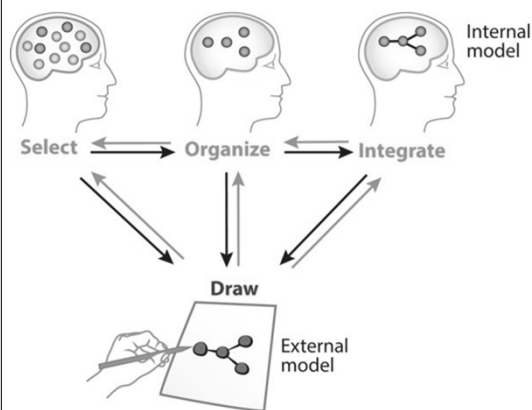
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## Why Drawing?

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.

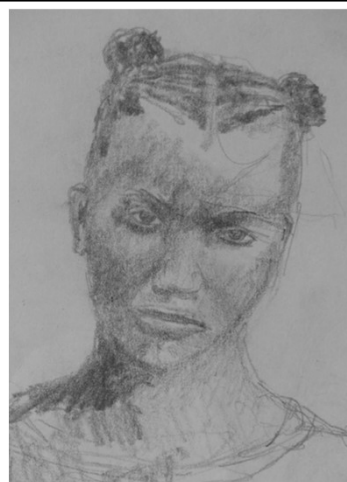
Squeezing from the Middle of the Tube by SUSAN B. BRIDGE  
New Hampshire Writing Program, University of New Hampshire.



## 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**



## 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*



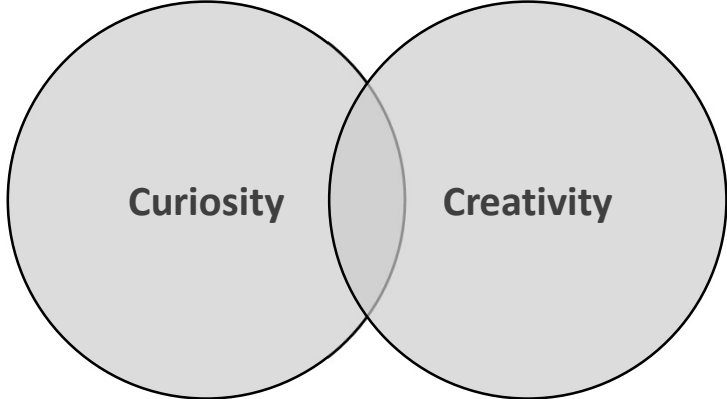
## Reflection

- *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?

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

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73

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## Being Curious and Being Creative

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"Wouldn't those get eaten up?"  
 I asked.

from *My Butterfly Bouquet* by Nicola Davies, illustrated by Hannah Peck (Wren & Rook)

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74

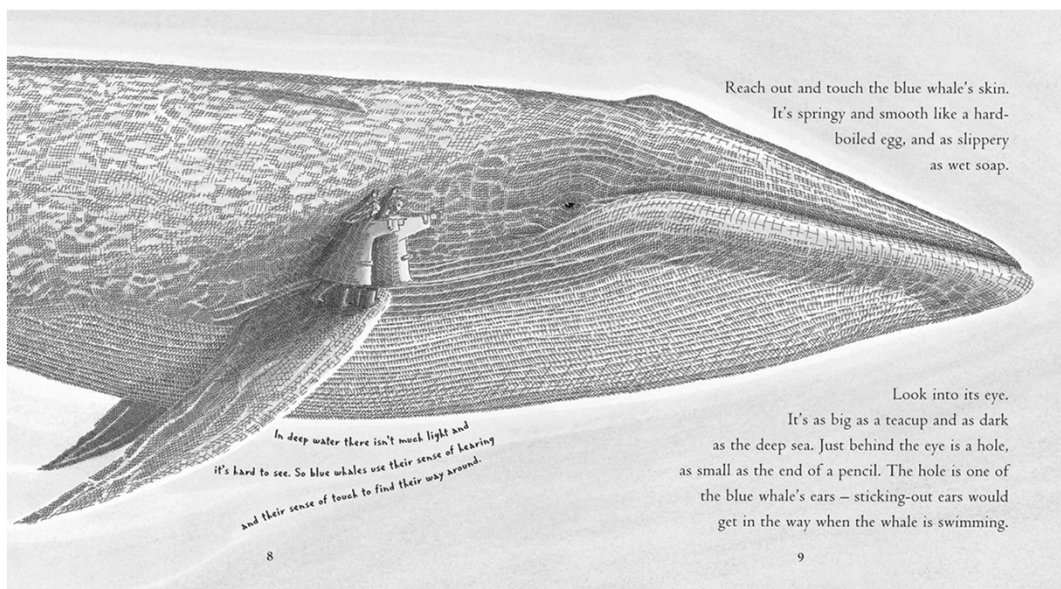
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## CURIOSITY

75



## DON'T OVER LOAD

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REAL OBJECTS. DRAWING AS A TOOL FOR THINKING ABOUT FORM AND FUNCTION

77

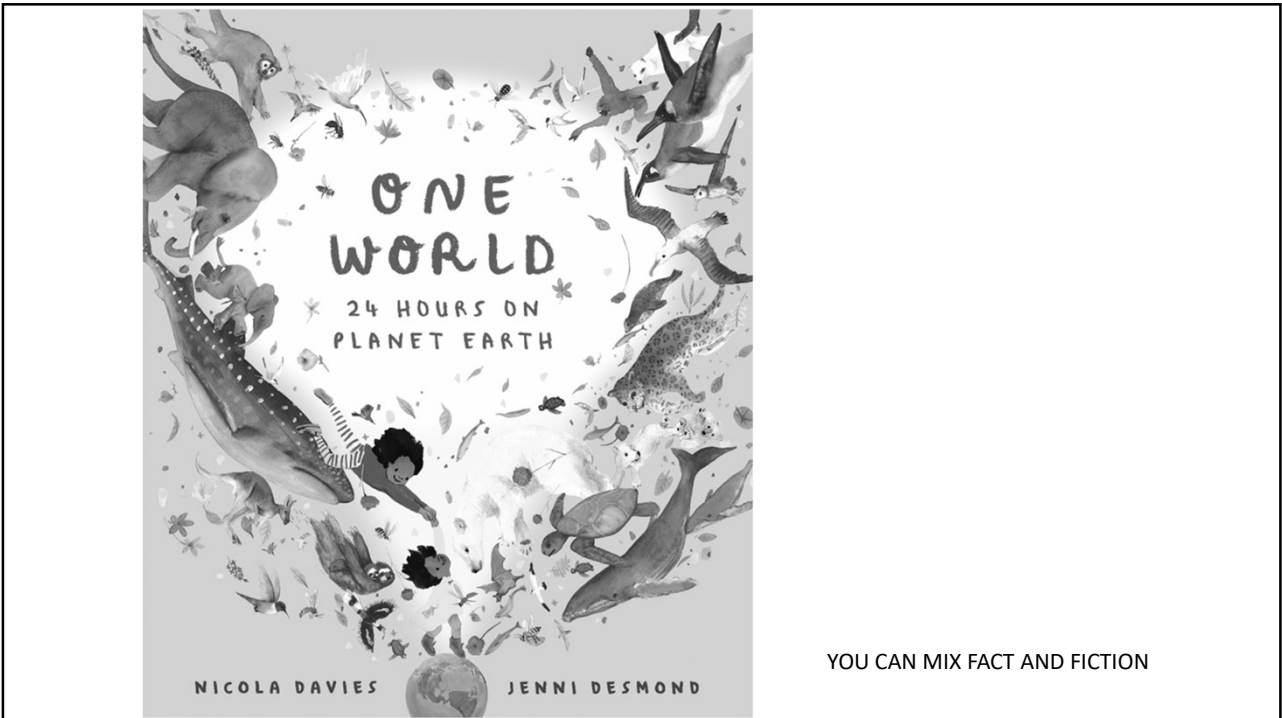


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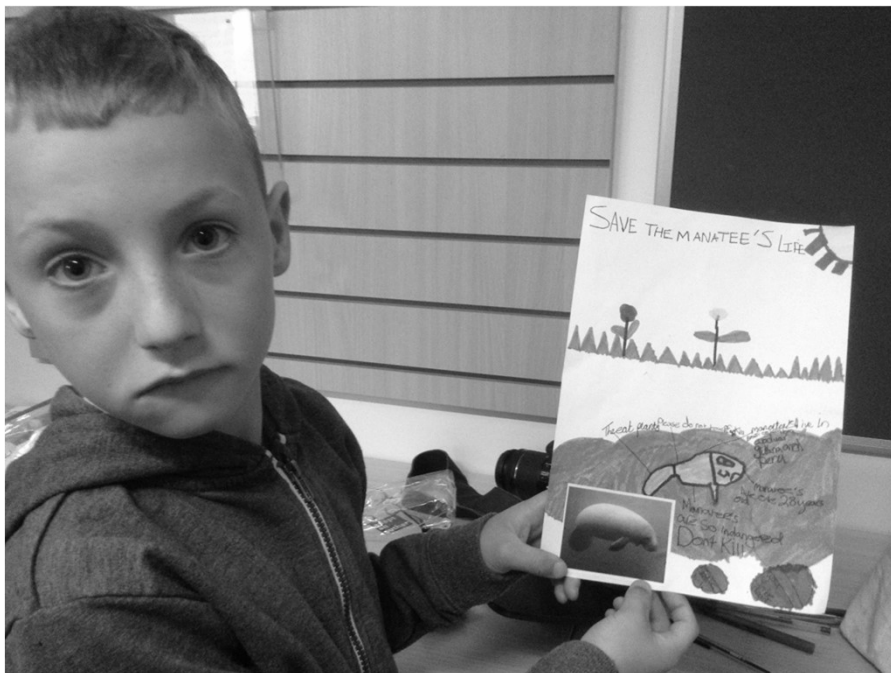
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EXPRESSING ANGER, FEAR AND FRUSTRATION  
CREATIVELY IS USEFUL AND HEALTHY

83



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85

**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?*

## 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:

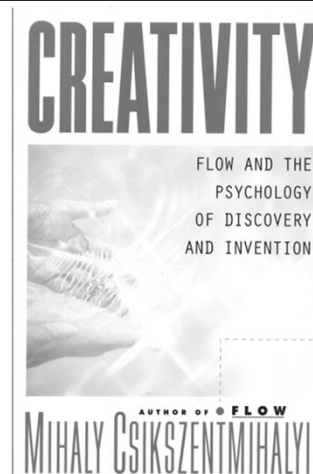
- effort
- persistence
- curiosity
- intrinsic motivation
- engagement
- intense focus
- knowledge

## 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



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89

## ...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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## Response to Illustration: Developing and Building on Prior Knowledge



A white glow on the horizon signals the arrival of a new day.

A lone tree stands silhouetted amidst shades of blue.

As the sun rises, the birds retreat to their treetop refuge.

Are they setting off on the hunt or returning triumphantly to their brood?

Look closely! A barn owl gliding effortlessly across the open sky.

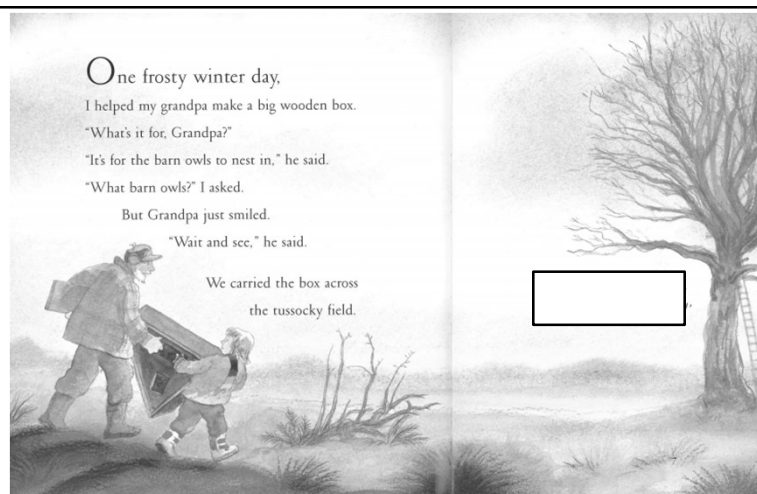
Nest boxes can provide a safe, comfortable environment to protect the inhabitants from predators.

This is the view that I wish I could see through my window this morning.

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## Reading Aloud and Responding

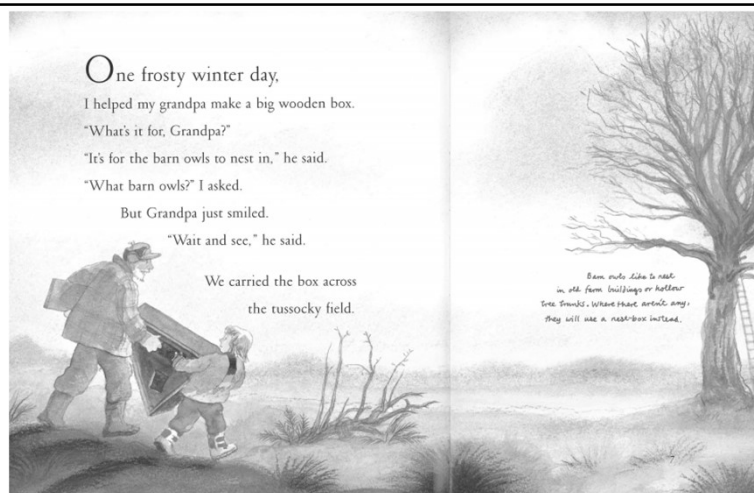


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## Comparing Voice and Language Choices



## Developing Enquiry

What we know	What we want to find out	What we have found out

## Developing Enquiry



## Rereading and Reader Response

We think of barn owls as birds of dusk and night: haunters of the dark, creatures of the moon. So, to see them hunting by day - out here along the Essex Sea Wall - startles me.

In daylight, they resemble apparitions, the closest things to ghosts in the bird world, flying with a supernatural vigilance.

To me, they set the land over which they move alight with wildness.

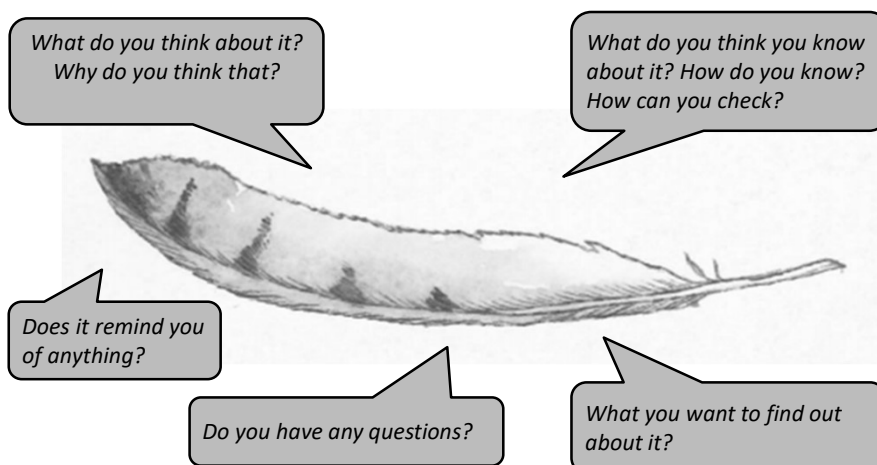
They pass through the air - these birds – with the silence of falling snow.

## Evaluating and Sorting Questions...

- Easy to answer or hard to answer.
- Has only one answer or has many answers.
- You could find out the answer/you would have to imagine the answer.
- The answer would be one word or we would use many words to answer.
- We would be interested to know the answer or not interested to know it.



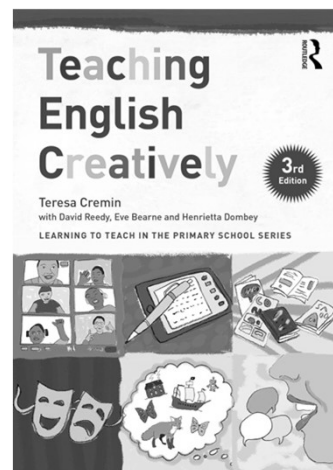
## Other ways to stimulate enquiry



## 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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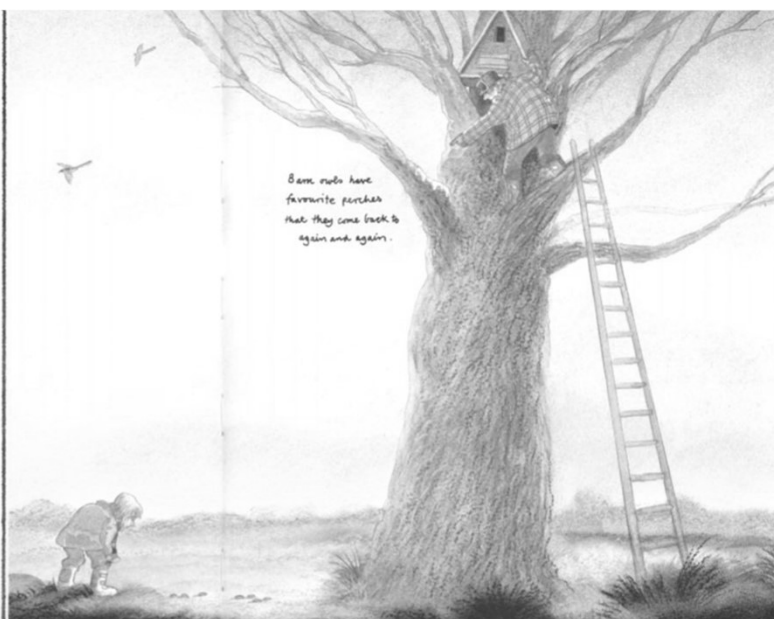
102

Grandpa put it high in the old oak tree.  
 "How do you know there are barn owls here?" I asked.  
 "I've seen one sitting on that branch at night," Grandpa said.  
 "Look, it's left something behind..."  
 Under the branch was a pile of little sausage-shaped blobs. They looked like dried poos, but Grandpa said they were pellets.

Barn owl pellet,  
 real size.



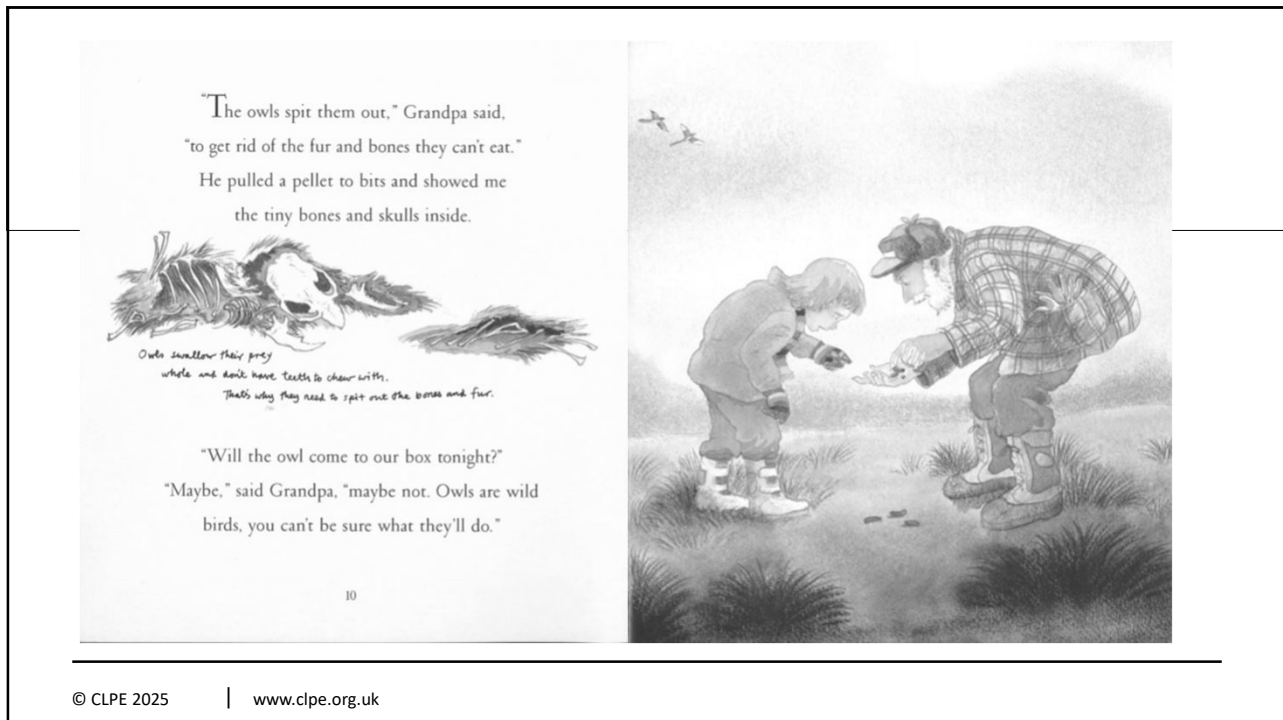
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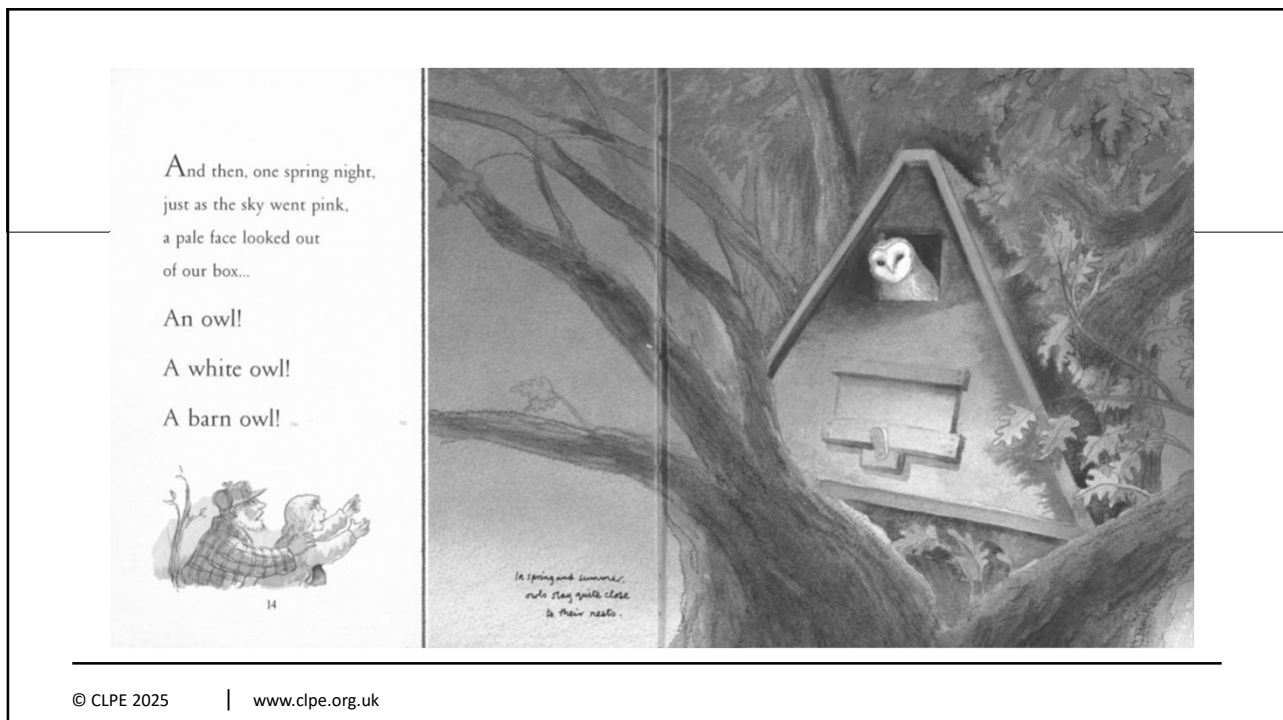
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## Classroom Drama: Freeze Frame and Thought Tracking

And then, one spring night,  
just as the sky went pink,  
a pale face looked out  
of our box...

An owl!

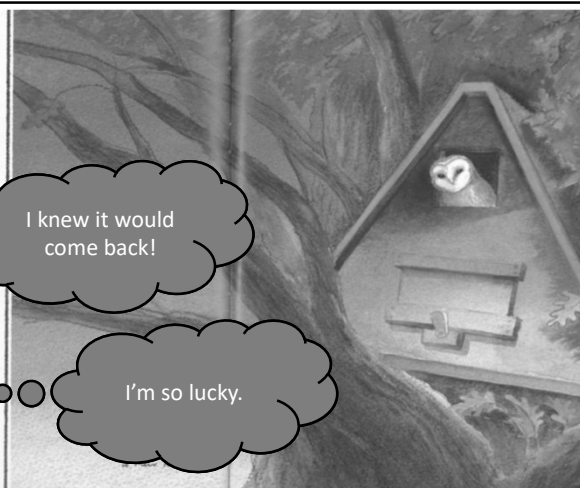
A white owl!

A barn owl!



I knew it would  
come back!

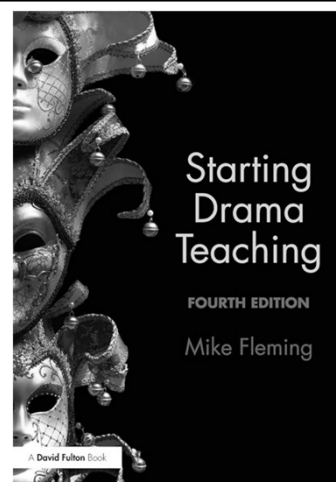
I'm so lucky.



## 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.”



## 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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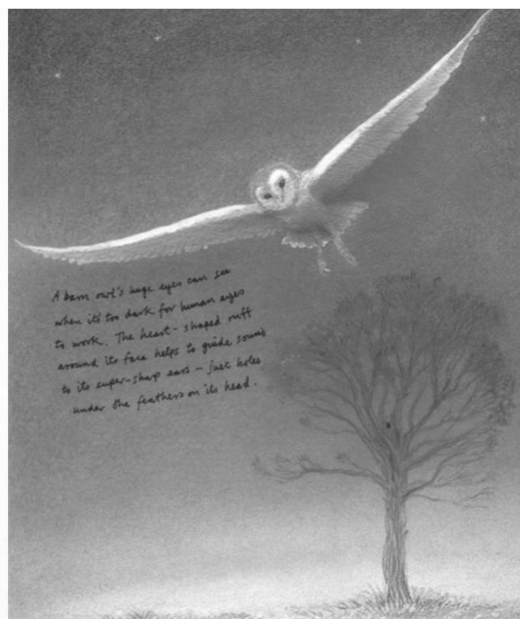
And then Grandpa did a strange thing. He put his hand over his mouth and made a loud squeaky sound.



Straight away the owl took off and flew towards us. "He thinks I'm a vole or mouse in the grass," Grandpa whispered. "He's coming to see if he can catch his dinner!"

I just held my breath. The owl's whiteness gleamed and its face was like a pearly heart.

16



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## Revisiting and Responding to Language:



### ▪ Listen and look at the following sentences:

- *How does it make you feel as a reader?*
- *What has the author done to create this connection with the little girl and her feelings for the owl?*

I just held my breath. The owl's whiteness gleamed  
and its face was like a pearly heart.

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111

## Responding to Language:



I just held my breath. The owl's whiteness gleamed  
and its face was like a pearly heart.

The owl came closer and  
closer, then landed in the tree –  
right by our hiding place!  
It was so light, it hardly bent  
the twig it perched on.

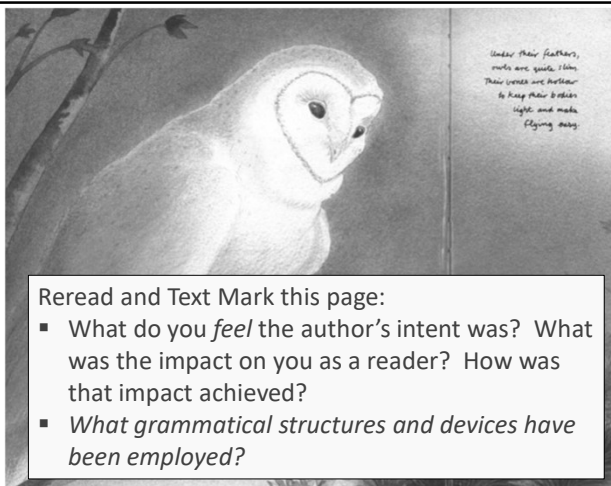
I could see the tiny ruff of  
feathers round its face, like  
stiff lace. I could see the  
speckled browns on its back.  
I could see the shine of its big  
dark eyes. I could have reached  
out to touch its velvety softness.

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## Revisiting and Responding to Language:



Reread and Text Mark this page:

- What do you *feel* the author's intent was? What was the impact on you as a reader? How was that impact achieved?
- *What grammatical structures and devices have been employed?*

The owl came closer and closer, then landed in the tree – right by our hiding place! It was so light, it hardly bent the twig it perched on.

I could see the tiny ruff of feathers round its face, like stiff lace. I could see the speckled browns on its back. I could see the shine of its big dark eyes. I could have reached out to touch its velvety softness.

19

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## Summarising

What we know	What we want to find out	What we have found out

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## Writing for Purpose and Meaning

- **How might you share what you have learned about Barn Owls?**
- In groups, discuss **who** you could write for and **why**. What is the intended **purpose** of your writing? Do you have an intended **audience**?
- Given your selected purpose and audience, what **form** do you think would be most useful for this writing to take?
- How will the form, audience and purpose impact on the written content?
  - *What authorial tone and voice will you adopt? Where would it sit on the register of formality?*
  - *How would this determine the vocabulary and language structures that you use?*
  - *How will you lay it out? What organisational features might you usefully draw on? How will these support your intended readers?*

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## Making it our own:



121

## 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?*

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## Opportunities to polish presentation for bookmaking and publication



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## Reflection

Reflect on everything we have worked through this morning:

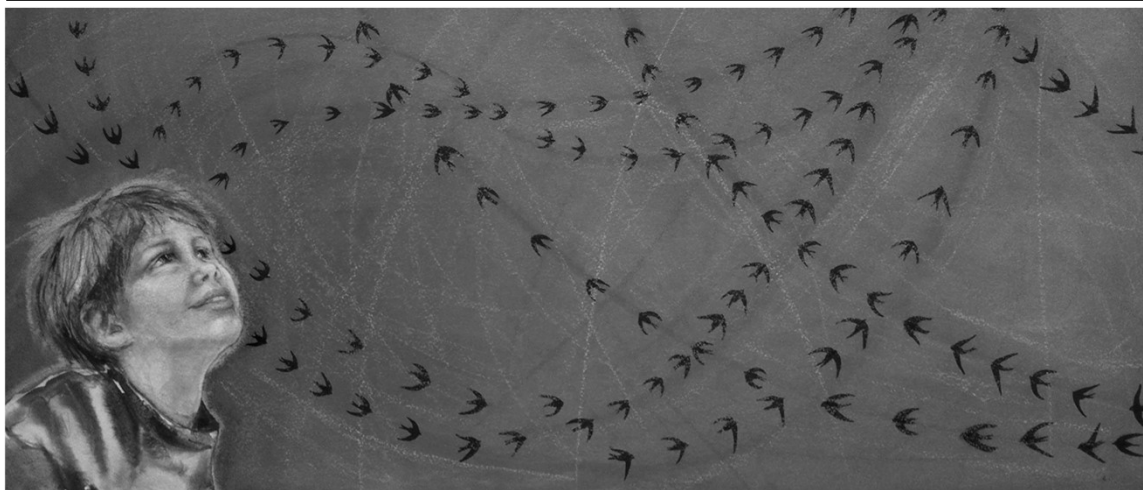
- *What reflections do you have about creative teaching and learning in your school/classroom?*
- *What reflections do you have on creative dispositions and what best enables those to develop?*
- *What reflections do you have about the role of drawing?*
- *What reflections do you have about book choice and the approaches used to engage children in the text and give them access?*
- *What reflections do you have about the place for creativity, choice and voice and purpose in children's writing?*

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## Lunch Break



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Illustration by Cathy Fisher, from *Perfect*, Nicola Davies (Graffeg)

127

## 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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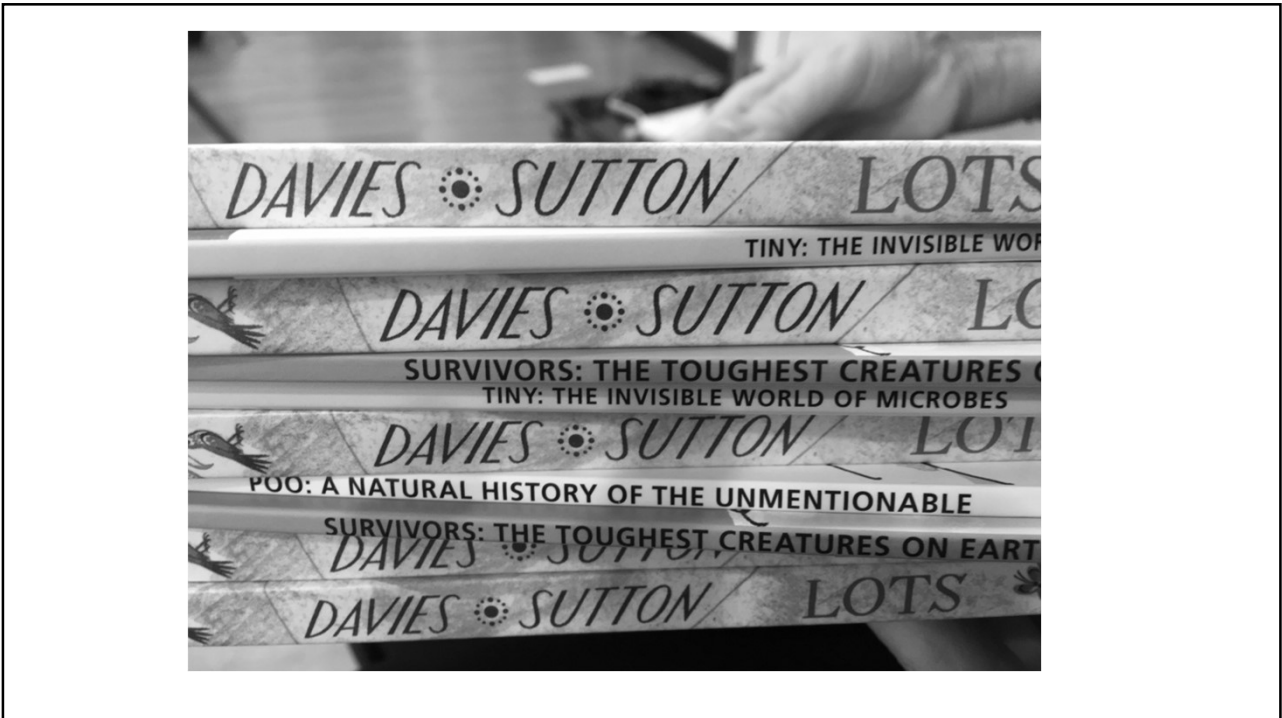
**COLLABORATION**

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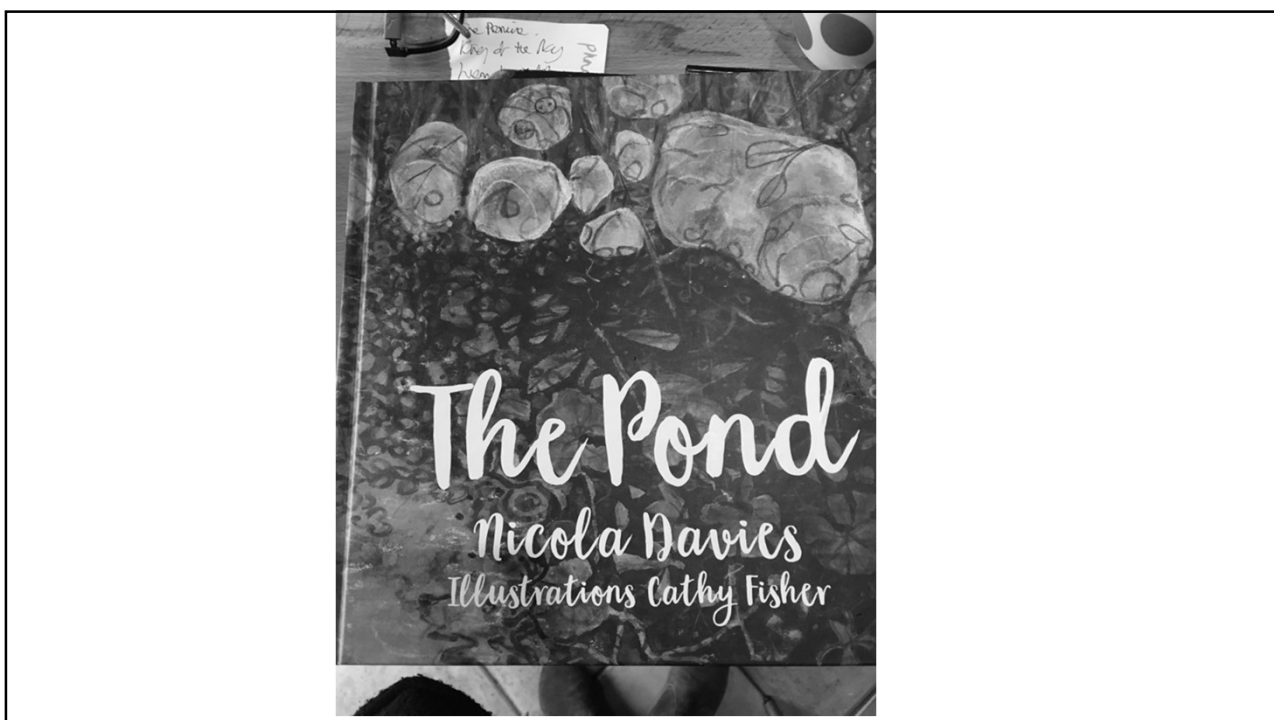
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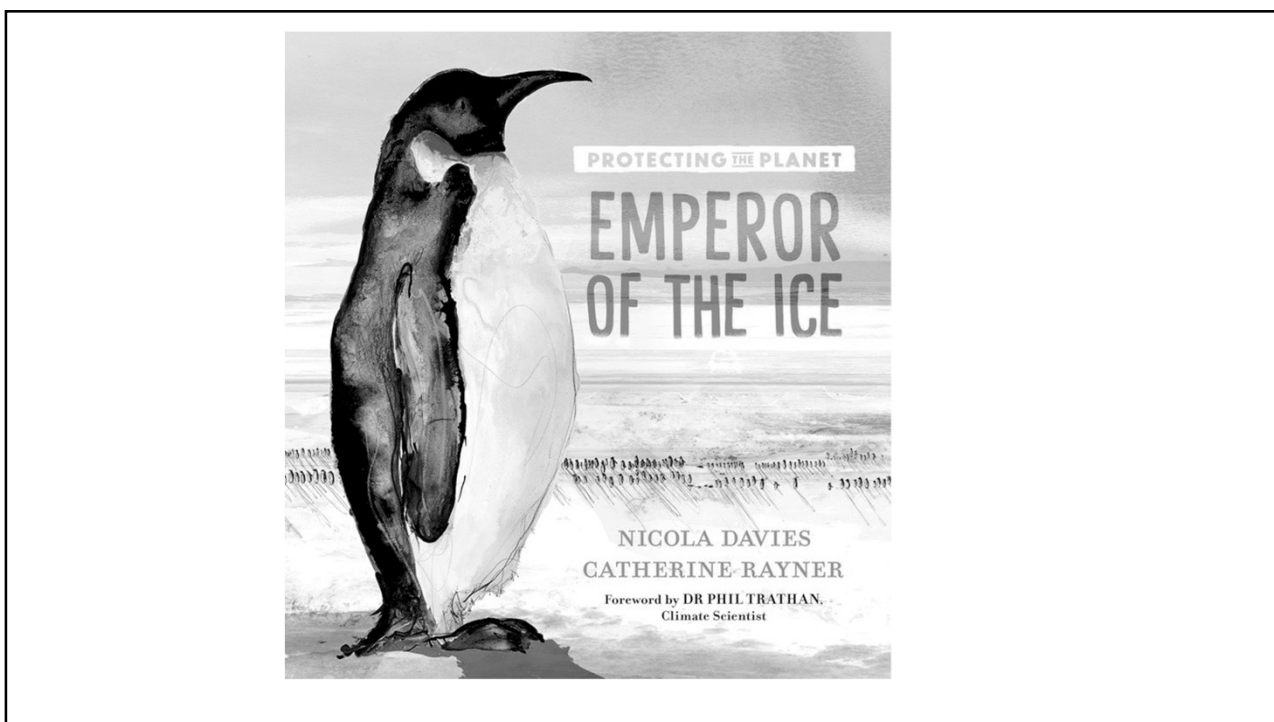
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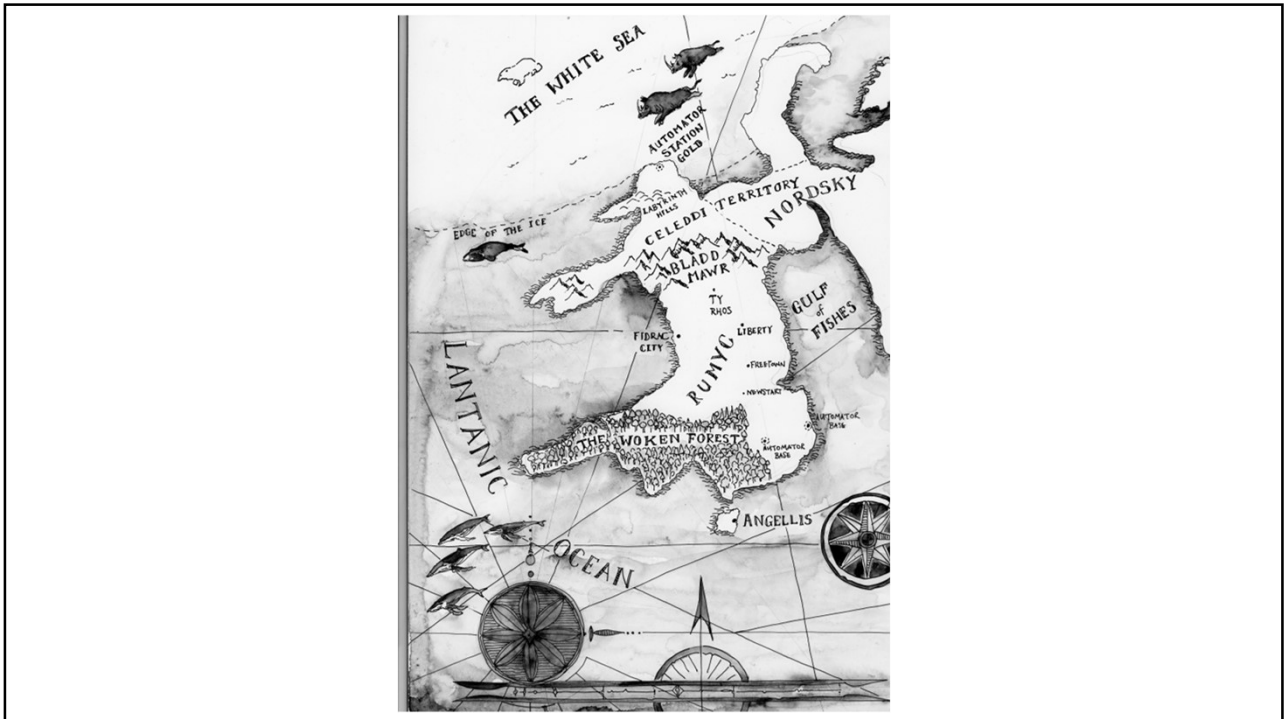


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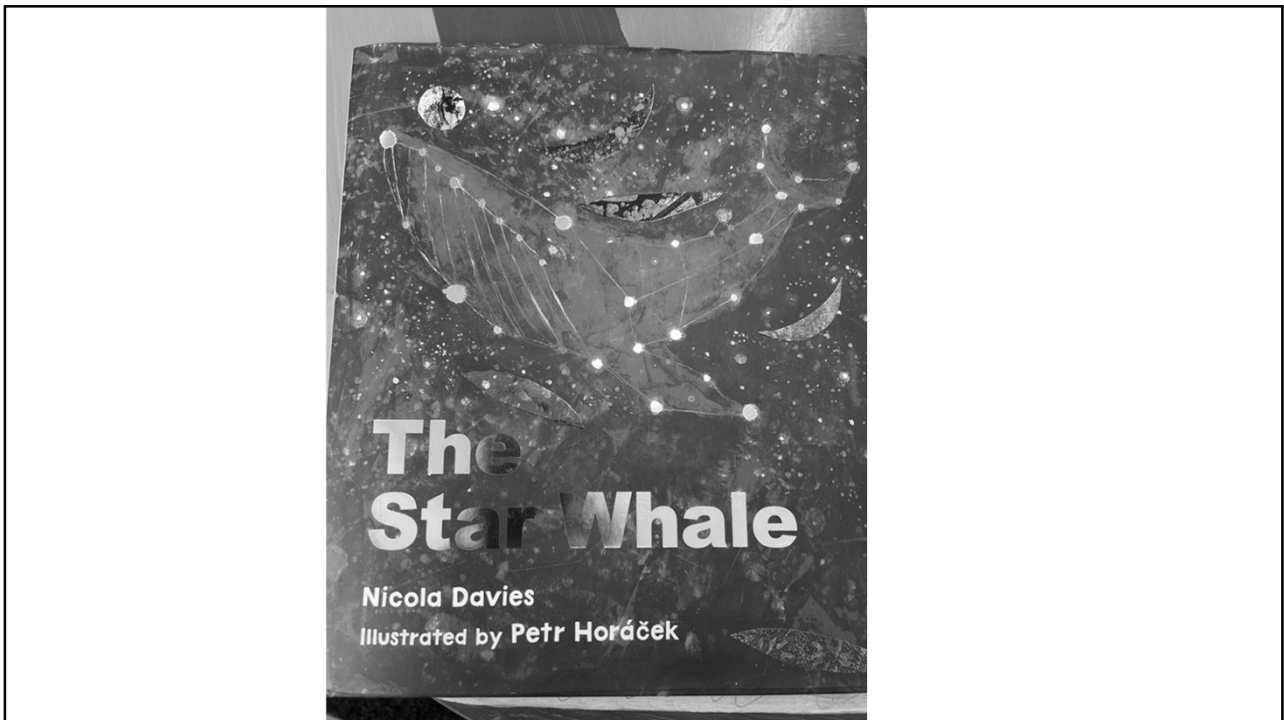


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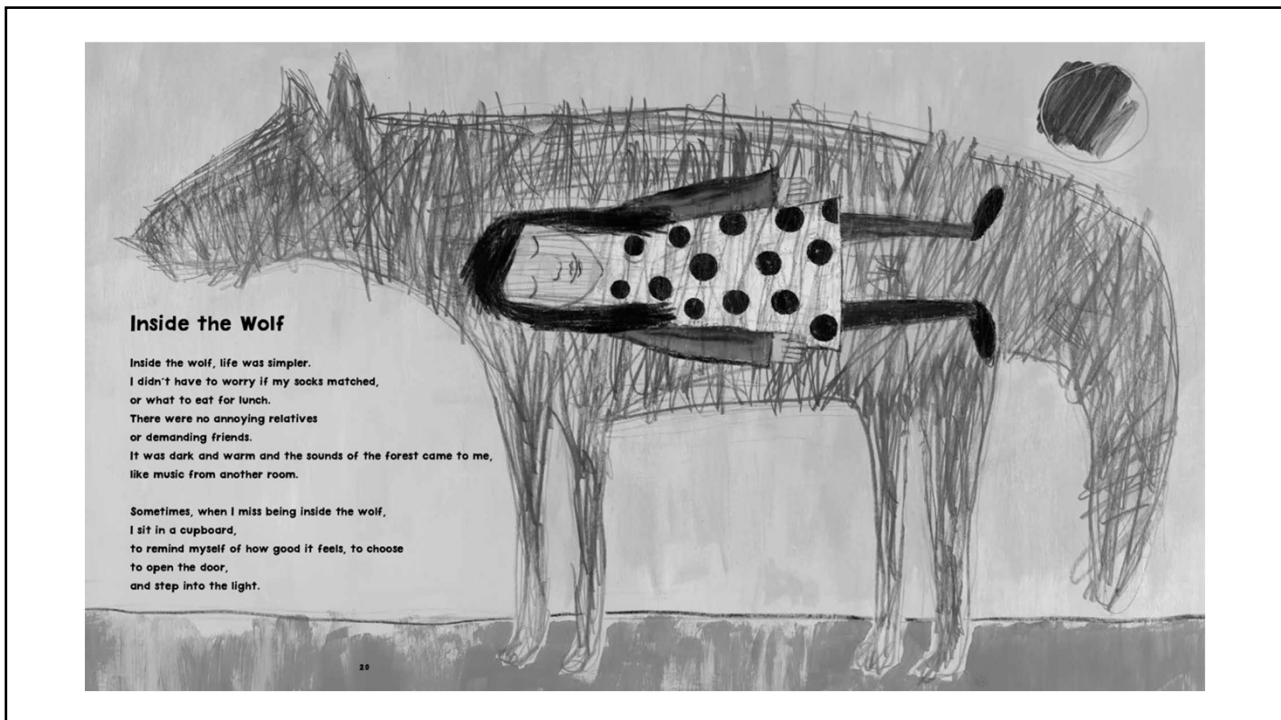


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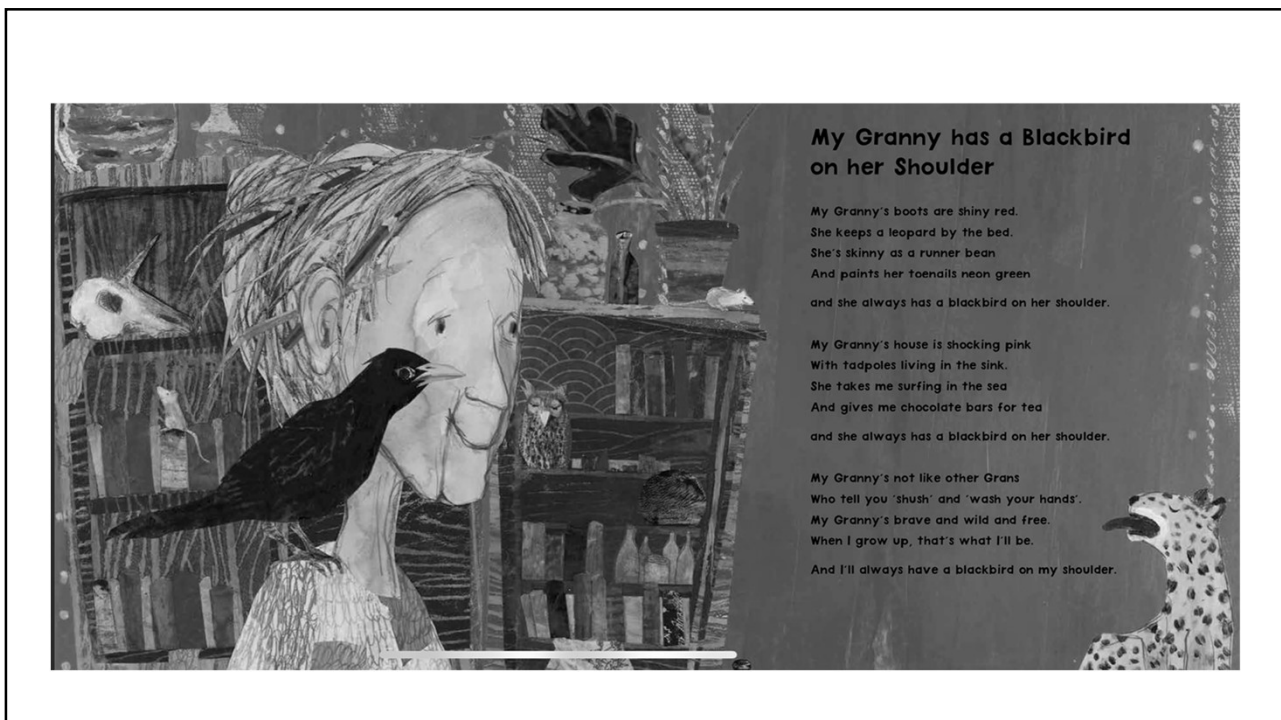


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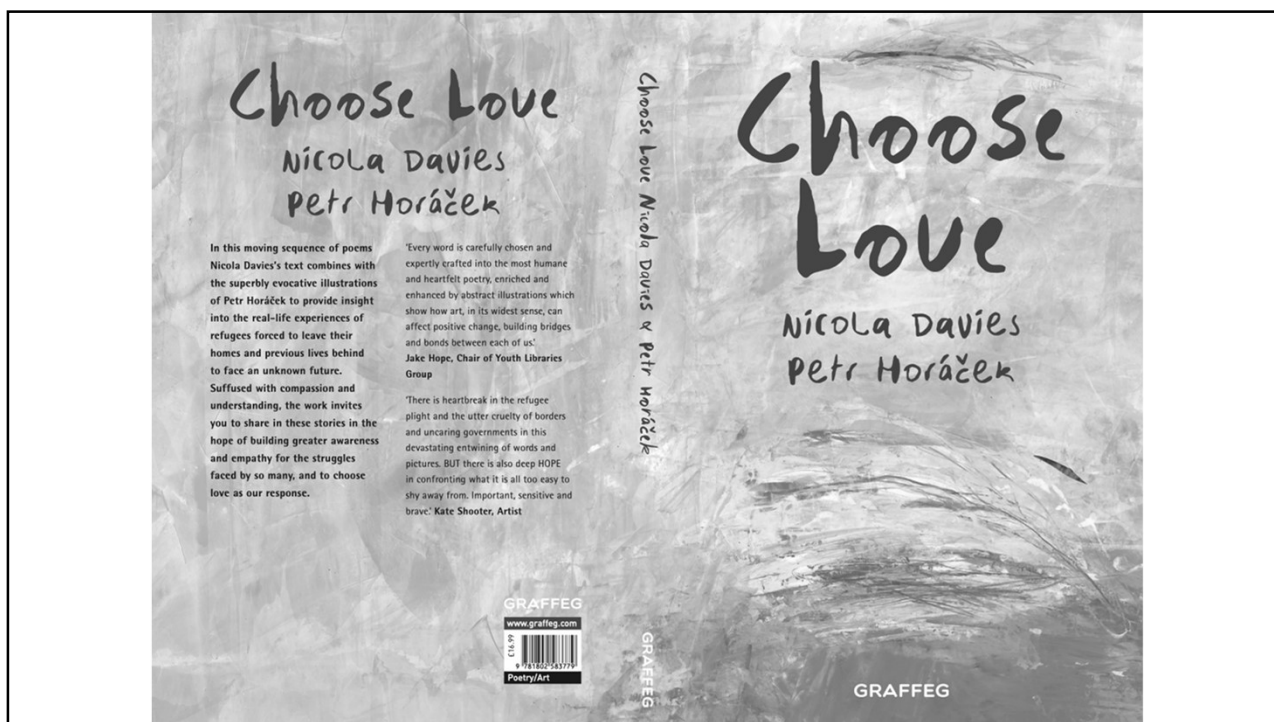


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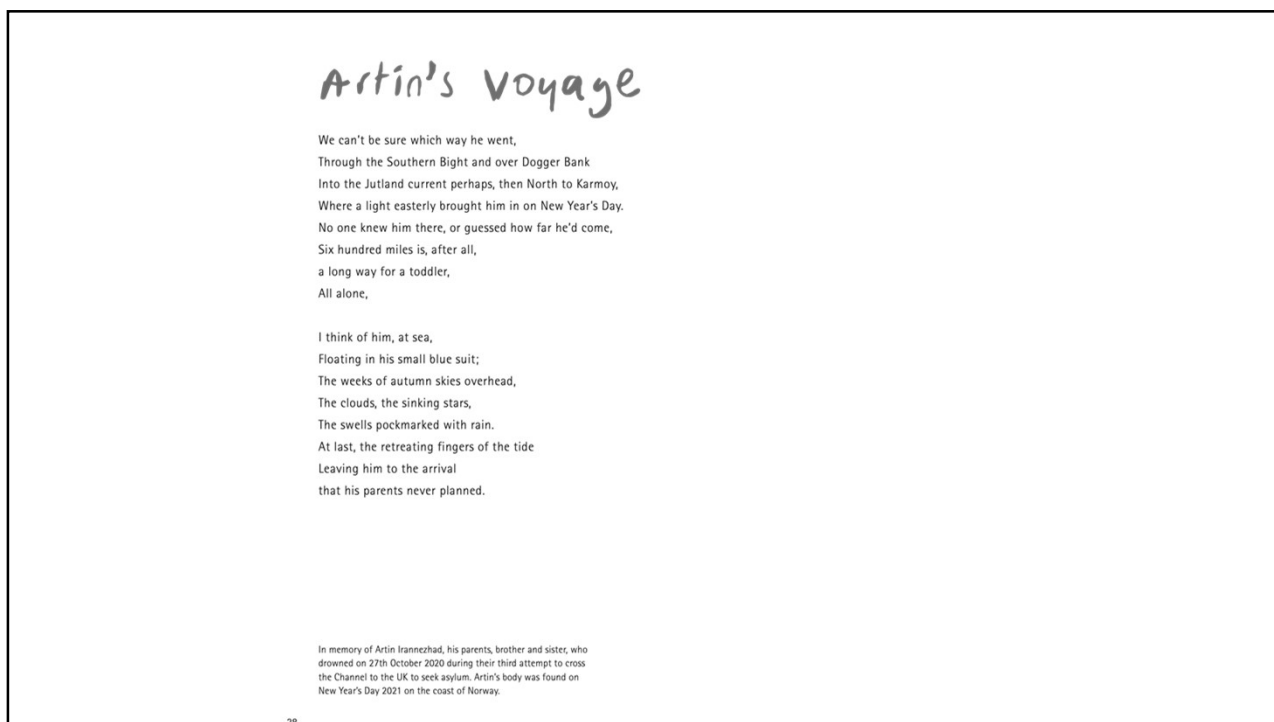


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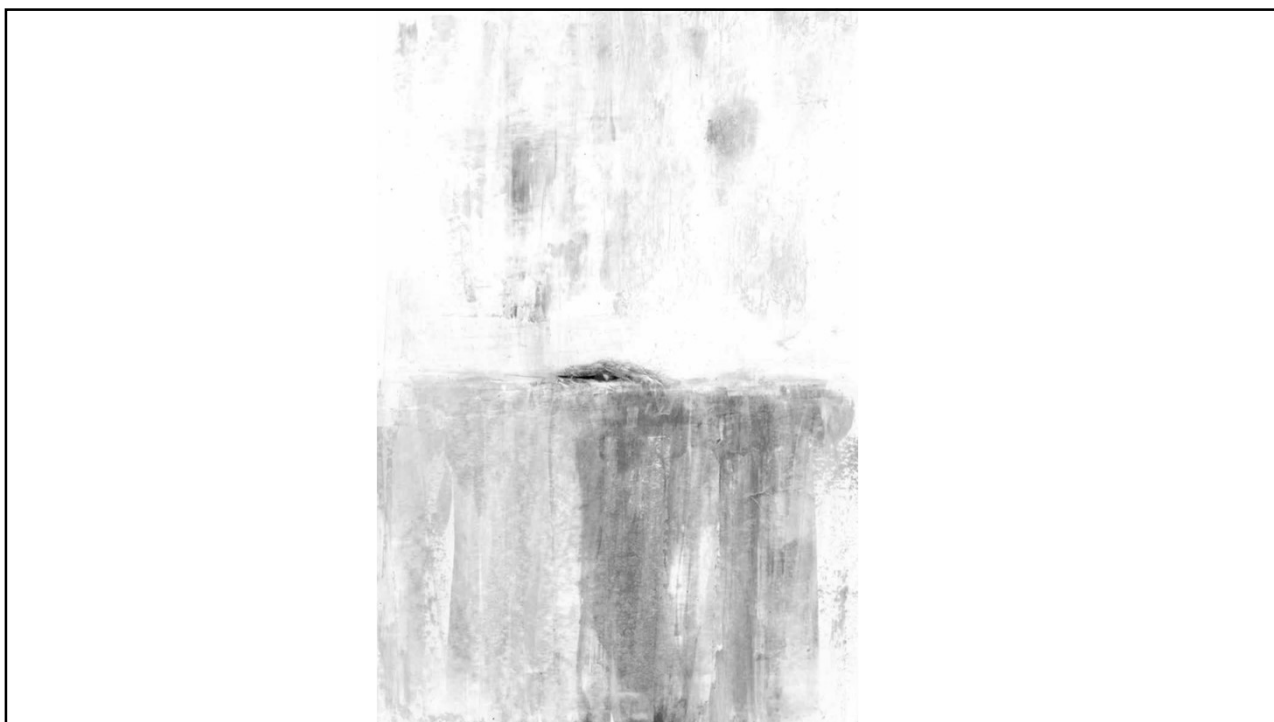


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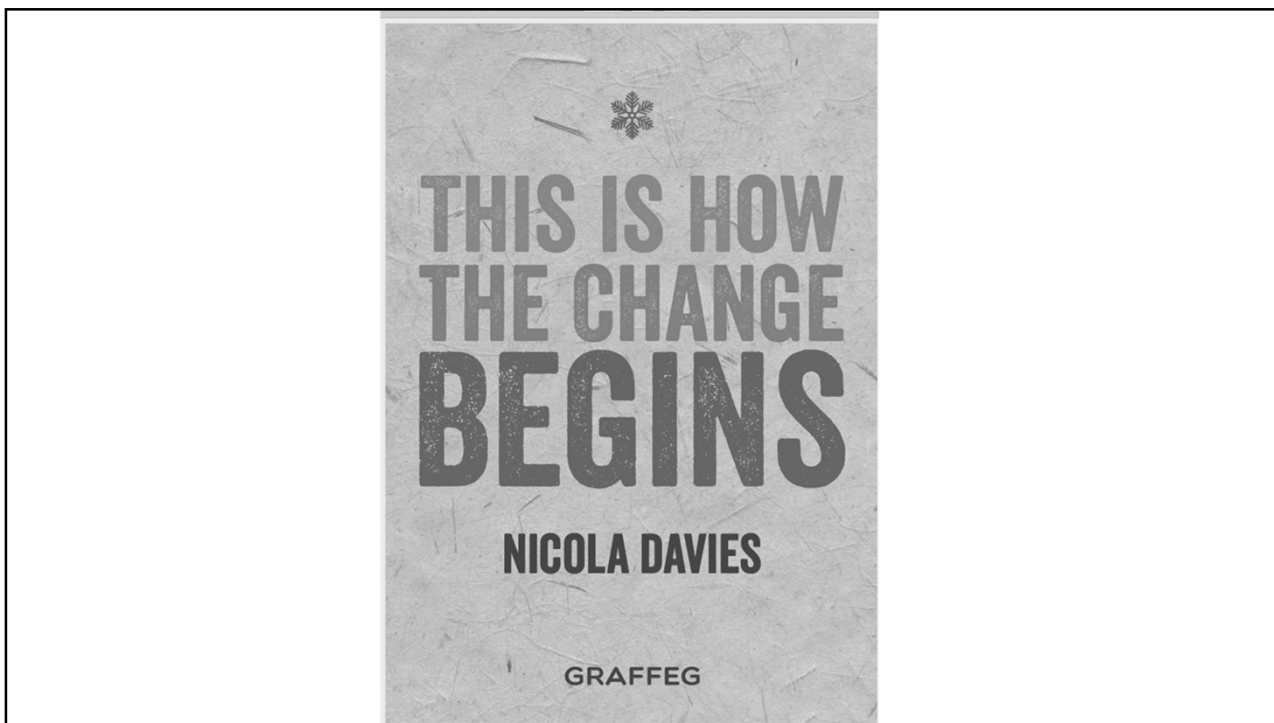


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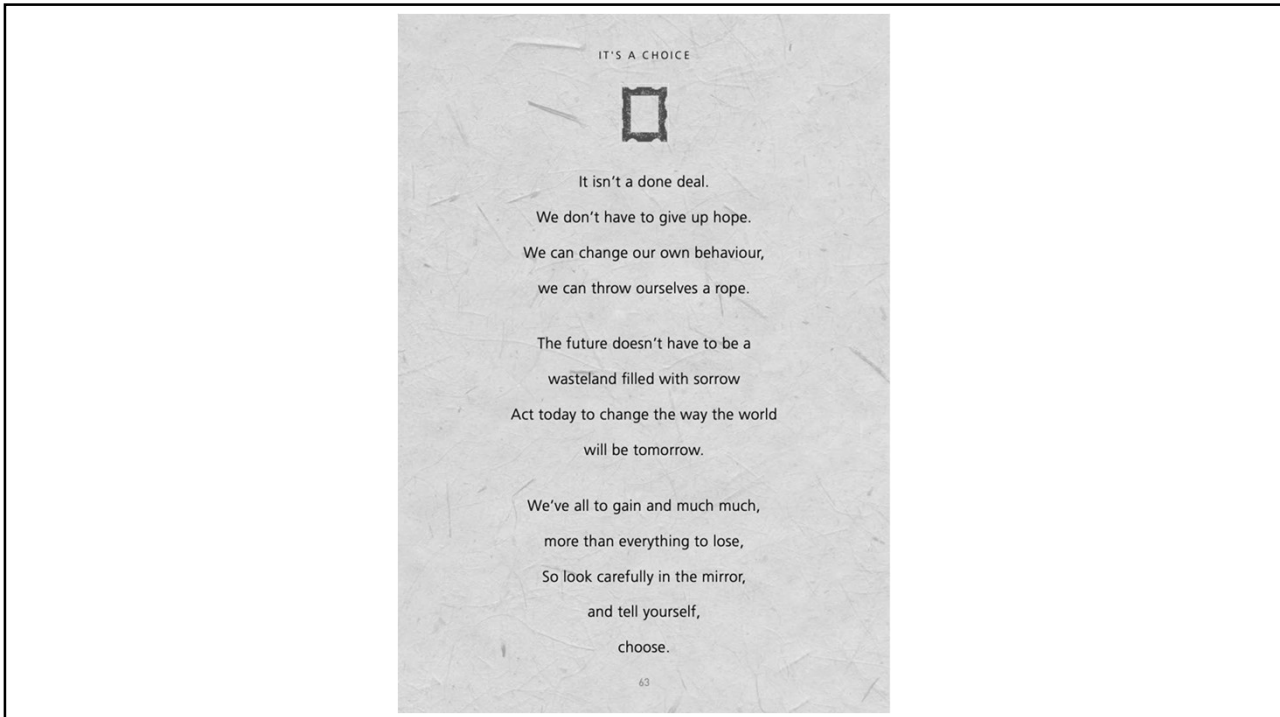


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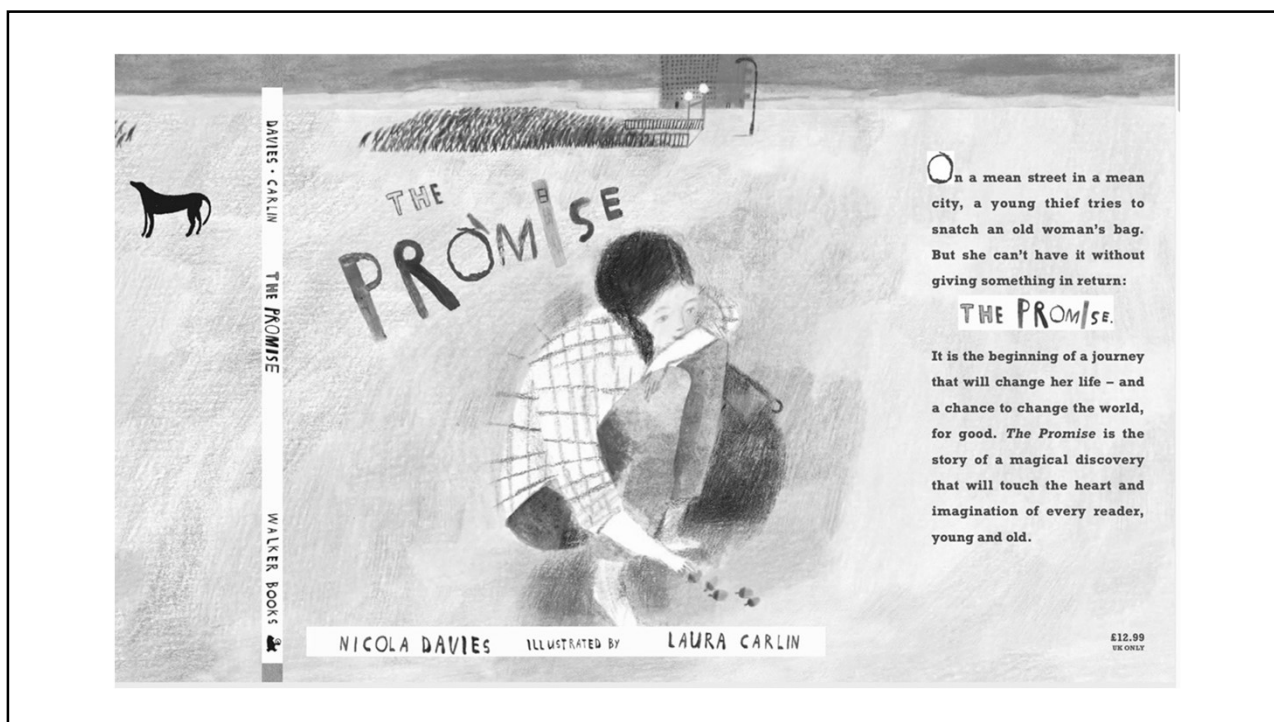


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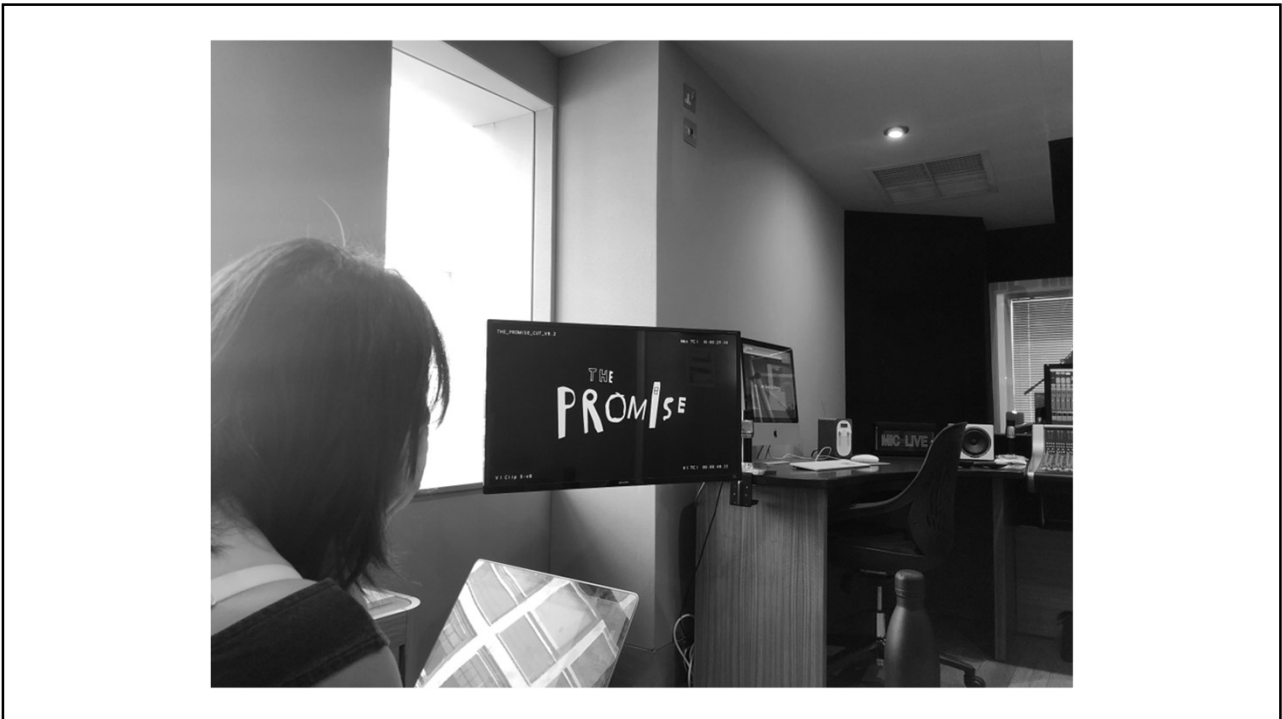


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147

THE PROMISE  
OUT NOW ON THE BBC

EDUCATIONAL RESOURCES | OUR PILOT | CLPE | SCREENINGS | CLIMATE JUSTICE | THANKS

The Promise is a short animated climate film about how one person can make the world greener and fairer, starring Katie Leung, directed and produced by Chi Thai and animated by Simon Ratliff. It is based on the New York Times Best Illustrated Book of the same name, written by Nicola Davies and illustrated by Laura Carlin and was released on the BBC on the 16 October 2020.

Created for young children and family audiences, the film was released with an accompanying climate action pilot campaign. As part of the launch we gave away over 1500 books of The Promise to nature deprived schools and the film's saw over 227K views in the first two weeks of release in addition to over 1500 school screenings who paired the film with a variety of climate class activities drawn from our educational resources which can all be freely accessed from this website.

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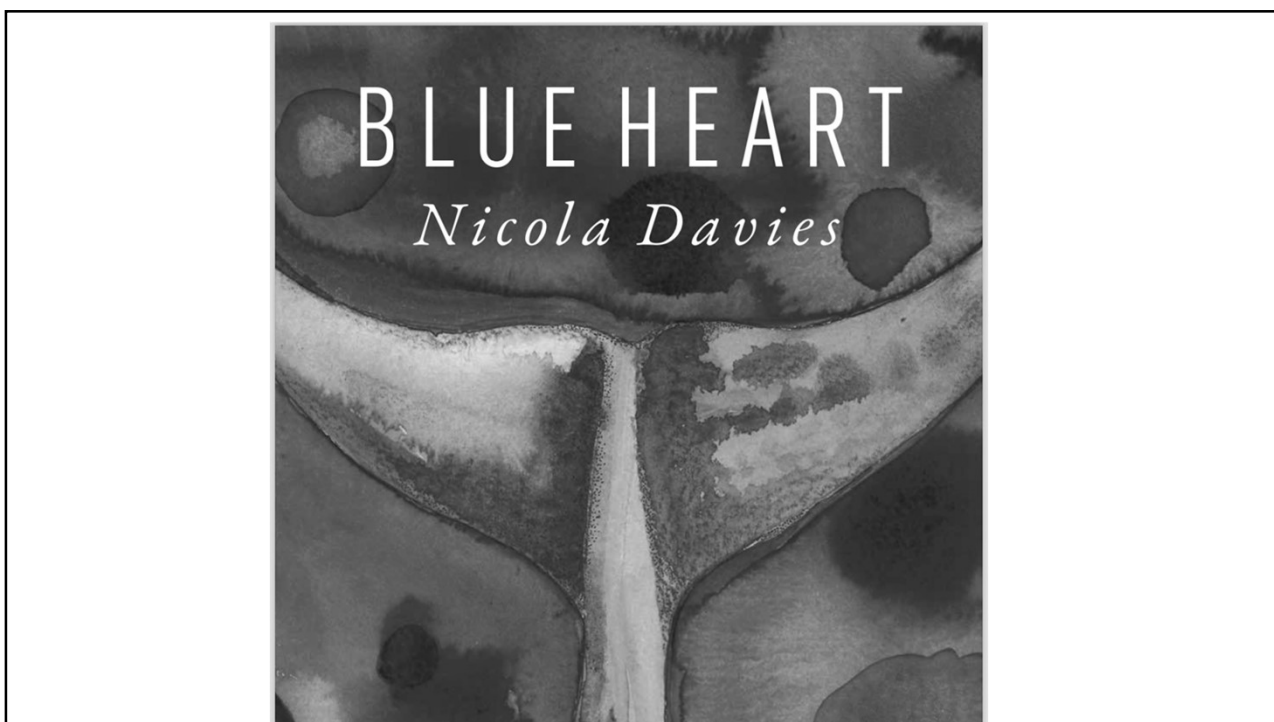


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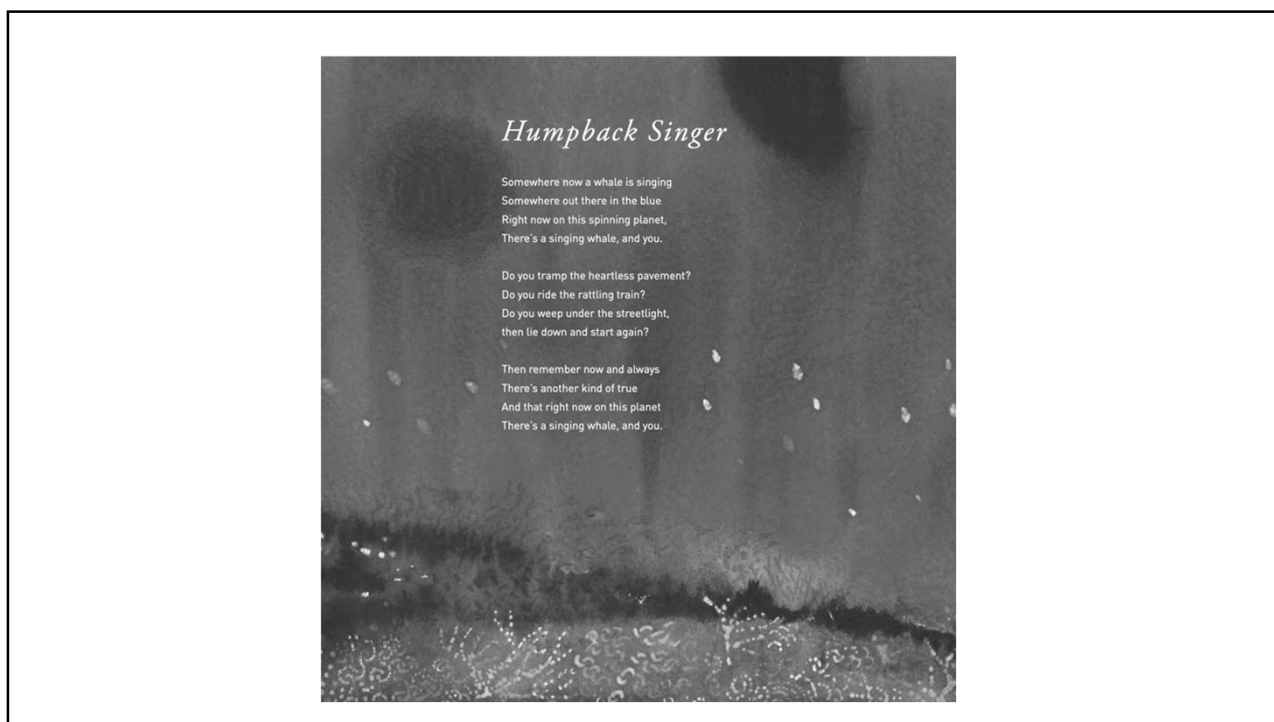


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153

## Introducing: The Promise (Short Animated Film, 2020)




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## Valuing Individual Response


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	<b>Likes</b> What did you like about the book / story / picture / film?	<b>Dislikes</b> Was there anything you disliked about it?
	<b>Puzzles</b> Was there anything that puzzled you?	<b>Connections / Patterns</b> Does it remind you of anything? Did you notice any pattern?

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158



## Creativity and Personal Response

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- There is no one, correct interpretation of a literary work but multiple **interpretations**
- Each reader has a **unique** and valid response to a text, based on their previous experience, textual knowledge and socio-cultural awareness
- Learning occurs when we **make links** between texts and our own experiences
- Learning is a social, reflective process involving **cooperation** and **negotiation**
- Sharing personal responses is a prerequisite for the development of more sophisticated interpretive skills and text analysis

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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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## Shot types



- **Long shot** - shows background, establishes where you are
- **Mid shot** — shows torso and some background
- **Close-up** — head and shoulders, usually used to show emotion. Draws our attention to face or object
- **Point-of-view shot** - helps us to see the action from a character's viewpoint and thus empathise with them
- **High angle shot** - camera looks down on person/object, making them look vulnerable.
- **Low angle shot** - camera looks up at someone/thing, making them appear powerful.

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## Response to Single Frames



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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?*

## Telling Stories Visually: Mirroring Shots



## Telling Stories Visually: Comparing First and Last Shots



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166

## 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.

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## 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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168

## Text Comparison



- Now, read the picturebook text, *The Promise*, by Nicola Davies and illustrated by Laura Carlin.
- *What do you now notice about the adaptation?*
- *What changes stand out to you?*
- *What themes or ideas do you notice?*
- *What does it make you think about? How does it make you feel?*

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## Working Creatively

- *What might children feel inspired to engage in as a response to what they have read/seen/heard in the book/film?*
- *What opportunities for creative teaching and learning could it provide?*
- Working in a small group decide on potential outcomes or avenues of investigation and consider what work children might engage with connected to that outcome and how each links with an aspect of creative teaching and learning.

### 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

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170



## 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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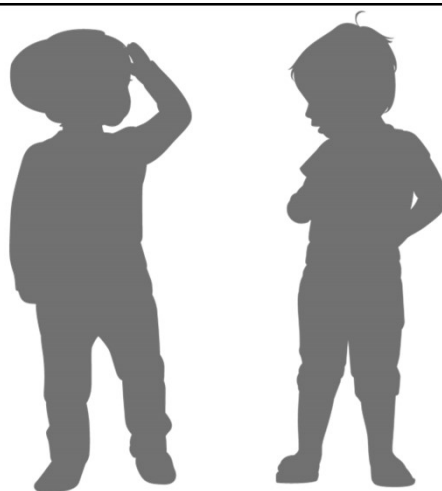
## What Pedagogical Strategies will enable Creativity?

- **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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175

## 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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## Reflections for the Day

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- 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?
- 

## Evaluation

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Download our free 'What We Know Works'  
research summary:



## CHOOSING & USING QUALITY CHILDREN'S TEXTS

What we know works

Centre for Literacy in Primary Education

Research from the Power of Reading Project



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179

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180

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