



Tutor Training Workbook English Pathway



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Welcome to Make your Mark

Welcome to Make your Mark, run by The Brilliant Club. This programme is designed to help you boost pupil's confidence and knowledge in English and to help them practice using the most effective study strategies. They have been selected because they are already doing well at school but, their teacher believes that, with extra support from this tuition, they can achieve even more ambitious grades and reach their full potential.

You'll be covering two topics in English: *Unseen Poetry* and *Creative Writing*. Across the programme, you will learn strategies to support with both topics, working in a small tutorial group with a university student as your tutor. This means that the programme also offers you the opportunity to widen your understanding of university.

You will lead 12 hours of tutoring with some tutorials being in person at school and some delivered virtually.

Topic 1: Unseen Poetry

Throughout the duration of these sessions, you will be supporting pupils to read several poems that they, or you, might not have seen before and learning how to break down and analyse language to discover possible meanings. Sometimes it's easy to think that English is not a knowledge-based subject, however there are important ideas for them to know to be able to progress in critical reading of poetry.

This may be your first experience of teaching unseen poetry. A lot of students find it daunting at the beginning. But finding something difficult is not always a bad thing as the challenge can be helpful, especially when it comes to remembering information and key processes. These sessions will increase their unseen poetry stamina, with new poems included most weeks, and prepare them for the exam in Year 11 where they will have to write a response to a new exam question. It is also helpful to know that the skills they develop here will be important across all of their English Literature topics.

Topic 2: Creative Writing

Learning how to produce a piece of creative writing is an exciting journey. To 'be creative' means many different things, however to prepare your pupils for their GCSE Language exam there are some areas that are important to practice and develop. Like unseen poetry, there is knowledge that is fundamental in ensuring creative writing is cleverly layered. These sessions will focus on high-level vocabulary, punctuation and the development of language techniques and structural features to ensure they are prepared for the exam question in Year 11.

In these sessions, you will utilise many different prompts and visuals that will help your pupils find a way to produce either a narrative or descriptive piece of writing. Although the content of the GCSE creative writing question will be unknown, they will have developed a variety of ideas and examples to draw upon from these sessions.

Key Words

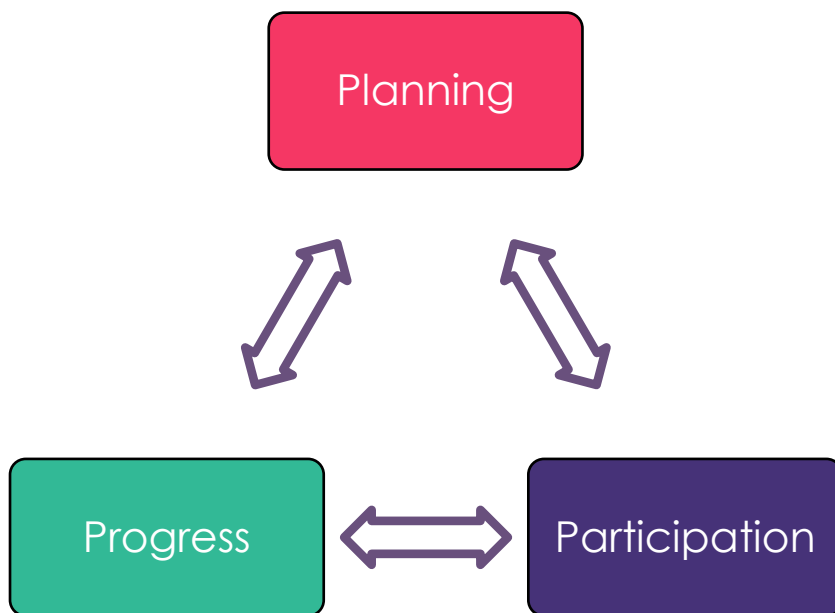
Word	Definition
Abstract Noun	A noun demonstrating an idea or quality rather than a concrete object: for example “love” is an abstract noun , “the sun” is a concrete noun . See also noun below.
Adjective	Modifying a noun with more detail, for example regarding amount or physical characteristics (“the hot sun”).
Adverb	Modifying a verb with more detail, for example regarding the intensity of an action (“to run fast”).
Alliteration	Close repetition of words beginning with the same sound within a text (“Had w e but w orld enough and time”). See also assonance , consonance , sibilance .
Allusions	References to other literary or artistic works, or people or events in history.
Assonance	Close repetition of a vowel sound: A, E, I, O, U (“Hear the m ellow w edding b ells”). See also alliteration , consonance , sibilance .
Ballad	A narrative poem telling a story usually meant to be sung or spoken out loud.
Blank Verse	Unrhymed text, usually in iambic pentameter (“Do I behold these steep and lofty cliffs”). See Metre below for a definition of iambic pentameter.
Caesura	A deliberate break or pause within a line of poetry. Compare enjambment .
Character	An actor in a narrative.
Climax	The scene, or moment in a scene, when the conflicting forces deployed in a story come to a head.
Conflict	The opposition of forces (of character, plot, imagery, theme) in a story which then leads to the climax and resolution.
Consonance	Close repetition of consonant sounds (“ H ickory d ickory d ock”). See also alliteration , assonance , sibilance .
Couplet	A pair of consecutive poetic lines, usually rhyming together.
Dialect	Writing that reflects someone’s manner of speaking, drawing on: religion, class, race, ethnicity, nationality, gender, etc.
Dialogue	Conversation occurring among characters in a story, conventionally indicated via direct quotation marks (“Hello, it’s me,” she said).
Enjambment	In poetry, the continuation of a sentence over a line break. Compare caesura .

Flashback	A recursion from the present action of the story to a full scene in the narrative's backstory.
Form	The overall structure of a poem.
Free Verse	Unrhyming text with no regular rhythm.
Juxtaposition	Two words or concepts placed close together to compare or contrast them ("All's fair in love and war").
Metaphor	When something is compared to another through description as if it 'is' that thing ("The moon was a silver penny in the dark sky"). Compare simile .
Meter	The way of measuring the rhythm of a poem through stressed and unstressed syllables. For example iambic pentameter refers to a line of ten syllables in an unstressed-stressed-unstressed-stressed pattern (for an example of iambic pentameter in action see Blank Verse).
Narration	The mode of telling a story. In first-person narration , the story is told by a personal speaker — 'I' or 'We'. In third-person narration , an outside (more distanced) narrator tells the story using 'he', 'she' and 'they' pronouns. In second-person narration , the narrator addresses 'you' to tell the story.
Noun	Words indicating things ("sun", "heat", "love"). See also abstract noun .
Onomatopoeia	A noun or verb based on a sound it is related to ("cuckoo", "whisper", "sizzle").
Oxymoron	A phrase or image that seems to contradict itself ("O brawling love! O loving hate!", "a deafening silence").
Pathetic Fallacy	When the weather or the environment reflects the mood of the text or characters.
Personification	Giving something human characteristics ("an angry sky").
Plot	What happens in a story; the sequence of events.
Protagonist	Traditionally, the 'hero' of the story. More generally, the protagonist is the main character, whose actions and fate are the focus of the storytelling.
Refrain	A phrase repeated in a poem, often at the end of stanzas.
Repetition	The deliberate inclusion of a word or phrase multiple times.
Semantic field	A group of words related to one another through meaning, theme or style.
Setting	The physical environment and time period in which a story takes place.

Sibilance	Close repetition of 's' sounds ("Season of mists and mellow fruitfulness"). See also alliteration , assonance , consonance .
Simile	When something is compared to another using 'like' or 'as' ("The moon was like a silver penny in the dark sky"). Compare metaphor .
Sonnet	A 14-line poem, traditionally about love, ending in a rhyming couplet.
Stanza	A group of lines within a poem forming a unit. A stanza might be a: tercet (three-line stanza), quatrain (four-line stanza), quintain (five-line stanza), sestet (six-line stanza), septet (seven-line stanza), octave (eight-line stanza in iambic pentameter), and so on.
Strophe	A stanza of irregular line lengths.
Synonym	A word or phrase that means the same as another word or phrase ("beautiful, attractive, pretty", "hot, scorching, fiery").
Tone	The feeling and mood that the text is presented in.
Verb	Words indicating action ("to run", "to live").
Volta	A turn, or sudden change, in thought, tone or direction in a poem.

Our Pedagogical Principles

As a reminder, everything that we do at The Brilliant Club when it comes to planning and delivering quality learning for our students is centred around the principle of the 3 Ps. These are not mutually exclusive but overlap and intertwine when considered effectively.



As a Brilliant Club tutor, we ask you to always keep in mind these core questions.

Planning

- What will pupils know/be able to do by the end of a tutorial/programme?
- What will you include and why?

Participation

- What will pupils do?
- What will you be doing?

Progress

- How will you know what pupils have learnt?
- How will you support them?

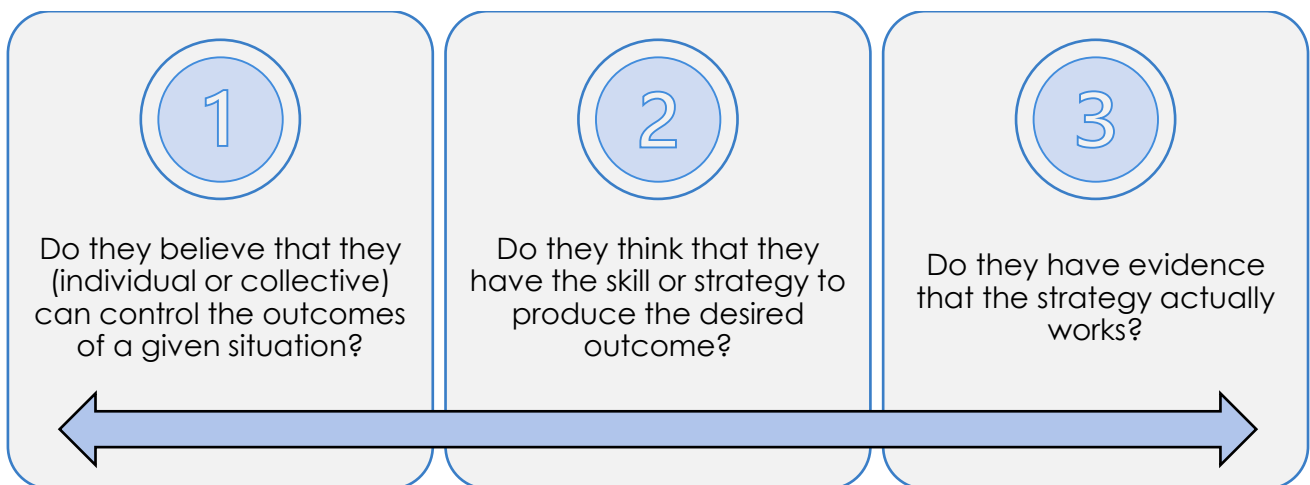
Session 1: Role Models, Rapport Building and Relationships

What is Self-Efficacy?

Self-efficacy is an individual's belief in their capabilities to achieve a specific outcome. It is different to self-concept and self-belief in that it is not a generalised judgement by a person about their own character but it is directed at a particular situation, context or goal.

Promoting Self-Efficacy

When considering the likelihood of success in any given situation, individuals consider three things.



Self-Efficacy is not fixed but increases or decreases based on a range of experiences. Four ways that self-efficacy can be affected are:



Mastery Experience



Vicarious Experience



Social Persuasion



Physiological and emotional states

Session 2: Study strategies

As well as learning about English curriculum content in Make your Mark, you will be supporting pupils to learn about and use study strategies.

What are study strategies?

Study strategies are the skills and activities you undertake to help you successfully complete learning and prepare for tests and exams, both at school and at home. For example, when revising for an exam, you might make flashcards or do a practice test that you mark yourself – these are both examples of study strategies.

Why are study strategies important?

Psychologists have been researching how we learn for many years, which includes finding out which study strategies are the most effective at helping us to understand and remember information.

However, many students at school and university don't use effective study strategies. In fact, many students do just the opposite and use study strategies that have been shown to be *ineffective*, such as highlighting textbooks and rereading the same paragraph many times to remember the information in it.

Learning about and practicing effective study strategies in Make your Mark will not only benefit pupils in English, but give them the tools to use in their other studies at school and beyond. Studies have shown that students who use more effective study strategies in school and at university have higher grades than students who don't¹.

What study strategies will they learn?

Pupils will learn and use five study strategies in Make your Mark, that have been identified by academic researchers as the most effective strategies to use when studying. Throughout tutorials you will see these badges², each one representing one of the five study strategies that you will develop and rehearse using with your pupils. It is important that you take time to understand the study strategies – and always ask if you are unsure about how to use them.



¹ Dunlosky, J., Rawson, K. A., Marsh, E. J., Nathan, M. J., & Willingham, D. T. (2013). Improving students' learning with effective learning techniques: Promising directions from cognitive and educational psychology. *Psychological Science in the public interest*, 14(1), 4-58.

² The study strategies badges have been adapted from [The Learning Scientists](#).

1. Planning when to study

Though it might be tempting to cram lots of information just before an exam, this isn't the most effective way of remembering and understanding a topic in the long term. **Spaced practice** means spreading your studying out over time. For example, in the month leading up to an exam, you could revise for half an hour four days a week. This might seem like more effort than cramming but studying little and often will go a long way. **When doing your revision**, make sure you study older and newer information.

Interleaving means switching between ideas when you study and varying the order in which you revise your topics. For example, when revising for your English exam, you might study ratios and percentages one day, and ratios and geometry another day. While this might feel more difficult than studying topics in separate blocks, it will help you make connections between topics and is more effective for remembering information.

2. Developing your understanding

Developing your understanding of a topic means adding details to it and combining it with existing knowledge that you already have. There are a few different ways you can do this:

Use **concrete examples** to understand abstract ideas. For example, you might learn about repeated percentage increases in English, but this is quite an abstract concept. Can you think of several different examples of how repeated percentage increases work in the real world to help you remember what it means?

Dual coding means combining words and visuals to aid your learning. Doing this gives you two different ways of remembering information, as we process words and visuals through separate channels in our brains. This doesn't mean drawing the perfect picture – it's more important to ensure the information is being connected across the words and the visuals, for example a mind map or a diagram. You could also take an existing visual and add words to it.

Elaboration means asking yourself questions about how and why things work, and then producing the answers to those questions yourself. This works best when you already have some knowledge about a topic. For example, if you are learning about a method to combine ratios in English, ask yourself why this method works and how you might apply it in different kinds of questions.

3. Reinforcing knowledge

Once you have remembered some information about a topic, you should practice bringing it to mind through **retrieval practice**. Any activity that involves remembering information is a retrieval-based activity – retrieval means to bring something back. Doing this makes the mental pathways to that information stronger as our brain recognises that this is something worth remembering.

Brief Introduction to Study Strategies



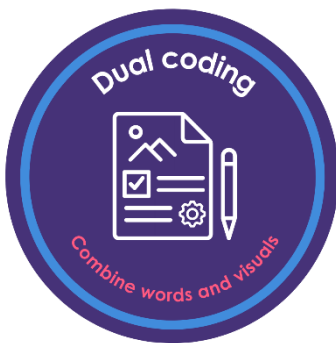
Retrieval practice is where we recover information from our memories on topics we have learnt before without being re-taught them. By doing this regularly on all topics covered, we are able to retrieve the information quickly when needed.

Learning Scientists Video: https://youtu.be/jfREWvtd_DM



Elaboration is where we expand on an idea or concept to explain why we chose to do what we did, why what we chose worked (or didn't). Elaboration can involve explanations, highlighting decisions made, suggesting where we go next. This is helpful for us to remember both what and why for how we use an idea or concept.

Learning Scientists Video: <https://youtu.be/0Fjoe44rsMI>



Dual coding refers to using a range of ways to understand an idea or concept – numbers, words, images. By using different methods of representing an idea or concept, we are more likely to understand and remember the key points.

Learning Scientists Video: <https://youtu.be/91SqSp2Ljac>



Concrete examples of an idea or concept, help us see the idea or concept in a real-world setting. This helps us remember not just the idea or concept but how to apply it. This is useful when trying to remember something in any subject.

Learning Scientists Video: <https://youtu.be/XZ-CK0abJy8>



Interleaving means moving regularly between topics – mixing it up. This is useful for keeping multiple ideas and concepts fresh in our minds and means that no topic is left for too long without working on it.


Learning Scientists Video: https://youtu.be/flv_5-ODuow

Session 3: Safeguarding and Child Protection

1. Contact details shared

- Following the first tutorial, the lead teacher for your placement checks in with students and identifies some unanswered questions.
- She sends you the questions via email with the whole group of students' emails copied in.


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2. Unknown person enters virtual classroom

- You are about to start an online session, and you have had some connection issues so are logging on at the same time as the students
- You quickly click 'admit all' of the waiting room so that you can get started without delay
- You then notice that an unknown person has entered the session, whose name you don't recognise

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3. Inappropriate student behaviour

A student comes into your tutorial looking upset, and two others in the group follow them in laughing.

As they start working on the first task, the student doesn't participate and puts their head on the desk.

When you ask the student what is wrong, they tell you that the two who followed them in had been making mean comments about their sister, who is disabled.

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Session 4: Supporting Learning Strategically

Part a) Principles of Effective Instructions

There are **7 principles** that we should build into our instructions to ensure that our students have clarity around what is expected of them. We should:

1	Share the purpose of the activity/task
2	Give clear success criteria . What are you looking for? What is the end result?
3	Consider the time limit
4	Plan your instructions
5	Break down instructions
6	Model an example
7	Check progress in order to support or challenge further

Explicit Instructions (Example)

Task in tutorial	Discuss X
Prepare your wording	"You are going to have 5 minutes to read X. As you read, think about whether you AGREE or DISAGREE and write down TWO opinions or ideas which support each point. Discuss these with your partner and be ready to feedback."
Actions	<u>Be aware:</u> Praise pupils as you can see them writing bits down and support pupils if needed. <u>Time:</u> Remind pupils of the time and when to move on. <u>Communicate expectations:</u> Remind pupils any pair could be called on to share their ideas.
Model/example	Read through the first two sentences together and pick out a piece of information that you would highlight and share your rationale.
Success Criteria	Every pair to be able to identify and contribute the evidence for and against X.

Deliberate practise

This is your opportunity to apply the principles of effective instruction to a task. Make your notes in the boxes below and be ready to share!

Task in tutorial	Peel an orange
Actions:	
Success Criteria	
Model/ Example	

Prepare your wording:

Lined area for writing text.

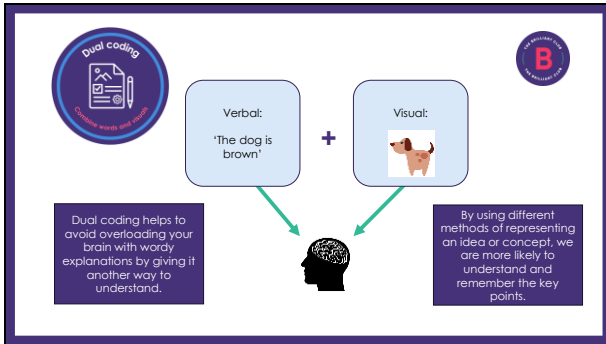
Deliberate practise

This is your opportunity to apply the principles of effective instruction to an activity that you'll be asking students to complete in an upcoming tutorial. This is a dual coding poetry activity, as shown on page 19.

Make your notes in the boxes below and be ready to share!

Task in tutorial	
Actions:	
Success Criteria	
Model/ Example	

Activity Preparation:



Introduce dual coding as a study strategy that we will keep returning to in tutorials. Give some examples of dual coding activities – e.g., diagrams, mind maps, timelines, etc. – can the students think of any others?

Explain that you will now be looking at a poem and then using dual coding as one method towards understanding it better.

'How to Paint a Wall': You and/ or the students read the poem aloud.

Use simple starter questions to get the pupils thinking about the poem. Even if pupils decide they hate the poem, they should be able to give a reason why, and that's a starting point to analysis.

Introduce this dual coding activity and give students a short time to draw in their handbooks.

Task: Imagine you are publishing this poem in a magazine. What picture would you use to accompany it? Draw two quick sketches in your handbook that would fit with the poem.

How to Paint A Wall

While I went off to work one day,
She decided to paint the wall.
And when I came back home that night,
She was curled into a ball.
Her eyes were closed, she was breathing hard,
Her hair was very wet.
From her head to the tips of her pretty toes,
She was covered all in sweat.
She was wrapped in a jacket made of down,
With a fur coat on top of that.
The wall was glowing with new, fresh paint;
On the floor, the paint can sat.
"Sweetheart!" I cried, with a worried look,
"Are you all right, my dear?"
She lazily opened her lovely eyes,
And smiled from ear to ear.
"I knew I could do it," she said with a grin;
"I followed the paint can notes.
It clearly said 'For best results,
Be sure to put on two coats.'"

By Joanna Fuchs

Part b) Conscious Questions

Questioning

“There are two reasons to ask a **question**: to collect evidence that you need to inform your teaching or to cause students to think.”

- Dylan Wiliam

A useful video on this subject can be found here: [Questioning - YouTube](#)

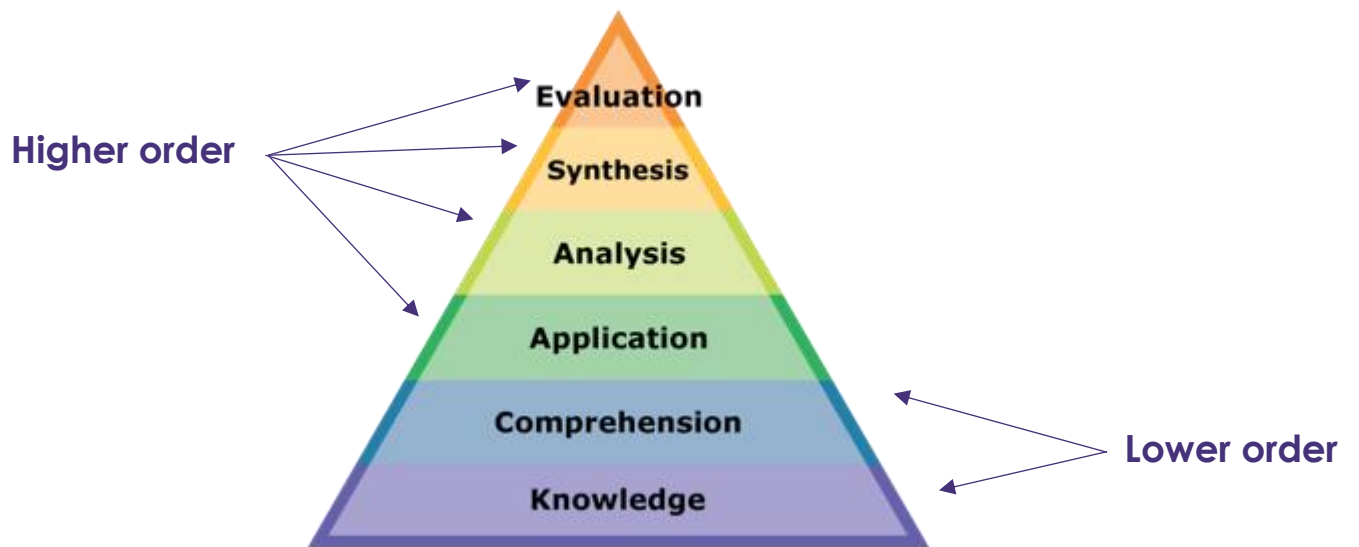
According to Wiliam,

- Two types of questions:
 - Reproductive thinking – little or new learning, benefit is increased recall
 - Productive thinking – new learning can take place, but only when you ask questions which cause thinking
- High order or low order more important than open or closed
- Important to consider how you can make sure all pupils can participate
- Pace of questions needs to allow time for thinking

Notes

Bloom's Taxonomy

	Is / Are	Did / Do	Can	Would / Should	Will	Might / Could
What	Factual			Predictive / Evaluative		
Where						
When						
Who						
Why	Analytical			Application / Synthesis		
How						



Bloom's Taxonomy Questions³

Knowledge (Remembering)

- "What is...?"
- "How would you describe...?"
- "Why did...?"
- "How would your show...?"

Comprehension (Understanding)

- "What facts or ideas show...?"
- "How would you compare...?"
- "How would your classify...?"
- "Can you explain what is happening...?"

Application (Transferring)

- "What would result if...?"
- "What facts would you select to show...?"

- "What approach would you use to...?"
- "How would you use...?"

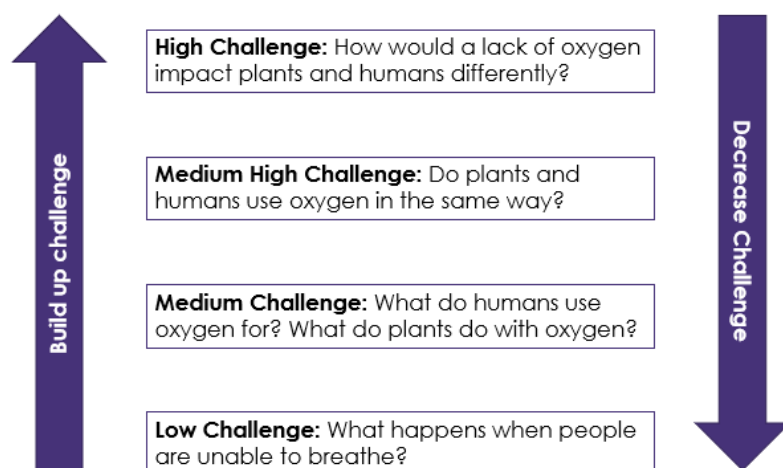
Analysis (Relating)

- "What inference can you make...?"
- "What is the relationship between...?"
- "What evidence can you find...?"

Synthesis (Creating)

- "What could be changed to improve...?"
- "How would you test...?"
- "What outcome would you predict for.."

An example of various questions with different levels of cognitive challenge:



³ Source: <http://faculty.academyart.edu/faculty/teaching-topics/teaching-curriculum/enhancing-teacher-student-interaction/different-types-questions-blooms-taxonomy.html>

Questioning Strategies

1. **Cold calling** - From the very beginning, you can foster a 'no hands up' culture in the classroom. This will encourage accountability across all students, as they are aware that they will be expected to fully engage and participate in a lesson. This can be difficult to establish at first, with pupils hesitant to be placed on the spot, however if cold calling is used consistently (simply the practice of posing a question and asking a student, random or targeted, to respond) then there will be a consistent level of participation, avoiding the trap of having one pupil answering all questions.
 - a. Random name generators are a method to facilitate this, which avoids a student feeling singled out by a tutor. This can be effective as students are aware that anyone's name can come up, ensuring accountability.
 - i. <https://www.classools.net/random-name-picker/>
 - ii. <https://www.teachstarter.com/widget/random-name-selector/>
2. **Think-Pair-Share** - pose a question to the class. Instruct them that they will have to spend one minute silently reflecting on an answer or their thoughts. After this 'think' time, they will then turn to a partner and discuss their thoughts. This is most effective when they have spent time in absolute silence, as the students are keen to talk and share. You will then 'cold call' pairs to share their answers with the rest of the class, commenting on their own opinion and summarising their partner's view. Think-pair-share can help pupils prepare more anonymised discussion points; reporting other people's ideas can be a lot easier than feeling interrogated about your own ideas
3. **Preparation Time** - this is a method can take a range of formats, but it helps pupils know what and when they will be asked to share their ideas. This can help pupils feel less put on the spot or more confident in the validity and relevance of their ideas.
 - a. Give sentence starters or examples of ways to structure their ideas
 - b. In your instructions, tell pupils you will be asking each individual/group/pair to feedback specific information (i.e. what the group decided and one question they still have) so pupils have a clear end goal
 - c. When circulating the room during Think-Pair-Share, get involved in a discussion and let a pupil know they've made a good point and you'll be asking them to share it with the whole group.
4. **Debate Circle** - The group sits in a circle. Select an issue or topic of debate and send this around the circle.
 - o The first person says 'Yes, because...' and comes up with a reason for the issue,
 - o The second person says 'No, because...' and gives a reason against.
 - o Carry on around the circle until you reach the beginning again. People further around the circle will need to think more creatively to offer new ideas.
 - a. If anyone gets stuck suggest that they take one of the ideas already given and develop it, as in: 'No, because as Mahinda said it would take all the fun out of skateboarding and I think that this might lead to more social problems'.

5. **Scenario Solving** – pupils are set a specific scenario and work together to propose a solution. (i.e. you're given a pot of money which will only fund one treatment, which would you recommend? Or you've been asked to write an opinion piece for the local paper, what writing strategies would you use). They can then work in pairs or small groups to propose how they would proceed. Pupils may need support with this or need explicit structure from you to make a start.

6. **Snowball Fight** – Pupils should each have a piece of paper with a question in on it and should write an answer to that question. Each pupil then crumples up their question paper into a ball and gently tosses it to another pupil. That pupil then opens the paper and offers another answer to the question and repeat for a specified amount of time. Pupils should be reminded that they cannot write the same answer more than once or repeat an answer already on the paper. They should also be reminded of throwing etiquette before beginning. At the end of the time, pupils should be asked to read off the question and some answers from the paper they are holding. **This is most effective for knowledge recall/closed questions.**

7. **Pose, pause, pounce, bounce** - a question is posed to the whole group. The facilitator will then wait, much like the 'think' time in a think/pair/share. The facilitator will then go straight to an individual (this can be targeted). Once they have given a response, another student must further develop the argument, or disagree or provide feedback.
 - a. Example follow-up questions:
 - i. Do you agree with that point? Why?
 - ii. Do you disagree with that point? Why?
 - iii. What can you add to X's answer?
 - iv. What is the most important aspect of what X said? Why?
 - v. Who might disagree with this? Why?

Things to consider:

1. What do you want to achieve at the end of asking these questions?
2. What types of questions you are asking? Are you varying the challenge?
3. How are you going to deliver them?

Paired Preparation – Tutorial 2



M B

Tutorial Objectives

In this tutorial we will use:

- oral writing
- epistemology

The subject content we will look at:

- Approaching an unseen poem
- Ways of being creative

Unseen Poetry

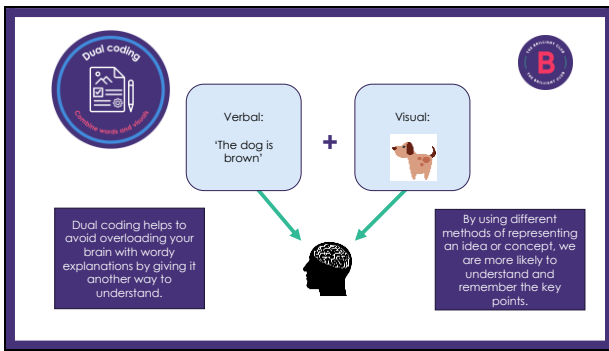
Confidence check – Unseen Poetry

How confident do you feel about analysing unseen poetry?

1 2 3 4 5

Not confident at all → Very confident

Quick check in.



Introduce dual coding as a study strategy that we will keep returning to in tutorials. Give some examples of dual coding activities – e.g., diagrams, mind maps, timelines, etc. – can the students think of any others?

Explain that you will now be looking at a poem and then using dual coding as one method towards understanding it better.

How to Paint A Wall
While I went off to work one day,
She decided to paint the wall,
And when I came back home that night,
She was curled into a ball,
Her eyes were closed, she was breathing hard,
Her hair was very wet,
From her head to the tips of her pretty toes,
She was covered all in sweat,
She was wrapped in a jacket made of down,
With a fur coat on top of that,
The wall was glowing with new, fresh paint;
On the floor, the paint can sat,
"Sweetheart!" I cried, with a worried look,
"Are you all right, my dear?"
She lazily opened her lovely eyes,
And smiled from ear to ear,
"I knew I could do it," she said with a grin;
"I followed the paint can notes,
It clearly said 'For best results,
Be sure to put on two coats.'"

By Joanna Fuchs

1. How do you feel about this poem?
Hate it (Red) Meh (Yellow) Love it (Green)
Why?

2. Which one line stands out to you the most?
Why?

You and/ or the students read the poem aloud.

Use these simple starter questions to get the pupils thinking about the poem. Even if pupils decide they hate the poem, they should be able to give a reason why, and that's a starting point to analysis. The same with question 2, they don't need to "like" the line they choose, but they *have* to choose one line and then start to think about why it stands out.

Task: Imagine you are publishing this poem in a magazine.

What picture would you use to accompany it?
Draw two quick sketches in your handbook that would fit with the poem.

Elaboration
How? Why? In what ways?

1.

2.

Compare these pictures to yours.
• Do they seem like a good fit to you?
• Why/ why not?

Introduce this dual coding activity and give students a short time to draw in their handbooks.

For the second part of the task, you will be using **elaboration**. Introduce the concept of elaborating to help understand an idea more fully and to make connections. In this case, elaboration will involve answering these questions about their own/ your picture choices.

During the discussion, ask them to justify their sketches and think about how their own analysis of the poem fed into them. Have others' choices changed their opinion at all?

Potential photo discussion points: 1) shows literal painting (but we don't actually see painting in the poem – only the aftermath – is that important?) 2) gives away the joke – is the poem more effective when the joke's saved till the last line?


Make clear that students are doing poetry analysis, even if they might not feel like it, by deciding on the image and discussing reasons for their choices. Explain that they have also been using a strategy called Elaboration – where we explain how and why we have made certain decisions.

Unseen Poetry

Confidence check – Unseen Poetry

How confident do you feel about analysing unseen poetry?

1 2 3 4 5

Not confident at all  Very confident

Quick check in.


Creative Writing

• Ways of being creative

Confidence check – Being Creative

How confident do you feel about being creative?



1 2 3 4 5

Not confident at all  Very confident


"I'm not creative..."

Lots of pupils can find it difficult to be creative, or even think they are not creative at all! This is not the case.


Let's reimagine creativity today!

A common misconception:
~~"You can't use writer's ideas and quotations."~~



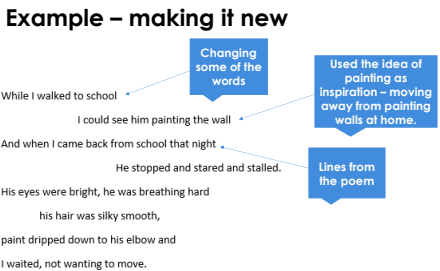
<p>Task: Drawing</p> <p>Look back to your drawing of the poem: Is the image positive or negative?</p> <p>Take 2 minutes to draw the opposite in a new sketch.</p> <p>Consider what can be added/ altered to significantly change the meaning of the picture.</p>	<p>Task: Writing</p> <p>Use your new image as inspiration to write 4 lines of description.</p> <p>Challenge: Include vocabulary, phrases or images from the poem to create new meanings in your piece of writing.</p>
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2 minutes for the drawing then longer independent writing task.

If you have time, you can ask for volunteers to share their work. Or if students are not confident, you could discuss how they found this task and move onto the next slide as an example of how small changes can make a big difference.


Example – making it new




While I walked to school
 I could see him painting the wall
 And when I came back from school that night
 He stopped and stared and stalled.
 His eyes were bright, he was breathing hard
 his hair was silky smooth,
 paint dripped down to his elbow and
 I waited, not wanting to move.

This is an example of a new poem that uses the original as inspiration. You can ask students about what's changed from the original poem and what effect these changes have had (the poem is in their handbooks to look back to).

Encourage pupils to recognise that the changes don't have to be dramatic ones – although this is allowed! Try to emphasise how the same inspiration can have very different results because of language choice, structure, etc.



Creativity and Analysis



Think back to your initial traffic light reaction to the poem. Has your assessment of the poem changed at all?


Discuss: "Analysis involves creativity. Being creative always requires analysis".

Do you agree? Do you agree with both statements or only one? See what your group thinks.

5 minutes


Discuss with the class

Confidence check – Being creative




How confident do you feel about being creative?



1 2 3 4 5

Not confident at all  Very confident

You are aiming for students to see that creativity does not have to be about pulling ideas out of nowhere, and that everyone can be creative in some way.

How has using these study strategies helped you?



Quick feedback – make sure students understand how and why they've been using these strategies today.



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