

Community Arts Project Reflection

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Practical Project Reflection

For the WRI2013 Practical Project, I chose to be a part of the community arts project. My personal ethos, with regard to helping others, is something that I wanted to incorporate into the world of writing. Previously, I set up an on-campus workshop for the Creative Writing students. This experience, plus a personal enjoyment of helping others to access their creativity and realise their potential, is why I chose this project.

Over the summer break, it had been discussed that our group would like to create a project that included working with children. We all had strong opinions on the state and access of creative writing in schools, with a couple of our members drawing on past negative experiences within the classroom. Around the same time, news about the Creative Writing AS and A level discontinuation had surfaced. This led to our decision to focus on creating a writing project aimed at Key Stage one and two (KS1, KS2), so that we could help children discover and hone their creativity.

My personal aim for this project was to remove academic 'perfectionism' from the classroom. To create a separate and safe space where children could explore their imaginations and have fun creating stories, without being scrutinised for their literacy and writing composition abilities. I wanted to show children that there is no right or wrong way to create a story, by introducing them to methods they may not have tried, because of the strict curriculum outcomes expected of them. The hope was that each child would create a piece of writing that they were proud of. Additionally, I wanted to gain as much experience and understanding of how to successfully produce and execute a community arts project, as it is something that I would like to partake in the future.

Job Roles

Once we decided on the type of project, we had to allocate roles. I became the Assistant Project Manager (APM), as our chosen Project Manager (PM) stated that she did not feel comfortable solely managing the group. We agreed that both of our strengths balanced each other out. I was more confident in delegation, organisation and written communication, whereas she had valuable contacts with the schools in St. Helens, more experience with working with children, and was better at peace-keeping and verbal communication. The other members became; Budget and Resource Manager (BRM), Design and Production Manager (DPM), and Workshop Designer (WD). I also undertook a WD role, as we needed to create two separate workshop plans for KS1 and KS2. Once we started the workshop in the school, we all had the role of Creative Artist.

However, these roles were sometimes in a state of flux. When certain members did not adhere to tasks, then another group member would step in. Before taking over, the PM and I would enquire as to whether the task had been done, either in person, or through our communal Facebook Messenger. For instance, our BRM was asked numerous times, over a period of thirty days, to produce a list of resources relevant to the workshop plan. I took it upon myself to examine the plan and draw up a basic list. Similarly, she was asked to produce a budget document which, when submitted, had to be heavily edited by the PM, as she had not researched her figures and had left materials off. These types of situations were resolved by pulling together to get the job done, without causing any unnecessary animosity.

I feel that these problems could have been avoided if our roles were better established. I found that if I directed the group toward tasks, they were less likely to do them, as I was not the PM. Yet, one member would get very frustrated if I then did the work. Therefore, there were some conflict with the dynamics.

Project Proposal, Planning and Research¹

The initial proposal for this project was to run an eight to ten week writing workshop, in three schools in St. Helens.² The workshops would combine elements from the curriculum, and have a mix of short story and poetry writing.³ Our PM had already approached the three schools, and each had expressed a willingness to work with us. Furthermore, we were to host an event at St. Helens Town Hall, for the participating classes and their families. Our hope was that a few of the children would be willing to read their work at this event, and it would be an encouraging experience. Additionally, we planned to launch an online blog to exhibit all of the participating children's work.

A great level of planning was required in order to present this idea competently, not only to the seminar group, but to the schools. The PM and I decided that it was necessary for us all to research the curriculum standards for KS1 and KS2, so that we would be prepared for whichever class we were given. During a group meeting, we found the current government document.⁴ This then became an essential resource for the planning of the project, as it outlines what the children's writing composition abilities should be for each year group. For instance, year three children,⁵ 'should be taught to... draft and write by composing and rehearsing sentences orally... [create] settings, characters and plot... read aloud their

¹ See Appendix A.1

² Birchley St. Mary's Catholic Primary School, Garswood Primary School, St. Peter and St. Paul's Catholic Primary School.

³ This was later changed to just short stories as not all of the group members felt confident guiding poetry writing.

⁴ Department for Education, *The national curriculum in England Framework document: for teaching 1 September 2014 to 31 August 2015* (2013)

<https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/339805/MASTER_final_national_curriculum_until_sept_2015_11_9_13.pdf>

⁵ The class we worked with were in year 3

own writing'.⁶ Becoming accustomed with the curriculum helped us to gauge what to expect from the children, and allowed myself and the other WD to create sessions that would be fair and inclusive.

In addition to the curriculum research, I felt that it would be constructive for us to collect some information about the benefits of creative writing. I believed that this would form a more persuasive pitch, when presenting our workshop to the schools and our seminar group. Moreover, if we were to take on a similar project again, and had to approach schools that had no prior experience of us,⁷ it would be advantageous to be able to sell our product. The PM and I delegated this task to each member of the group, although only the PM, the PDM and I provided work for this. Our PDM collated and presented all of the research in our first group presentation.⁸ The key benefits we found were; assisting individuality, exercising imagination and creating a broader thinking process, abilities in empathy, providing an emotional outlet for the process of problem solving and assisting in communication skills.⁹ The research process, and the discovery of vast benefits, imparted a greater desire to take part in similar projects in the future, as well as a further determination to succeed with the existing workshop.

⁶ Department for Education, pp. 39

⁷ All the schools were familiar with our PM

⁸ See Appendix B.1.

⁹ From a list of sources, provided in the bibliography, most notably from:

Ciotti Gregory, *The Psychological Benefits of Writing* (2014) <<http://www.sparringmind.com/benefits-of-writing/>>

and

'Creativity in Children and Young People', *Hands On Scotland*, 2015

<http://www.handsonscotland.co.uk/flourishing_and_wellbeing_in_children_and_young_people/creativity/creativity.html>

After the Community Arts Project and School Workshops lecture,¹⁰ I began to research the logistics of risk assessment, in case it was necessary for the classroom and the town hall event.¹¹ Becoming familiar with risk assessment procedure, enabled me to appreciate how integral it is as part of occupational health and safety management, as well as safeguarding our group from any liability issues.¹² Correspondingly, I researched child protection policy and disclosures,¹³ which is something that I had not anticipated before undertaking this project. I am now confident that I would know how to handle such a situation in the future. Fortunately, I did not experience any disclosures during the project. I presented this information to the other group members, and provided them with documents regarding both topics. In the end, we did not have to carry out our own risk assessments.¹⁴

After receiving feedback from our first group presentation,¹⁵ we realised that our original proposal was overly ambitious. In retrospect, I am glad that we decided to downscale. Although, being ambitious gave myself and the other WD more material to work with when creating the workshops.

We decided to focus on one school,¹⁶ to make the workshops more ‘our own’ than curriculum led, and we removed the town hall event. Instead, as well as launching the blog, a

¹⁰ Dr Kim Wiltshire. "Community Arts Project and School Workshops". October 2015. Presentation.

¹¹ See Appendix. E.4.

¹² Ibid.,

¹³ Education Safe Guarding Team, *Child Protection - Dealing With Disclosures In School* (Kent County Council, 2013)

<<http://www.holywell.kent.sch.uk/UserFiles/file/policies/Dealing%20with%20disclosures%20in%20school.pdf>>

¹⁴ However, it never hurts to know how.

¹⁵ See Appendix. B.1.

¹⁶ Birchley St. Mary's, as they appeared to be more committed to giving us a chance. Also, their communication with us was much better, as our PM had previously done some work experience there.

portion of our final session would be dedicated to celebrating the children's achievements with an in-class reward ceremony.¹⁷

For the blog, I used WordPress and set up a group Gmail account. However, I was the only member of the group who used it, and undertook the administrative jobs required for maintaining the blog's upkeep and content.¹⁸ Assisting me in the design of the blog's aesthetic and graphics was Daniel Cook,¹⁹ who offered to do the work for free. When the project finished, I uploaded work from each child, in their own respective sections. The blog was received extremely well, and we were informed that the class had a special session where their teacher went through the content. In future projects, I will keep a blog of the progress and outcomes. It's a great, immediate way to connect with the community, as well as providing the participants with an accomplished feel to their work.

Designing the Workshop²⁰

In the early stages of our project, as mentioned, we were unsure which age range we would be working with. Therefore, the other WD and I decided to create two separate workshop plans, myself designing KS1, whilst she designed KS2.

I used the aforementioned curriculum document to cross evaluate with exercise ideas, found on websites such as The Times Education Supplement and Beau-Coup Favours, Inc.²¹ Considering the young age of KS1,²² I decided to incorporate a high level of interactivity,

¹⁷ See Appendix. E.3.

¹⁸ See Appendix. E.1.

¹⁹ An illustrator with experience in web design

²⁰ See Appendix. C

²¹ See Bibliography for comprehensive list

²² Five years to seven years

with a mixture of verbal and written storytelling. Each session was pivoted around a theme and would include a whole class discussion – led by the PM. Visual prompts, pictures and handouts would be used, and at the end of each session one of the creative artists would read a short story related with that session’s theme.²³ These sessions corresponded with the statutory requirements for writing composition in KS1, and were flexible enough to adjust outcomes in accordance, if we were to use them with a year one or two class.²⁴

Once both the KS1 and KS2 workshops were designed,²⁵ I put it to the group that we should create a pack file to assist with our project pitch. For this, it was delegated that; the BRM would create a poster, group name and slogan,²⁶ the DPM would write an outline of our project aims and details about the website, I would compile both workshops together and write the overview letter for each school, and the PM would bind and present the pack to the school.²⁷ Creating the pack was worthwhile, as the school was impressed with our level of professionalism, which aided their decision in hiring us.

Birchley St. Mary’s, after a long period of inconsistent communication, gave us a five week slot from, 22nd February to 21st March with their year three class. Year three is the first year of KS2, which meant that the WD and I needed to revisit our workshop plans, as the KS2 one was tailored more to the later years. We worked together to create content from my research into writing composition for KS1, and examined the curriculum for year three. Furthermore, we were told that the class were visual learners. With this in mind, we took

²³ See Appendix. C.1.

²⁴ Different literacy levels

²⁵ See Appendix. C.2.

²⁶ There was discrepancy about this. The BRM only created the poster. The PM came up with the group name, Story Weavers, and the slogan, ‘bringing creativity to children’.

²⁷ A Physical copy of this pack was provided for both Kim Wiltshire and Billy Cowan during the marked presentations.

elements from the existing KS2 and KS1 plans to create a balanced five session plan.²⁸ This was then brought to a meeting to appraise with the rest of the group.²⁹

Fund-raising

It was important to treat this project as a real world experience, and we decided that instead of paying for the project ourselves, we would do our best to raise the funds. Originally, we were going to charge a small fee to parents, for the town hall celebration. As mentioned, we decided against this idea.

The BRM, as part of her role, was to come up with ideas for fund-raising. However, a period of time passed and she had not come forward with any ideas, so we met as a group to discuss further action. The PM suggested that we put on an event at the Rugby Club in St. Helens.³⁰ We decided to hire a local band, who were popular with the local Rugby teams, and charge admission. During the event, we would sell alcoholic shots and have pub style games to generate the funds.

The PM, BRM and PDM all live locally to St. Helens, and therefore had a wide social and familial circle to help sell tickets to the event. It was therefore decided that the fund-raiser would be their responsibility, although myself and the WD would still help to promote it around the University and on social media.

However, an unequal share of work was undertaken for this event. We needed to sell eighty tickets to be able to pay the band. Unfortunately, only fifty-two were reserved, all of

²⁸ See Appendix. C.3.

²⁹ Additionally, during this meeting we sourced handout templates. The PDM was then tasked to create original handouts for the workshop.

³⁰ She had previously done something similar, and knew that the club would allow us to hire the venue for free

which were generated by the PM. The club kindly offered, if we managed to get ticket reservations up to sixty, to pay for the additional twenty. I had discussed with the PM about paying for the last eight tickets myself, as I had no-one to reserve a ticket, but she did not deem that fair. Instead, I used social media to ask for donations towards, the event and asked those already coming to spread the word. Sadly, we were unsuccessful in our attempt to get the last tickets reserved, and the event had to be cancelled.

Determined to recover from this set back, I arranged a meeting with the group to discuss additional fund-raising ideas. We had limited time, so decided to set up a GoFundMe page. I helped the PM put this in motion, by setting up the profile. We all then had an easy, accessible way to generate donations through social media, and managed to raise enough money to cover our expenses.

I feel as though the problems experienced with fund-raising could have been avoided if we all participated more with the selling of tickets. Perhaps spending a few days handing out flyers, or publicising in the social areas at the University. I believe our event was a little too ambitious, as the band were charging an inordinate amount.³¹ Moreover, I feel that there was a communication problem within the group, as it was not discussed frequently whether the tickets were being reserved or not. Perhaps that would have motivated the other members to contribute more.

Community Arts Project in Action

The running of the project in the school went remarkably well. Although, we started off rocky, we managed to adapt and deliver the workshop successfully. Each child produced a

³¹ I had spoken with friends who are in marginally successful bands and they were astounded by the amount the band were asking for.

booklet of their writings, and we published a substantial amount of their work on the blog.

The process wasn't without challenge, I learnt quickly that, no amount of planning could prepare me to motivate a classroom of thirty-one children.³²

Likewise, even though the WD and I had meticulously planned the sessions, every week we had to be flexible enough to adapt in accordance with what the children would engage with. Fortunately, after the first session,³³ we learnt from what went wrong and used this to readdress the session layout for the rest of the workshop.³⁴

However, each session presented itself with its own unique problems, such as children disengaging, being disruptive, or finishing all of the work earlier than expected. We adapted to these situations more confidently as the sessions progressed. For instance, I quickly discovered that when the children on my table were disengaging, it helped to start a one to one, or group discussion about their story, especially on the tables where the children's literacy level was lower.³⁵ These children became more confident and interested in their story writing as the sessions progressed, as they learnt to verbalise their ideas and to spark ideas off of each other. I later learned that one of the children, I had worked closely with, had benefitted from these sessions and started writing as a hobby.³⁶

Additionally, I brought a workshop plan and a notebook to each session, which I would use to make edits to the sessions and to mark-up any problems, so that before the next session these

³² Most of who, before we visited, disliked anything to do with literacy.

³³ Which was arguably the most stressful and unsuccessful

³⁴ See Appendix. E.2. For a rundown of the problems faced during this session.

³⁵ The classroom was arranged by literacy level groups when we came to visit

³⁶ See Appendix. E.5.

problems could be addressed and the session could be changed.³⁷ This became an invaluable tool when evaluating after each session.³⁸

After our second session, the PM and I arranged a meeting with the year three teacher. This meeting was not exclusive, all members were invited.³⁹ This gave us a chance to address the problems that we had faced and to get some advice on what the class would enjoy. Also, we had been concerned that the teacher did not fully understand our aims, as she kept interjecting through the sessions to lecture the children about their grammar and spelling etc. We explained to her that our aims were to create, regardless of literacy constraints, and after the meeting she changed her approach in accordance with ours.

I feel that if we had arranged a meeting with the teacher before the project started, we would have been more equipped to handle the classroom in the first two sessions. In future projects, this will be a high priority, as I have learned that there is a massive distinction between being a teacher and a creative artist. Moreover, for the successful running of a project like this, there needs to be a good work relationship between the artists and the teacher, as well as the students. I felt that the meeting, and subsequent meetings with the teacher, helped to strengthen that relationship. In turn, it really improved the standard of both mine and the PM's delivery, by giving us confidence in our own abilities.

Evaluation of the Project

Despite a few issues with group dynamics, and the substantial inadequacies with the division of labour, the community arts project has been extremely successful. As previously

³⁷ See Appendix. C.4.

³⁸ See Appendix. E.1.

³⁹ Only the PM and I attended

mentioned, I feel that most of the issues with the dynamics were caused by the relaxed approach we had towards job roles. In the beginning, we weren't so concerned with titles, but in retrospect, it would have established our roles more. Additionally, conflicting personalities affected the work environment, yet this is an unavoidable part of life. I was proud of the poise and professionalism that I managed to maintain, even though there were some testing times in our group.⁴⁰ This furthers my confidence that I can approach, and succeed in a project, or work environment, with a mature manner, even if my personality does not complement others. However, I have learned that certain problems do need confrontation,⁴¹ and that I am not confident in taking charge when this needs to happen. I feel this is down to personal confidence issues, and it is something that I intend to work on in the future.

Before we began, I had severely underestimated the amount of planning that goes into these projects, and was surprised at how much more of the project is in the details and not just the delivery. This experience has taught me valuable lessons through the delivery, which I have since adopted with students from the university. Using verbal storytelling as a means to help encourage writing in other module seminars. Thus, displaying how these workshops are not only beneficial to the participants, but can teach the artists lessons about writing approaches.

Overall, I am proud this project. Myself and the PM have both expressed wishes to design and run a new workshop in the future, and have received encouraging feedback from the teacher, as well as some of the children's parents.⁴² Helping to transform a class of children, who originally did not enjoy writing, into a class who begged us to stay longer has

⁴⁰ These have been discussed in tutorials.

⁴¹ Non-aggressive

⁴² Upon visiting the school after the project finished.

been an invaluable experience. The payoff has been worth every moment of stress, frustration and conflict. I can't wait to do it again.

Bibliography

Lectures

Wiltshire, Dr Kim. "Community Arts Project and School Workshops". October 2015.
Presentation.

This lecture was immensely helpful to use as a guide line whilst planning our community arts project. It made me aware of things like, Child Protection Policy and the necessity for evaluation after each session. Furthermore, it provided me with a greater knowledge of how to setup other community arts projects in the future and where funding is available for such things.

Books

Carter, James, *Creating Writers: A Creative Writing Manual for Schools* (New York: Routledge/Falmer, 2000)

I used this manual to help back-up my research on the benefits of creative writing, so that when we approached the school about our workshops, they would be able to see exactly why our workshop would be worthwhile. Additionally, it was used to gather research for our group presentations.

Although I found a lot more relevant and current information online, this manual provided me with information about how to instil a positive writing environment. It offered tips on how to engage young writers and taught me how to structure a workshop coherently.

Graeme Harper, *Inside Creative Writing: Interviews with Contemporary Writers*
(Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2009)

I used this book more out of curiosity than anything, as there is a section about how each of the fifteen writers interviewed began creative writing. I thought that reading this would give me some inspiration or anecdotes for the classroom. Although it wasn't that helpful in my approach to the workshops, it did leave an impression. Some of the writers interviewed, for instance, Maggie Butt and Kate Grenville, both state how they began their creative journey in primary school. I found this encouraging, as after we finished the workshops, a lot of the children had apparently started writing a lot more at home. Maybe some budding new writers!

Maclusky, Julie, and Robyn Cox, *Teaching Creative Writing in the Primary School: Delight, Entice, Inspire!* (Maidenhead: Open University Press, 2011)

Lucy and I both used this book to aid us in the design of the key stage one and two workshops. I didn't find it as useful as some of the ideas that I found online for exercise ideas, however, there was a great section on writing pedagogy. This section helped me to back up my thoughts about creative writing being good for a child's development. It also taught me, that in order to help a child write creatively, one must separate from a standard literacy teaching method and focus on the creativity, rather than spelling etc.

Sedgwick, Fred, *Inspiring Children to Read and Write for Pleasure: Using Literature to Inspire Literacy Learning for Ages 8-12*, 2nd edn (London: Taylor & Francis, 2010)

Even though this book was not aimed at the year group we workshopped with, I still found the method within very helpful. I found many thought provoking sections about directing children in a creative manner, which benefitted me greatly in the classroom.

Sedgwick talks about how creativity can be squashed under the ‘perfectionism’ that the curriculum asks for in literacy and writing composition. This is something that I really took on board when helping the children to think and write creatively.

Thaxton, Terry Ann, *Creative Writing in the Community* (London: Bloomsbury, 2014).

Along with the community arts lecture, this book gave me an insight into what to expect from a community-based project. It provided me with some guidelines in how to structure the final workshop. Additionally, there was a great section about structured reflection, which I took on board and kept a reflection journal throughout the entirety of this project. Due to its personal nature, it does not appear in this reflection.

Official documents: Government/Corporation

Department for Education, *The national curriculum in England Framework document: for teaching 1 September 2014 to 31 August 2015* (2013)

<https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/339805/MAS TER_final_national_curriculum_until_sept_2015_11_9_13.pdf> [accessed 8 October 2015].

Although I wanted to keep our workshops separate from the standard literacy teaching, it was essential to revise the curriculum requirements for each year group. This allowed me to keep in mind the level of ability that I should be catering towards, so as not to make the writing exercises too hard for the class. Additionally, it allowed me to communicate to our group the certain terminology that the children ‘should’ already know. This would help for if the children needed any assistance with their work at the editing stage.

Education Safe Guarding Team, *Child Protection - Dealing With Disclosures in School*,
(Kent County Council, 2013)

<<http://www.holywell.kent.sch.uk/UserFiles/file/policies/Dealing%20with%20disclosures%20in%20school.pdf>> [accessed 10 October 2015]

I decided that it was important to read up about child protection policy, after we had the community arts lecture. This pdf explained how to handle the situations that could arise in the classroom, when dealing with disclosures. I found this extremely helpful to know before going into the school.

Health and Safety Executive, *Example Risk Assessment for a Village Hall* (2014)

<<http://www.hse.gov.uk/risk/casestudies/pdf/villagehall.pdf>> [accessed 19 October 2015].

In our original proposal plan, we had intended to have a celebration event at St. Helens Town Hall. Before approaching them about this event, I thought it would be wise to find an example of a risk assessment for such an event. This document made the process very clear.

HS Direct, *What is a Risk Assessment and How do I Complete One* (2015)

<<http://www.hsdirect.co.uk/free-info/risk-assessment.html>> [accessed 23 October 2015].

Before we approached the school about our workshop, it was crucial to read up about risk assessment as we didn't know if the school would do it for us. I found this information easy to follow and if we were required to carry out our own risk assessment, I would have felt confident to do so.

National Literacy Trust, Jonathan Rooke, *Transforming Writing Interim Evaluation Report* (2012) <http://www.literacytrust.org.uk/assets/0001/6090/TW_Interim_report_FINAL.pdf> [accessed 7 October 2015].

I found this report an interesting read, although not very helpful towards our project. I thought that it might help generate ideas and approaches. Yet, it seemed a lot more curriculum based than creative. However, what I did take from it was an emphasis of oral storytelling, to help children access their stories. This was a successful approach in the classroom.

Ofsted, *Learning: creative approaches that raise standards* (2010)

<<http://www.creativitycultureeducation.org/wp-content/uploads/learning-creative-approaches-that-raise-standards-250.pdf>> [accessed 7 October 2015].

I mostly found this report unhelpful, as it wasn't what I expected it to be. I thought it was going to be regarding writing in general. However, some of the findings from the report interested me. For instance, how creative approaches to learning were encouraging a large amount of children to question, speculate, and develop connections more. Which is something that I personally believe makes a good writer.

Resource Centre, *Risk Assessment: A simple guide to risk assessments for community groups* (2015) <<http://www.resourcecentre.org.uk/wp-content/uploads/2013/11/How-to-do-a-risk-assessment.pdf>> [accessed 23 October 2015].

In addition to the other risk assessment information that I had already accessed, I found some more helpful information on this site, specifically for community groups. Although it reiterated most of what I had already read from HSE, it never hurts to have more information.

Websites: Articles

The following websites were used to gather sufficient research about the benefits of creative writing, to be used within the group presentations and to inform the ethos behind our workshop. I felt that it was important for us all to have a good knowledge about the importance of written expression and creative learning, so that we could more adequately sell our workshop. The majority of these websites were helpful, and gave a lot of information that I didn't previously know. A couple, 'Creative Writing Classes — Beneficial or a Waste of Time?' and 'Fay Weldon Says Creative Writing Helps Children Learn about Moral Issues', weren't that helpful as they were more speculative than informative.

Abby Sheaffer, *Brain Exercises: Creative Writing Benefits the Brain* (2013)

<<http://www.chicagonow.com/chicago-literati/2013/10/why-creative-writing-should-be-taught-in-public-high-schools/>> [accessed 21 October 2015]

Bellows, Kristen, '5 Benefits of Creative Writing for Children', *Parent Space*, 2015

<<http://www.parents-space.com/5-benefits-of-creative-writing-for-children/>> [accessed 15 October 2015]

Gregory Ciotti, *The Psychological Benefits of Writing* (2014)

<<http://www.sparringmind.com/benefits-of-writing/>> [accessed 16 October 2015]

‘Creativity in Children and Young People’, *Hands On Scotland*, 2015

<http://www.handsonscotland.co.uk/flourishing_and_wellbeing_in_children_and_young_people/creativity/creativity.html> [accessed 20 October 2015]

NeuroNet, *Brain Exercises: Creative Writing Benefits the Brain* (2013)

<<http://neuronetlearning.com/blog/creative-writing-benefits-the-brain/>> [accessed 16 October 2015]

‘Fay Weldon Says Creative Writing Helps Children Learn about Moral Issues’, *The Telegraph* (Telegraph.co.uk, 31 August 2008)

<<http://www.telegraph.co.uk/news/uknews/2658095/Fay-Weldon-says-creative-writing-helps-children-learn-about-moral-issues.html>> [accessed 21 October 2015]

Naidoo, Vahini, ‘Creative Writing Classes — Beneficial or a Waste of Time?’, *Publishing Crawl*, 2012 <<http://www.publishingcrawl.com/2012/04/24/creative-writing-classes-beneficial-or-a-waste-of-time/>> [accessed 16 October 2015]

Walker, Sherrelle, ‘5 Reasons Why Your Students Should Write Every Day’, *Scientific Learning* (Scientific Learning, 2012) <<http://www.scilearn.com/blog/5-reasons-students-should-write-every-day>> [accessed 16 October 2015]

Websites: Writing exercise/classroom materials

The following collection of websites were used to gauge what type of in-class handouts and resources we could use. I found that the ‘TES Resources’ page and

‘Scholastic’ were the most helpful. They both had loads of great, free, templates that I gathered and shared with the rest of the group. Alexandra designed some unique handouts for the workshops, based on some of the ones that we found on these sites.

Additionally, I used these sites whilst I was designing the Key Stage One session plans. There were some really useful ideas that I incorporated into the sessions. Such as, the ‘Beau-coup Favours, Inc.,’ page, which helped me to develop the content for week five’s ‘spooky stories’ session. I initially didn’t think that doing these type of stories would be appropriate, so this site put my mind at rest about that. Which was great, as the children got really excited about doing spooky stories when I decided to put it in the final workshop plan.

Beau-coup Favours, Inc, *Spooky Unique Ghost Stories and Folktales for Kids* (2010)
<<http://www.beau-coup.com/articles/spooky-unique-ghost-stories.htm>> [accessed 23 October 2015].

Creative Writing Ideas and Activities, *Ye Old Fairy Tale Writing Prompts, or Tales with a Twist* (2013) <<http://www.creative-writing-ideas-and-activities.com/fairy-tale-writing-prompts.html>> [accessed 23 October 2015].

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October 2015]

Appendix A

A.1. Community Arts Project Proposal:

submitted 06/10/2015

We aim to bring our experience as Creative Writing students to the classroom and help to provide a space for children to experience and develop their creative writing skills. We have three key stage two classes, in three separate schools, within the St. Helens area eager to work with us. All that needs to be established is a time slot in which we are able to carry out the workshops, which will be organised in the next few days.

The workshops will be in keeping with the curriculum statutory requirements for writing composition for key stage two, as well as supporting the requirements for vocabulary and grammar. We plan to incorporate these into a range of writing exercises to encourage the children to think differently about their approaches to writing, whilst being mindful that children require a level of freedom in which to create. We believe this project will not only be an enjoyable experience for the children but that they will also benefit from the valuable life skills that creative writing can teach. Writing has been known to increase empathy and help to raise moral issues. It also encourages the children to interact, explore and question the world around them and helps to build confidence.

The workshops will run from an hour to an hour and a half, once a week, on an eight to ten week period. They will operate on an interactive and creative approach. As such, we intend to incorporate themes from the current curriculum; for example, we will use what is currently studied in History and set a writing exercise based on what life may have been like for the people of that time. This may also help to benefit their learning of said subjects by encouraging them to immerse themselves creatively into them. Other exercises may require the use of props, film clips, short stories or poems to use as writing prompts to help the

children create from interaction. This will be useful if a child feels he/she has no ideas to write about. We aim to help the children create a small collection of finished writings that they can take home. Additionally, we will set up a blog to archive their favourite pieces, with permission from the parents, as a record of what the class has achieved. If the schools wish to continue to add to the blog, we will pass over the details and ownership to them.

As a preliminary budget for this project we have estimated between £300 and £350 will cover our costs. These include; DBS checks (if necessary), fuel and travel costs, writing materials, props and prizes or rewards for completing tasks. This however is only an estimated budget and will be revisited and finalised before the project begins.

We hope to gain experience and a better understanding of what it takes to successfully produce and execute a community arts project, as well as discover what pitfalls can arise and how to handle them efficiently.

Appendix B

B.1. PowerPoint Slides from Group Presentations:

Unmarked Presentation: 27/10/2015



Availability Timetable

Timetable	Semester One						
	9	10	11	12	13	14	15
Monday							
Tuesday							
Wednesday							
Thursday							
Friday							
	Semester Two						
	9	10	11	12	13	14	15
Monday							
Tuesday							
Wednesday							
Thursday							
Friday							
Jai Module							
Jessica Module							
Emma & Lucy Module							
Alex Module							
Everyone							

Project Plan

Date	Activity	People/Resources Involved	Notes
Week 1	Meeting with all the group to discuss project. Next steps, job roles and timetable.	All of the Group.	Meeting Library 10am Tue. Also update each other through our group chat.
Week 2	Contacting individual schools with proposal. With a view of meeting face to face with proposal packs. Also contact Rugby Club for dates for funding event and St Helens Town Hall for the collaboration event. Lesson plans KS1 and KS2 for eight weeks.	Emma. Jessica - KS1, Lucy - KS2	Meeting Library 10am Tue. Also update each other through our group chat.
Week 3	Look over Lesson Plans. Produce leaflets, parent permission slips (for blog) and evaluation forms for each session.	All of the group.	Meeting Library 10am Tue. Also update each other through our group chat.
Week 4	Meeting with schools with Proposal pack. Start dates to be scheduled. Meeting with group to discuss what resources we will need after meeting with schools.	Emma and Jessica.	Meeting Library 10am Tue. Also update each other through group chat.
Week 5	Final prep week. Everyone is allocated their roles within the school sessions. Run through of workshop 1. (Discuss sub-person)	All of the group. Emma needs to ensure all materials and workshop plans are available for everyone.	Meeting Library 10am Tue. Also update each other through group chat.
Week 6	Workshop 1	Led by Emma Jessica, Alexandra, Lucy and Jai. (one sub)	Evaluation as a whole by Emma with feedback from facilitators.
Week 7	Workshop 2	Led by Emma Jessica, Alexandra, Lucy and Jai. (one sub)	Evaluation as a whole by Emma with feedback from facilitators.
Week 8	Workshop 3	Led by Emma Jessica, Alexandra, Lucy and Jai. (one sub)	Evaluation as a whole by Emma with feedback from facilitators.
Week 9	Workshop 4	Led by Emma Jessica, Alexandra, Lucy and Jai. (one sub)	Evaluation as a whole by Emma with feedback from facilitators.
Week 10	Workshop 5	Led by Emma Jessica, Alexandra, Lucy and Jai. (one sub)	Evaluation as a whole by Emma with feedback from facilitators.
Week 11	Workshop 6	Led by Emma Jessica, Alexandra, Lucy and Jai. (one sub)	Evaluation as a whole by Emma with feedback from facilitators.
Week 12	Workshop 7	Led by Emma Jessica, Alexandra, Lucy and Jai. (one sub)	Evaluation as a whole by Emma with feedback from facilitators.
Week 13	Workshop 8	Led by Emma Jessica, Alexandra, Lucy and Jai. (one sub)	Evaluation as a whole by Emma with feedback from facilitators.
Week 14	Celebration Event.	Emma, Jessica, Alexandra, Lucy and Jai.	Individual evaluations from each member of the team.
Week 15	Evaluation collation. A meeting with the full group to discuss and write the evaluation report.	Emma, Jessica, Alexandra, Lucy and Jai.	Meeting Library 9am Tues.

What are the benefits?

‘Why should we all use our creative power? Because there is nothing that makes people so generous, joyful, lively, bold and compassionate.’

- Brenda Ueland

- ▶ Appreciation of different ways of looking at the world.
- ▶ Collaboration.
- ▶ Communication.
- ▶ Concentration.
- ▶ Developing good relationships.
- ▶ Discipline.
- ▶ Emotional Intelligence.
- ▶ Empathy.
- ▶ Imagination.
- ▶ Independence of thought.
- ▶ Identity.
- ▶ Interaction.
- ▶ Intrinsic motivation.
- ▶ Language.
- ▶ Open-mindedness.
- ▶ Physical Activity.
- ▶ Positive Emotion.
- ▶ Problem solving.
- ▶ Individuality.
- ▶ Self Expression.
- ▶ Confidence Building.

Creativity in Writing

Creativity has been defined as having four characteristics:

- ▶ It involves thinking or behaving *imaginatively*.
- ▶ The imaginative activity is *purposeful* - it is directed at achieving a goal.
- ▶ The creative process is *original* - it involves ideas that re new to the person being creative. The ideas may also be new to others.
- ▶ The outcome of creativity is of *value* - it provides a solution to a problem or it is useful or it provides enjoyment to the creator or to others.

‘Creativity is the ability to challenge, question and explore. It involves taking risks, playing with ideas, keeping an open mind and making connections where none are obvious.’

- Victoria & Albert Museum of Childhood

The characteristics and abilities of creativity have been shown to lead to:

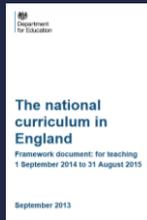
- ▶ A sense of purpose.
- ▶ Achievement.
- ▶ Confidence.
- ▶ Development of strengths, talents and interest.
- ▶ High aspirations.
- ▶ Self-respect.
- ▶ Sense of belonging.



Key Stage 1

- ❖ Cross evaluating with current curriculum statutory requirements.
- ❖ This workshop plan is suitable for KS1 - year two.
- ❖ Using free resources for handouts/ writing exercise sheets.
- ❖ Mixing verbal storytelling and written.
- ❖ Inclusive atmosphere: the end outcome won't be competitive, all children will have a piece of work published on the blog (with parental consent).
- ❖ With permission there will be a celebratory event for parents and the children at St. Helens town hall.

Project Plan: Key Stage One		
Workshops: Led by – Emma		
Artists: Jessica, Jai, Alexandra, Lucy (one may be a sub)		
Date:	Activities Outline	Resources:
Week 1	Introduction to group and short stories	Paper, pencils, crayons, 30 line prompts, hat, ball, story planning sheets, story book.
Week 2	Animals and their stories	Paper, pencils, crayons, story book.
Week 3	Every picture tells a story: bringing your setting to life	Paper, pencils, crayons, story book, every picture tells a story prompt sheets.
Week 4	ALIENS! Takes from out of this world	Paper, pencils, crayons, story book, board pens, white board
Week 5	Spooky Stories: things that go bump in the night	Paper, pencils, crayons, story book, tension suspense and mystery word cards, board pens, white board
Week 6	Fairy tales: happily ever after	Paper, pencils, crayons, story book, 'what if' prompt sheets
Week 7	Coming to an end: putting together the beginning, middle and end – choosing final story/s	Paper, pencils, crayons, story books (one from each theme covered in the workshops), sweets
Week 8	The End! celebration, website and book binding	Paper, pencils, crayons, sweets, certificates of achievement



Key Stage 2

- ▶ By the beginning of year 3, pupils should be able to read books written at an age-appropriate interest level.
- ▶ This lesson plan is slightly harder than the lesson plan for KS1 as it is more appropriate for KS2.
- ▶ The national curriculum has been factored in with this such as required spelling integrated into the plan.
- ▶ An emphasis on topics such as empathy, positive traits and journals which will help the students socially as well as with their writing
- ▶ No competitive with a integration of group and paired work as well as sharing in class
- ▶ All work published (with parental consent) on an easily assessable blog
- ▶ Celebratory event for parents and children at St. Helens Town Hall where children will have the opportunity to read their work aloud.



Project Plan: Key Stage Two
Workshops Led by – Emma
Artists: Emma, Jessica, Jai, Alex, Lucy (alternative teaching in order to allow for absences)

Date	Activity	Resources
Week 1	Introduction to group and writing short stories	Paper, pencils, coloured pens/pencils, story booklets, storyboard sheets
Week 2	Journaling, spelling and decision making	Paper, pencils, coloured pens/pencils, story booklets, spelling hand-outs, whiteboard and pens
Week 3	Character flaws and identifying traits	Paper, pencils, coloured pens/pencils, story booklets, whiteboard and pens
Week 4	Empathy, copying and developing a style	Paper, pencils, coloured pens/pencils, story booklets, writing prompts
Week 5	Getting from A to B: Beginning, middle and end.	Paper, pencils, coloured pens/pencils, story booklets, writing prompts
Week 6	Setting the scene and planning for the final piece	Paper, pencils, coloured pens/pencils, story booklets, character profile sheet
Week 7	Putting it all together: Creating a final draft of an original piece that the students have created	Paper, pencils, coloured pens/pencils, story booklets, sweets
Week 8	The End: Celebration, the website and book binding	Paper, pencils, coloured pens/pencils, sweets/prizes, certificate of achievement

Budget, Costs & Fundraising

Preliminary Budget of EST £600-650

This will cover the cost of travel and materials.

We have estimated

- ▶ • £130 DBS checks.
- ▶ • £350 Fuel/travel.
- ▶ • £60-£80 Materials.
- ▶ • £20 Props.
- ▶ • £20 Rewards/prizes.

To raise funds for this we have brain stormed several ideas including:

A raffle and fundraising night at a local rugby club in St Helens.

A bake sale.

Donations from parents of children attending the sessions. These will be sent with permission slips for a final event we have planned.

Materials for Workshops

- ▶ Paper (Plain and Lined)
- ▶ Pencils (Coloured and Plain)
- ▶ Crayons
- ▶ Prompts (Printable ourselves)
- ▶ Story planning sheets (Printable ourselves)
- ▶ Story Books (Library)
 - ▶ White board and pens (School supplied)
 - ▶ Word Cards (Possibly printable?)
 - ▶ Sweets
 - ▶ Props (Ball & Hat)(Supplied by us)
 - ▶ Certificates of Achievement (Printable. Possibly designed by us)
 - ▶ Coloured Card (If we choose to have children mount their work)

To cut costs we plan to provide as many of these materials as we can ourselves and will also use resources from the university library, such as the children's books that are available.

Risk Assessment

Risk assessment is the process where you...

- Identify hazards.
- Analyse or evaluate the risk associated with that hazard.
- Determine appropriate ways to eliminate or control the hazard.

Risk assessments are important as they form an integral part of a good occupational health and safety management plan. They...

- Create awareness of hazards and risks.
- Identify who may be at risk.
- Determine if existing control measures are adequate.
- Prevent possible injuries/illnesses.
- Prioritize hazards and control measures.

“It is a legal requirement for every employer and self-employed person to make an assessment of the health and safety risks arising out of their work. The purpose of the assessment is to identify what needs to be done to control health and safety risks.”

- Regulation 3 of the Management of Health and Safety at Work Regulations 1999.

Example of Community Hall RA

Hazard	What could happen?	Who could be hurt?	Action taken to minimise risk
Varnished floor	Could be slippery when wet. Somebody could fall over and injure themselves. This could lead to bruises / broken bones / sprains / head injuries / back injuries.	Staff, volunteers, centre users.	Put out a sign warning people when the floor has just been cleaned or something has been spilled. Where possible, clean the floor at the end of the day when there are fewer people around.
Chairs and tables	These can cause clutter and people could trip over or bump into them. They could also fall onto people if they are stacked incorrectly.	Staff, volunteers, centre users.	Clear tables and chairs away before running physical activities such as sports. Ensure all centre user group leaders know how to stack tables and chairs correctly. Put up signs explaining how to stack them correctly.
Electrical appliances	Faulty appliances can cause electrocution, which can cause serious injury and death.	Staff, volunteers, centre users.	Ensure all appliances are checked regularly (at least once a year) by a competent person. Instruct all centre user group leaders, staff and volunteers to check for exposed wires and burn marks on cables or plugs before using appliances.
Hazard	What could happen?	Who could be hurt?	Action taken to minimise risk
Outdoor steps and ramps	These are hard, and people could be injured if they trip and fall on them.	Staff, volunteers, centre users.	Have outdoor lighting which is on at all times when the centre is used after dark. Ensure all staff, volunteers and centre user group leaders know that they must keep steps and ramps clear of obstacles at all times.
Hazardous chemicals in cleaning products	Cleaning products contain chemicals that can be harmful if they come into contact with skin or are inhaled.	Staff, volunteers.	All staff and volunteers will be provided with rubber gloves for cleaning. They will also be asked to ensure that the area is well ventilated.
Fire	People could become trapped during a fire, which can be fatal.	Staff, volunteers, centre users.	Smoke alarms are installed in every room. There is a fire alarm alert button by the front entrance and in the hall. Batteries must be replaced as soon as they run out. Smoke alarms must be tested every six months by the caretaker, by pressing the test button on the alarm. All fire exits must be clearly labelled and kept clear and unlocked at all times when the centre is in use. There will be an annual fire drill.

Resources

- ▶ http://www.handsonscotland.co.uk/flourishing_and_wellbeing_in_children_and_young_people/creativity/creativity.html
- ▶ <http://www.parents-space.com/5-benefits-of-creative-writing-for-children/>
- ▶ <http://www.weezeeworld.com/4-reasons-creative-writing-benefits-kids/>
- ▶ <http://www.scilearn.com/blog/5-reasons-students-should-write-every-day>
- ▶ <http://neuronetlearning.com/blog/creative-writing-benefits-the-brain/>
- ▶ <http://www.sparringmind.com/benefits-of-writing/>
- ▶ <http://www.theguardian.com/education/2008/dec/09/English-teaching-primary-schools>
- ▶ <http://www.writeawaywithme.com/workshops/writing-workshops/>
- ▶ <http://scatteredauthors.org/index.htm>
- ▶ http://www.gov.uk/government/uploads/system/uploads/attachment_data/file/200000/20Good_20practice_20example.doc
- ▶ <http://www.kidsplayandcreate.com/50-positive-creative-writing-topics-for-kids/>
- ▶ <http://www.eduguide.org/article/k-12-grades-how-writing-benefits-students>
- ▶ <http://www.edutopia.org/blog/five-reasons-poetry-needed-schools-elena-aguilar>

Resources

- ▶ <http://www.theschoolrun.com/creative-writing-for-children>
- ▶ <http://www.kidsonthenet.org.uk/create/>
- ▶ <http://www.theguardian.com/teacher-network/teacher-blog/2013/sep/26/five-tips-creative-writing>
- ▶ <http://www.chelseayoungwriters.co.uk/>
- ▶ <http://www.teachingideas.co.uk/english/creative.htm>
- ▶ <http://www.rosettastone.com/homeschool/articles/teaching-creative-writing>
- ▶ <http://www.kumon.co.uk/blog/top-five-creative-writing-tips/>
- ▶ <http://www.parents-space.com/5-benefits-of-creative-writing-for-children/>
- ▶ <http://www.telegraph.co.uk/news/uknews/2658095/Fay-Weldon-says-creative-writing-helps-children-learn-about-moral-issues.html>
- ▶ http://www.the-creative-kid.com/creative_writing.html
- ▶ <http://www.mykidsy.com/blog/2013/10/benefits-of-creative-writing-for-children/>
- ▶ <http://careertipster.com/education/10-ways-a-creative-writing-course-can-benefit-your-career/>
- ▶ <http://neuronetlearning.com/blog/creative-writing-benefits-the-brain/>
- ▶ <https://www.teachingenglish.org.uk/article/write-creative-writing-language-practice>
- ▶ <http://www.readingrockets.org/article/teaching-creative-writing>
- ▶ <http://www.writeawaywithme.com/creativity/encourage-the-writer-in-your-child/>
- ▶ <http://www.tteducation.co.uk/literacy-lesson-plan/>
- ▶ <http://www.immersiveeducation.eu/pdf/tsp/creativewriting.pdf>
- ▶ <https://www.tes.com/teaching-resource/story-writing-lesson-plan-planning-sheet-for-ks1-6373347>

Resources

- ▶ <http://writers.scholastic.co.uk/free-resources>
- ▶ <http://www.twinkl.co.uk/resources/creative-writing-aids/1>
- ▶ <https://www.literacyshed.com/about.html>
- ▶ <https://www.youngwriters.co.uk/lesson-lets-get-writing-ks1>
- ▶ https://www.masterclass.com/classes/james-patterson-teaches-writing?utm_source=Paid&utm_medium=AdWords&utm_term=Ag-Prospecting&utm_content=Search&utm_campaign=JP&gclid=CLCowrCB4cgCFSIOwwodHIQJMQ
- ▶ <https://www.youngwriters.co.uk/lesson-lets-get-writing-ks2>
- ▶ <https://www.tes.com/teaching-resource/my-lunch-is-alive-ks2-creative-writing-resource-6356974>
- ▶ <http://www.planbee.com/cross-curricular-topics/>
- ▶ http://www.bbc.co.uk/schools/teachers/ks2_lessonplans/english/story_writing.shtml
- ▶ <http://www.twinkl.co.uk/resources/ks2-story-writing/1>
- ▶ NeuroNet, *Brain Exercises: Creative Writing Benefits the Brain* (2013) <<http://neuronetlearning.com/blog/creative-writing-benefits-the-brain/>> [accessed 16 October 2015].
- ▶ Scholastic, *Free Resources* (2015) <<http://writers.scholastic.co.uk/free-resources>> [accessed 19 October 2015].
- ▶ The School Run, *Creative writing techniques for kids: a step-by-step guide to writing a story* (2015) <<http://www.theschoolrun.com/creative-writing-for-children>> [accessed 23 October 2015].

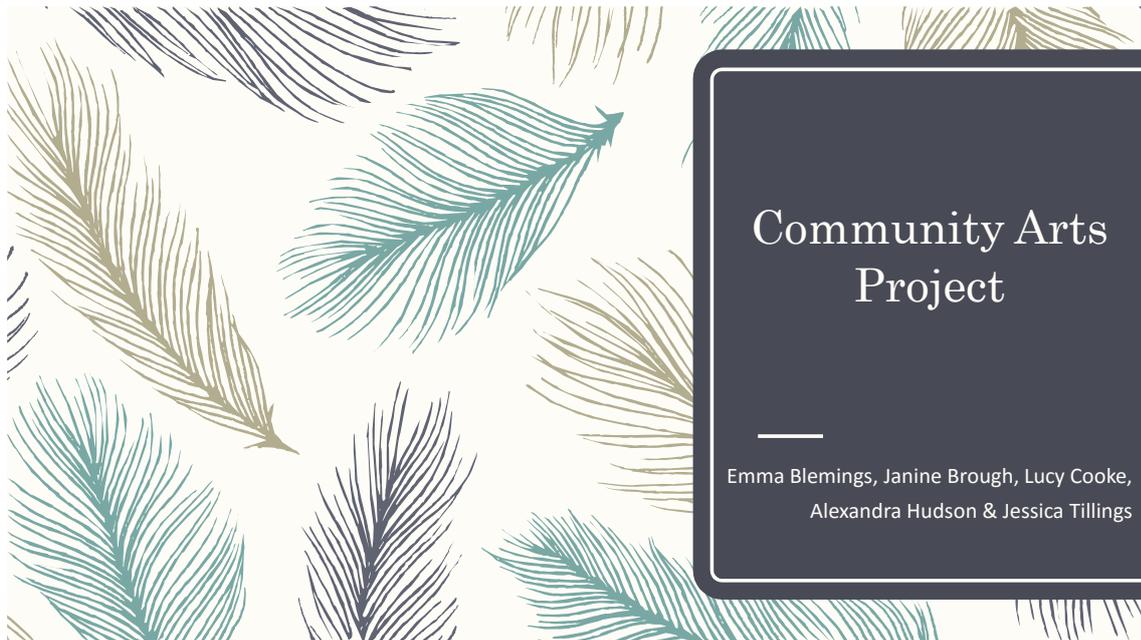
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- ▶ Julie Maclusky, Robyn Cox, *Creative Writing in the Primary School* (Berkshire: Open University Press, 2011).
- ▶ Terry Ann Thaxton, *Creative Writing in the Community* (London: Bloomsbury, 2014).
- ▶ Department for Education, *The national curriculum in England Framework document: for teaching 1 September 2014 to 31 August 2015* (2013) <https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/339805/MASTER_final_national_curriculum_until_sept_2015_11_9_13.pdf> [accessed 8 October 2015].
- ▶ Health and Safety Executive, *Example Risk Assessment for a Village Hall* (2014) <<http://www.hse.gov.uk/risk/casestudies/pdf/villagehall.pdf>> [accessed 19 October 2015].
- ▶ HS Direct, *What is a Risk Assessment and How do I Complete One* (2015) <<http://www.hsdirect.co.uk/free-info/risk-assessment.html>> [accessed 23 October 2015].
- ▶ National Literacy Trust, Jonathan Rooke, *Transforming Writing Interim Evaluation Report* (2012) <http://www.literacytrust.org.uk/assets/0001/6090/TW_Interim_report_FINAL.pdf> [accessed 7 October 2015].
- ▶ Ofsted, *Learning: creative approaches that raise standards* (2010) <<http://www.creativitycultureeducation.org/wp-content/uploads/learning-creative-approaches-that-raise-standards-250.pdf>> [accessed 7 October 2015].
- ▶ Resource Centre, *Risk Assessment: A simple guide to risk assessments for community groups* (2015) <<http://www.resourcecentre.org.uk/wp-content/uploads/2013/11/How-to-do-a-risk-assessment.pdf>> [accessed 23 October 2015].
- ▶ Abby Sheaffer, *Brain Exercises: Creative Writing Benefits the Brain* (2013) <<http://www.chicagonow.com/chicago-literati/2013/10/why-creative-writing-should-be-taught-in-public-high-schools/>> [accessed 21 October 2015].
- ▶ Beau-coup Favors, Inc, *Spooky Unique Ghost Stories and Folktales for Kids* (2010) <<http://www.beau-coup.com/articles/spooky-unique-ghost-stories.htm>> [accessed 23 October 2015].
- ▶ Creative Writing Ideas and Activities, *Ye Old Fairy Tale Writing Prompts, or Tales with a Twist* (2013) <<http://www.creative-writing-ideas-and-activities.com/fairy-tale-writing-prompts.html>> [accessed 23 October 2015].
- ▶ Gregory Ciotti, *The Psychological Benefits of Writing* (2014) <<http://www.sparringmind.com/benefits-of-writing/>> [accessed 16 October 2015].
- ▶ JG Publishing, *Children's writing exercises* (2015) <<http://writingexercises.co.uk/children/character-creator-for-children.php>> [accessed 15 October 2015].

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- ▶ Bowkett, S. & ebrary, I. 2010, *Developing literacy and creative writing through storymaking: story strands for 7-12-year-olds*, Open University Press, Berkshire, England.
- ▶ Carter, J. 2001;2002;2000;, *Creating writers: a creative writing manual for schools*, 1st edn, RoutledgeFalmer, London.
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B.2. Marked Group Presentation: 08/03/2015



Overview

Creativity is the ability to challenge, question and explore. It involves taking risks, playing with ideas, keeping an open mind and making connections where none are obvious.'

- Victoria & Albert Museum of Childhood

What

- A writing workshop for ks1 & ks2 children

Why

- To bring our love of creative writing to the classroom
- To introduce children to new ways of engaging with their imagination
- To help children to develop their writing skills
- Our strong belief in the benefits of written expression



To aid our pitch we...

Our Original Proposal

- To approach three schools
- Eight sessions in each
- End of project celebration at St. Helens town hall
- To create a portfolio blog of the children's work

Read up on risk assessment and child protection policy

Informed ourselves of the national curriculum statutory requirements for KS1 & KS2

Researched the benefits of creative writing for formal evidence



Approaching the School

We created a booklet...



- Who we are
- Why we believe in this project
- How we work
- An eight week KS1 workshop plan
- An eight week KS2 workshop plan
- Our aims
- Information about our blog
- Our full schedule for semester one and two

Birchley St. Mary's were impressed with our enthusiasm, professional approach and workshop material.

We were offered an afternoon slot, over 5 weeks, with the KS2 year 3 class. Starting February 22nd

Please see the pack being passed around.

Editing the Workshop

Year 3 is the beginning of Key Stage Two – which meant we had to revisit our KS2 workshop to ensure that it would be suitable.

Using the national curriculum we studied what writing ability children “should” have from years 1 – 3.

We were informed that this class were very visual learners – so we had to factor that in.



We made a 5 session plan using a mix of the existing KS1 & KS2 plans to create a suitable middle ground.

We then did a group edit/run through

So far we have changed the workshop plans 5 times

... and it still changes during & after every session

Resources

A list of resources was begun at the very beginning of the project during the planning stages and was changed accordingly as the workshops were changed and appropriate materials were chosen.

Once a final list of resources was decided upon it was organised into tables for each individual session. These tables explained what each resource was, who would supply it and how many of each was needed.

Resources included

- Writing prompt handouts
- Stationary (Pencils, blu tac, hole punches ect..)
- Handouts
- Permission slips
- Work booklets

Resources

Session 1

ITEM	AMOUNT	SUPPLIER
Handout 1.A	40	Story Weavers
Handout 1.B	6	Story Weavers
Handout 1.C	6	Story Weavers
Handout 1.D	40	Story Weavers
Pencils		School
Plain paper		School
Box – Animal themed		Story Weavers
Permission Slips	40	Story Weavers
Blutac		Story Weavers
Coloured Cardboard	40	Story Weavers
Hole punch	4-6	Story Weavers
Treasury Tags	30-40	Story Weavers

Session 2

ITEM	AMOUNT	SUPPLIER
White board + Pens		School
Handout 1.H	6	Story Weavers
Handout 1.E	40	Story Weavers
Handout 1.A.2	40	Story Weavers
Pencils		School
Box – Fairy Tales Themed		Story Weavers
Writing Booklets		Story Weavers
Handout 1.F	40	Story Weavers
Hole Punch	4-6	Story Weavers
Plain paper		School

Handouts



We needed to design handouts to correspond with the different themes of our lessons.

The children really engaged with the different borders for their stories.

However, many handouts were not used (such as the word prompt sheets) as the children didn't need an extra aid to write their story but this knowledge helped us to improve future lessons.

Budget

- A preliminary budget was worked at the start of the project to cover costs such as
- Travel
- Resources and materials
- Fundraising materials
- Prizes/ Sweets (rewards for the children during the final session)

The budget was edited several times as plans changed and was finalised once the projected had begun.

Finalised Budget.

- Total - £210
- £50 Fuel/travel.
- £130 Resources/materials. I.E printing, ink, cardboard..
- £10 Rewards/prizes.
- £20 Fundraising materials.

Fundraising



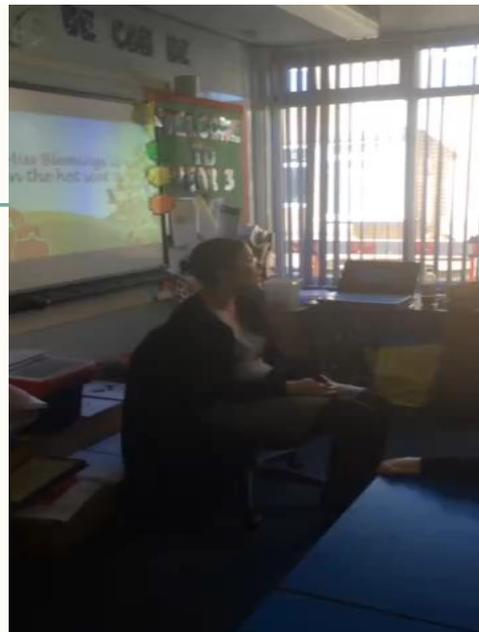
Our original proposal for raising money was to hold a fundraising night at a local social club in St. Helens.

We organised a band to play at the fundraiser in order to generate more tickets and provide an eventful evening.

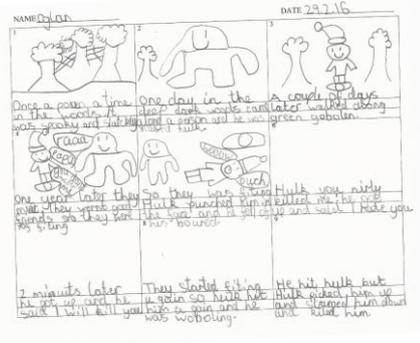
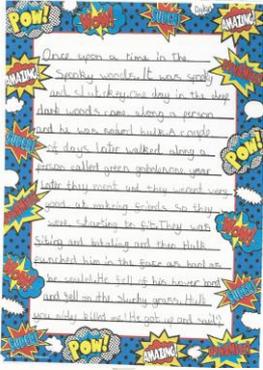
However, we were not able to sell enough tickets so the event had to be cancelled.



Here's a clip of us in action...



These are examples of the work so far



Evaluation

Session Evaluation Form | Story Weavers

Name: _____
Date: _____
Session Number: _____

How did the children respond to today's session, props and theme?

How well did the children interact with the Story Weavers?

How effective do you feel the provided props, handouts and prompts where?

How successful would you say the session has been?

Where there any aspects of the session that didn't work?

If anything, what would you change about the session?

Any other comments

After each lesson we complete an evaluation form and reflect on how the lesson went.

This enables us to improve further lessons and change things if necessary.

It gives us an indication of how the lesson went and will help us to complete our final evaluation.

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Appendix C

Evolution of the workshop plans

C.1. Key Stage One: eight sessions. Designed by me.

Project Plan: Key Stage One

Workshops: Led by – Emma

Artists: Jessica, Jai, Alexandra, Lucy (one may be a sub)

Date:	Activities Outline	Resources:
Week 1	Introduction to group and short stories	Paper, pencils, crayons, 30 line prompts, hat, ball, story planning sheets, story book,
Week 2	Animals and their stories	Paper, pencils, crayons, story book,
Week 3	Every picture tells a story: bringing your setting to life	Paper, pencils, crayons, story book, every picture tells a story prompt sheets,
Week 4	ALIENS! Tales from out of this world	Paper, pencils, crayons, story book, board pens, white board
Week 5	Spooky Stories: things that go bump in the night	Paper, pencils, crayons, story book, tension suspense and mystery word cards, board pens, white board
Week 6	Fairy tales: happily ever after	Paper, pencils, crayons, story book, 'what if' prompt sheets
Week 7	Coming to an end: putting together the beginning, middle and end – choosing final story/s	Paper, pencils, crayons, story books (one from each theme covered in the workshops), sweets
Week 8	The End: celebration, website and book binding	Paper, pencils, crayons, sweets, certificates of achievement

Example Workshop, week one: *Introduction to group and short stories*

Time:	Activity:	Resources:	Led by:
5 minutes	Introduction to group & project	Parent permission/payment slips for the website &	Emma

		event night – to hand in by week 6.	
10 minutes	Getting to know you game: split into the work groups. Think of: favourite colour, food & animal, something you're good at. Throw the ball to each other until everyone has shared their name and facts.	A ball for each group	Jessica/Alex *children will be split into groups of 5 (by tables or by register). All artists will work closely with one group. These will be the same group for the entire project
20 minutes	Interactive story game: First line for a story (pick one out of the hat), design a character for that story: draw them and create two facts about them. I.e. Sophie, likes dancing and has a cat.	Hat with 30 different first lines. Paper, crayons, short story planning sheets.	Jai *
10 minutes	Break	School provided or just a 10 minute walk about the classroom and chat, encourage to talk to the children that are not in their group about what they have done so far	Emma
15 minutes	Using the first line and created character plan a story	Paper, pencils, short story planning sheet	Jai *
20 minutes	Short story telling – what makes the story good?	Short story book	Lucy
10 minutes	Evaluation & tidy up	Two pieces of hole-punched card per child & treasury tag, hole-punch	Emma

Example workshop, week two: *Animals and their stories*

Time:	Activity:	Resources:	Led by:
5 minutes	Welcome back, register & hand out the children's booklets from last workshop, intro to theme.	Register sheet, the booklets made from card and treasury tag.	Emma
10 minutes	Draw your favourite animal and choose 3-5 things about: it's appearance, habitat, diet	Paper, crayons, pencils	Lucy *
20 minutes	Write about a typical day for this animal, diary entry or a story, must include: it's appearance and a few details about its habitat	Paper, pencils	Jai *
10 minutes	Break	School provided or just a 10 minute walk about the classroom and chat, encourage to talk to the children that are not in their group about what they have done so far	Emma
15 minutes	Using the animal story/diary entry, introduce an animal, from one of the other children in your group, into the writing. What does your animal think of this new animal	Paper, pencils, pair work or group discussion	Jessica *
20 minutes	Short story telling – what makes the story good?	Short story of book relevant to the theme of animals	Alex

10 minutes	Evaluation & tidy up	Children's handmade booklets, hole-punch	Emma
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Example workshop, week three: *Every picture tells a story, bringing your setting to life*

Time:	Activity:	Resources:	Led by:
5 minutes	Welcome back, register & hand out the children's booklets from last workshop, intro to theme.	Register sheet, the booklets made from card and treasury tag.	Emma
10 minutes	Filling in the every picture tells a story sheets	Story sheets (image prompt for each child in small group), pencils	Jessica *
20 minutes	Plan and begin a short snapshot piece about the picture sheet the children have just filled in – pick at least 3 of the words off the sheet to put into the story	Story sheets, pencils, word prompt sheet of descriptive words	Alex *
10 minutes	Break	School provided or just a 10 minute walk about the classroom and chat, encourage to talk to the children that are not in their group about what they have done so far	Emma
15 minutes	Carrying on with the descriptive snapshot story – pass stories around groups and have another child draw a picture from the stories description – how effective was the description in the story?	Crayons, paper, group work	Lucy *

20 minutes	Short story telling – what makes the story good?	Short story of book relevant to the theme of setting	Alex
10 minutes	Evaluation & tidy up	Children’s handmade booklets, hole-punch	Emma

Example workshop, week four: *ALIENS! Tales from out of this world*

Time:	Activity:	Resources:	Led by:
5 minutes	Welcome back, register & hand out the children’s booklets from last workshop	Register sheet, the booklets made from card and treasury tag.	Emma
10 minutes	All group: Discuss what an alien will look like, ask all the children to choose one aspect – draw on the board	Board pens, white board.	Jai *
20 minutes	Using the illustration of the class drawn alien – write about an encounter with this alien: What do they want? Are they friendly? Where do they come from?	Pencils, paper	Lucy *
10 minutes	Break	School provided or just a 10 minute walk about the classroom and chat, encourage to talk to the children that are not in their group about what they have done so far	Emma
15 minutes	Carry on with the alien task: Add another character – Who are they? What do they think of	Pencils, paper	Alex

	the alien? How do they interact with it?		
20 minutes	Short story telling – what makes the story good?	Short story of book relevant to the theme of aliens	Jessica
10 minutes	Evaluation & tidy up	Children’s handmade booklets, hole-punch	Emma

Example workshop, week five: *Spooky stories – things that go bump in the night*

Time:	Activity:	Resources:	Led by:
5 minutes	Welcome back, register & hand out the children’s booklets from last workshop	Register sheet, the booklets made from card and treasury tag.	Emma
10 minutes	All group: Name some scary things and where they usually live: Ghosts – in houses Witches – in the woods Vampires – in caves, etc. Write all the names on the board	Board pens, white board	Jessica *
20 minutes	Pick one of the scary things on the board and write a story about encountering it.	Pencils and paper	Jai *
10 minutes	Break	School provided or just a 10 minute walk about the classroom and chat, encourage to talk to the children that are not in their group about what they have done so far	Emma
15 minutes	Using the word prompt sheets, go back through the story	Word sheet: at least 30 words associated with dread, tension	Alex

	and put some of the words of dread, tension and mystery into the story	and mystery. Pencils, paper	
20 minutes	Short story telling – what makes the story good?	Short story of book relevant to the theme of ghost stories	Lucy
10 minutes	Evaluation & tidy up	Children’s handmade booklets, hole-punch	Emma

Example workshop, week six: *Fairy tales - happily ever after*

Time:	Activity:	Resources:	Led by:
5 minutes	Welcome back, register & hand out the children’s booklets from last workshop	Register sheet, the booklets made from card and treasury tag.	Emma
10 minutes	Discuss favourite fairy tales in small groups: use the ‘what if’ prompts – choose a ‘what if’ situation for their groups fairy tale story	‘What If’ prompts pencils, paper	Lucy *
15 minutes	Using the list of ‘what if’ situations and solutions from the group begin a fairy tale story plan: beginning, middle and happily ever after end.	Paper, pencils	Jessica *
10 minutes	Break	School provided or just a 10 minute walk about the classroom and chat, encourage to talk to the children that are not in their group about what they have done so far	Emma

20 minutes	Using the plan, write your 'what if' fairy tale.	Lined paper, pencils	Jai
20 minutes	Short story telling – what makes the story good?	Short story of book relevant to the theme of fairy tales	Alex
10 minutes	Evaluation & tidy up	Children's handmade booklets, hole-punch	Emma

Example workshop, week seven: *Coming to an end: putting together the beginning, middle and end – choosing final story/s*

Time:	Activity:	Resources:	Led by:
5 minutes	Welcome back, register & hand out the children's booklets from last workshop	Register sheet, the booklets made from card and treasury tag.	Emma
10 minutes	Choosing favourite writing exercise to work on for the website, planning preparing for final draft	Story planning sheets, pencils and paper	Jai *
20 minutes	Begin final draft of writing exercise	Pencils and lined paper	Alex *
10 minutes	Break	School provided or just a 10 minute walk about the classroom and chat, encourage to talk to the children that are not in their group about what they have done so far – chance for any children to discuss their stories with any of the artists.	Emma
15 minutes	Illustrating the story: if the children want to do some drawing to go alongside their	Pencils, lined paper, plain paper, crayons	Lucy

	story, if some don't then encourage them to continue with their writing		
20 minutes	Short story telling – what makes the story good?	Short story of books: a range of the themes already covered, put to a class vote. Sweets for class.	Jessica
10 minutes	Evaluation & tidy up	Children's handmade booklets, hole-punch	Emma

Example workshop, week eight: *The End: celebration, website and book binding*

Time:	Activity:	Resources:	Led by:
5 minutes	Welcome back, register & hand out the children's booklets from last workshop	Register sheet, the booklets made from card and treasury tag.	Emma
10 minutes	Putting the finishing touches to the chosen story for the website	Pencils and lined paper	Jessica & Lucy *
20 minutes	*continued...	Pencils and lined paper	Jessica & Lucy *
10 minutes	Break	School provided or just a 10 minute walk about the classroom and chat, encourage to talk to the children that are not in their group about what they have done so far – chance for any children to discuss their stories with any of the artists.	Emma
10 minutes	Binding the books: Decorating and binding the booklets of writing exercises for the children	Crayons, glitter tubes, felt tips. *spare card in case any mistakes are made*	Alex

30 minutes	Sharing stories: Have a few children read out their finished pieces of work – whichever one they want. Voluntary only. Hand out congratulatory sweets to each child.	Sweets	Jai
5 minutes	Evaluation & tidy up: Big congratulations, hand out the finished booklets to the children, their certificates of achievement and invites to the project event.	Certificates of achievement, Flyers for the event	Emma

C.2. Key Stage Two: eight sessions. Designed by Lucy Cooke

Project Plan: Key Stage Two

Workshops: Led by – Emma

Artists: Jessica, Jai, Alexandra, Lucy (one may be a sub)

Date:	Activities Outline	Resources
Week 1	Introduction to group and writing short stories	Paper, pencils, coloured pens/pencils, story booklets, storyboard sheets
Week 2	Journaling, spelling and decision making	Paper, pencils, coloured pens/pencils, story booklets, spelling hand-outs, whiteboard and pens
Week 3	Character flaws and identifying traits	Paper, pencils, coloured pens/pencils, story booklets, whiteboard and pens
Week 4	Empathy, copying and developing a style	Paper, pencils, coloured pens/pencils, story booklets, writing prompts

Week 5	Getting from A to B: Beginning, middle and end.	Paper, pencils, coloured pens/pencils, story booklets, writing prompts
Week 6	Setting the scene and planning for the final piece	Paper, pencils, coloured pens/pencils, story booklets, character profile sheet
Week 7	Putting it all together: Creating a final draft of an original piece that the students have created	Paper, pencils, coloured pens/pencils, story booklets, sweets
Week 8	The End: Celebration, the website and book binding	Paper, pencils, coloured pens/pencils, sweets/prizes, certificate of achievement

Example Workshop, week one:

Time	Activity	Resources	Led By
5 minutes	Introduction to group and project	Parent permission/payment slips for the website & event night	Emma
10 minutes	Name game/Ice breaker Animal name game (Remember that the students already know each other's names so for them the focus will be on the creativity aspect.)		Jessica/Alex *children will be split into groups of 5 (by tables or by register). All artists will work closely with one group. These will be the same group for the entire project
20 minutes	Get the students to think about the animal they have chosen. Write a short piece about the animal's habitat and what they like to do. (Give examples: Cat In a window sill, Jaguar in the wild, Shark in the sea.)	Pencils and paper	Jai *
15 minutes	Break (Encourage the kids to get up and move around. Suggest they look around the room for inspiration.)	School provided break	Emma

30 minutes	In pairs storyboard a story of your two animals meeting and a few shown at the end of the 30 mins. (Stick people/cartoons. No pressure on artistic ability. In pairs for familiarity and confidence.)	Storyboard sheets, pen and crayons	Lucy *
10 minutes	Evaluation and clean up (Workers to evaluate after the session)	Two pieces of hole-punched card per child & treasury tag, hole-punch	Emma

Example Workshop, week two:

Time	Activity	Resources	Led By
5 minutes	Welcome - Ask the children if they have thought about the things mentioned in last lesson?	Register sheet & booklets made at the end of last lesson	Emma
15 minutes	Journal of what they have done since the last time they saw us. Focus on the positive things the students have been up to. Keep the mood happy and light.)	Pens and paper	Lucy
20 minutes	Pick words from the required spelling and ask the students to explain what they think they mean and can they think of other words that mean the same (synonyms)	Hand-outs of the spelling lists for that particular year group. Whiteboard to write out the selected words and whiteboard pens	Jess
15-20 minutes	Then get the students to write a story using that handful of words	Paper, pencils	Alex

10 minutes	Break (Encourage the students to move around and ask others about what they did and what they have written)		Emma
20 minutes	Write about what was one decision they made this week and how they could have done it differently, what would it change (Examples such as an argument, buying something, choosing cereal for breakfast or wearing a certain outfit – if struggling think about what the person they just spoke to told them they did and what they would do differently)	Paper, pencils and possibly work in pairs	Jai *
10 minutes	Evaluation and clean up (Workers to evaluate after the session)		Emma

Example Workshop, week three

Time	Activity	Resources	Led By
10 minutes	Welcome – write a short story about anything you'd like. Freestyle, no pressure.	Register sheet and booklets from previous lesson	Emma
15 minutes	Talk about fatal flaws. What makes characters real?	Whiteboard & pens (school provided hopefully)	Jai
20 minutes	Have the students write down a character from their favourite book or a book they recently read and then go around the room and have the students describe their chosen character in one positive and one negative trait.	Paper and pencils	Alex
10 minutes	Break	(Encourage the students to move around and ask others	Emma

		about what they did and what they have written)	
25 minutes	Students will then write a short story with a protagonist with one negative and one positive trait mentioned	Paper and pencils	Jess
15 minutes	Reading aloud and identifying the traits		Lucy
10 minutes	Evaluation and clean up (Workers to evaluate after the session)		Emma

Example Workshop, week four

Time	Activity	Resources	Led By
5 minutes	Welcome - Ask the children if they have thought about the things mentioned in last lesson or read anything interesting	Register sheet	Emma
20 minutes	What makes a good character? – talk about empathy	Whiteboard and whiteboard pens	Jess
20 minutes	Short writing prompt – write from the point of view of a child in a different era (relate to what they are currently learning in history) (Focus on how “write from what you know” doesn’t have to be literal. Relate to emotions.)	Pencils and paper	Alex
10 minutes	Break	School provided or just a quick break to encourage the kids to move around.	Emma
15 minutes	Talk about plagiarism vs. style.	Whiteboard and whiteboard pens	Lucy

20 minutes	Students then begin trying to write the story in their own style. (Put a heavy importance on how it is wrong to copy/plagiarise.)	Pencils and paper	Jai
10 minutes	Evaluation & tidy up (Workers to evaluate after the session)	Children's work booklets & a hole-punch	Emma

Example Workshop, week five

Time	Activity	Resources	Led By
10 minutes	Welcome – write a short story about anything you'd like. Freestyle, no pressure.	Register sheet and student's writing booklets	Emma
15 minutes	Getting a story from a to B: discuss conflict and how it helps to move the story forward	Pencils, paper	Jai
25 minutes	In groups the students will select from a list of beginnings and ends and will work to create a story including both	Selection of writing prompts (beginnings and endings), Paper, pencils	Lucy *
10 minutes	Break	School provided or just a quick break to encourage the kids to move around.	Emma
20 minutes	Reading aloud of some of the student's pieces. (artists will read for the students if they wish not to and no pressure is put on the students to read if they wish not to)		Jess *
10 minutes	Evaluation and clean up		Emma

	(Workers to evaluate after the session)		
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Example Workshop, week six

Time	Activity	Resources	Led By
10 minutes	Welcome – write a short story about anything you’d like. Freestyle, no pressure.	Register sheet and student’s writing booklets	Emma
20 minutes	Talk about setting and how the senses can be used to describe surroundings. Shown don’t tell.	Whiteboards and whiteboard pens	Jai
15 minutes	Have the students write about a place that they know well (e.g home, a grandparents or library). Focusing on their surroundings.	Paper and pencils	Alex
10 minutes	Break	School provided or just a quick break to encourage the kids to move around.	Emma
25 minutes	Setting the scene. List of setting prompts put in a bowl or cup and students will randomly select a setting to write a short story about.	List of setting prompts, bowl or cup	Lucy
15 minutes	The students will then write a piece about their chosen setting. Focusing on all five of the senses	Paper, pencils	Jess
10 minutes	Evaluation and clean up (Workers to evaluate after the session)		Emma

Example Workshop, week seven

Time	Activity	Resources	Led By
10 minutes	Welcome back, register & hand out the students booklets of work.	Register sheet and student’s writing booklets	Emma
20 minutes	Choosing their favourite piece they have worked on over the recent	Paper, pens and planning sheets/storyboards	Jai

	weeks & begin planning their final draft		
20 minutes	Start the final draft of their chosen piece	Pencils and lined paper	Alex *
25 minutes	Break	School provided or just a 10 minute walk about the classroom and chat, encourage to talk to the children that are not in their group about what they have done so far – chance for any children to discuss their stories with any of the artists.	Emma
15 minutes	Illustrating the story: if the children want to do some drawing to go alongside their story, if some don't then encourage them to continue with their writing	Pencils, lined paper, plain paper, crayons	Lucy
10 minutes	Evaluation and clean up (Workers to evaluate after the session)		Emma

Example Workshop, week eight

Time	Activity	Resources	Led By
10 minutes	Welcome back, register & hand out the students booklets of work.	Register sheet and student's writing booklets	Emma
15 minutes	Time for students to finish off their final pieces started in the previous workshop	Lined paper, pencils, pens and coloured pens for pictures	Jess
10 minute	Break	School provided or just a 10 minute walk about the classroom and chat, encourage to talk to the children that are not in their group about what they have done so far – chance for any children to discuss their stories with any of the artists.	

10 minutes	Binding the books: Decorating and binding the booklets of writing exercises for the children	Crayons, glitter tubes, felt tips. *spare card in case any mistakes are made*	Alex
15 minutes	Congratulating everyone on their work over the course of our project & handing out sweets	Sweets and possibly prizes	Jai
30 minutes	Reading of a selection of stories for those who wish to read (If the students would not like to read their work personally one of the project members with happily read for them)		Lucy
10 minutes	Evaluation and clean up (Workers to evaluate after the session)	Certificates of achievement	Emma

C.3. Final Workshop Plan for 22/02/2016 – 21/03/2016. Designed by myself and Lucy Cooke.

Project Plan: Key Stage Two – Year Three

Birchley St. Mary's

Workshops: Led by – Emma

Artists: Jessica, Jai, Alexandra, Lucy (one may be a sub)

Workshop, WEEK ONE. 22/02/2016. Animal theme

Time	Activity	Resources	Led By
5 minutes	Introduction to group and project Tell them to choose an animal that they	Parent permission/payment slips for the website & event night	Emma

	would like to write about.		
10 minutes	<p>Name game/Ice breaker</p> <p>Animal name game - ask them to say their name and their favourite animal – do an impression, tell us where they live/why you like them</p>	Prompt PowerPoint	Emma
20 minutes	<p>Students then fill out character profiles for their animal characters. Appearance, likes, dislikes, funny facts.</p> <p>*They are the animal. *Looking at the animal in the wild. *Looking after the animal.</p>	<p>Handout 1.A. Handout 1.B. Handout 1.C.</p> <p>Pencils, Paper</p>	Emma
20 minutes	<p>Get the students to think about the animal they have chosen.</p> <p>Write a short piece about the animal's habitat and what they like to do.</p> <p>Give examples: based on the animals the artists chose at the beginning.</p>	<p>Handout 1.A2</p> <p>Pencils</p>	Emma
5 minutes	<p>Break</p> <p>(Encourage the kids to get up and move around. Suggest they</p>	School provided break	Emma

	look around the room for inspiration.)	Box of materials	
20 minutes	In pairs storyboard a story of your two animals meeting and a few shown at the end of the 30 mins. (Stick people/cartoons. No pressure on artistic ability. In pairs for familiarity and confidence.)	Handout 1.D. Pencils, Crayons/colouring pencils	Emma
15 minutes	Time at the end of the lesson where students who want to show their work can. (both the storyboards and/or the short piece on their animal) Stick the sheets up on the board.	Blue-tac	Emma
10 minutes	Evaluation and clean up (Workers to evaluate after the session)	(30) x 2 pieces of hole-punched card per child (30) treasury tags (4-5) hole-punch	Emma

Workshop, WEEK TWO. 29/02/2016. Fairy-tale theme

Time	Activity	Resources	Led By
5 minutes	Welcome back and registration	Register sheet & booklets made at the end of last lesson	Emma
15 minutes	Talk about fairy-tales. What stories do the children know? What are key elements of most/all fairy-tales? E.g evil	Prompt PowerPoint – fairy-tale themed	Emma

	witch, prince, warlocks, poisonous things	White board Board pens	
25 minutes	Short writing task with the theme of fairy tales with writing prompts along the lines of you are an evil witch who lives in a forest, write about your house or you are a prince on a hunt for a dragon, write about your quest.	Pencils, Handout 1.E. Handout 1.H. list of writing prompts relating to fairy tales.	Emma
10 minutes	Table discussion of what you have written so far.		Emma
5 minutes	Break	Box materials	Emma
20 minutes	Students will produce a plan by carrying on their own story but carry on in a direction where their partner's story would join up. I.e. A prince on a hunt has to find a witch to poison the dragon. Or, a princess dancing at a ball suddenly sees a witch in the crowd. Finish short piece after the plan. Emphasis on not copying each other,	Handout 1.F. Handout 1.A.2 Pencils	Emma

	but branching off differently.		
15 minutes	Time at the end of the lesson where students who want to show their work can.		Emma
10 minutes	Evaluation and clean up (Workers to evaluate after the session)	Booklets Hole-punches (4-5)	Emma

Workshop, WEEK THREE. 7/03/2016. Spooky stories – things that go bump in the night

Time	Activity	Resources	Led By
15minutes	<p>Welcome back: introduction to this week's theme. Register & hand out the children's booklets from last workshop</p> <p>All group: Name some scary things and where they usually live: Ghosts – in houses Witches – in the woods Vampires – in caves, etc. Write all the names on the board</p>	<p>Register sheet and student's writing booklets</p> <p>Board Pens</p> <p>White Board</p> <p>Prompt PowerPoint</p>	Emma
20 minutes	Getting a story from A to B: pick one of the scary things on the board and discuss possible conflict and how it helps to move the story forward.	<p>Handout 1.J.</p> <p>Handout 1.I.</p>	Emma
20 minutes	The students will select from a list of spooky themed beginnings and ends and will work to	Handout 1.J.	Emma

	create a story including both		
5 minutes	Break	Box of materials	Emma
15 minutes	Carry on with the story or if finished encourage to Illustrate their work.	Handout 1.J.	Emma
20 minutes	Reading aloud of some of the student's pieces. (artists will read for the students if they wish not to and no pressure is put on the students to read if they wish not to)		Emma
10 minutes	Evaluation and clean up. (Workers to evaluate after the session)	Booklets Hole-punches (4-5)	Emma

Workshop, WEEK FOUR. 14/03/2016. Editing and elements to consider

Time	Activity	Resources	Led By
5 minutes	Welcome back, register & hand out the children's booklets from last workshop	Register sheet, the booklets made from card and treasury tag.	Emma
30 minutes - make sure to break up, lots of class discussion	Revisiting the last three stories, make it clear that one is to be chosen by the end of the lesson to work on in the final session. Using image prompts and choice words on the board and handed out to the children. I.e. A picture of a tree in autumn: engaging them in a dialogue about how to describe it etc.	Prompt PowerPoints -Writing prompts: Adjectives, Character traits, Words associated with senses, Prompts from each theme. Image prompts for each theme and each element.	Emma

	<p>Class discussion: Get the children to consider how they can add more to:</p> <p>Characters - to make them more real, positive & negative traits Language - edits for description Setting – incorporating senses</p> <p>Handing out a list of prompts/select words concerning each element.</p>	<p>All Word Sheets - 1.B, 1.H, 1.I</p> <p>White Board Board pens</p> <p>Lined paper, pencils</p> <p>1.O.</p>	
20 minutes	Using the lists and the discussion – any extra content added to the board from the children’s suggestions, read through each story written and begin to make changes	<p>1.O.</p> <p>Draft Paper</p> <p>All Word Sheets - 1.B, 1.H, 1.I</p>	Emma
5 minutes	Break	Box of materials	Emma
25 minutes	Beginning the final draft, each artist will assist with the editing of their groups work. Language choices in accordance with the KS2 curriculum for that class age.	<p>1.O.</p> <p>All Word Sheets - 1.B, 1.H, 1.I</p> <p>Pencils</p> <p>Draft Paper</p>	Emma
10 minutes	Artists help to proof read and correct any of the children’s spelling and any grammatical errors (in accordance with ks2 requirements)	<p>1.O.</p> <p>All Word Sheets - 1.B, 1.H, 1.I</p> <p>Pencils</p> <p>Draft Paper</p>	Emma

10 minutes	Evaluation & tidy up	Booklets Hole-punches (4-5)	Emma
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Workshop, WEEK FIVE. 21/03/2016. Coming to an end

Time	Activity	Resources	Led By
5 minutes	Welcome back, register & hand out the children's booklets from last workshop	Register sheet, the booklets made from card and treasury tag.	Emma
30 minutes	Continuing with the final draft of the story	1.O Line guide Plain Paper Pencils	Emma
20 minutes	Illustrating the story/final tweaks: if the children want to do some drawing to go alongside their story, if some don't then encourage them to continue with their writing	1.O Line Guide Pencils Plain Paper Coloured Pencils/Crayons	Emma
5 minutes	Break	Box of materials	Emma
10 minutes	Final tweaks of the story. Illustrations or just finishing the 'best' copy for submission.	1.O Line Guide Pencils Plain Paper Coloured Pencils/Crayons	Emma
30 minutes	Sharing stories: Have a few children read out their finished pieces of work –	Sweets	Emma

	whichever one they want. Voluntary only. Hand out congratulatory sweets to each child.	Certificates of achievement	
5 minutes	Evaluation & tidy up	Booklets Hole-punches (4-5)	Emma

C.4. In-session workshop plan. Edits made as the session ran, editorial notes for each session. All noted by me. This is how we adapted to any problems within our sessions. Along with my project diary (that is not included in this reflection or appendix, as its contents is personal), this is how I made notes for the evaluation forms.

C.4.1. Week One

22/02/16

Example Workshop, WEEK ONE Animal theme

Time	Activity	Resources	Led By
5 minutes <i>* problems will need to discuss!</i>	Introduction to group and project Tell them to choose an animal that they would like to write about.	Parent permission/payment slips for the website & event night	Emma
10 minutes <i>worked well</i>	Name game/Ice breaker Animal name game - ask them to say their name and their favourite animal – do an impression, tell us where they live/why you like them	Prompt PowerPoint	Emma
20 minutes <i>* was perhaps too much time for this task.</i>	Students then fill out character profiles for their animal characters. Appearance, likes, dislikes, funny facts.	Handout 1.A. Handout 1.B. Handout 1.C. Pencils, Paper	Emma
	<i>*They are the animal. *Looking at the animal in the wild. *Looking after the animal.</i>		
20 minutes <i>disengaged</i>	Get the students to think about the animal they have chosen. Write a short piece about the animal's habitat and what they like to do. Give examples: based on the animals the artists chose at the beginning.	Handout 1.A2 Pencils	Emma
5 minutes <i>* prep box distracting</i>	Break (Encourage the kids to get up and move around. Suggest they	School provided break Box of materials	Emma

	look around the room for inspiration.)		
20 minutes * went on much longer than this.	In pairs storyboard a story of your two animals meeting and a few shown at the end of the 30 mins. (Stick people/cartoons. No pressure on artistic ability. In pairs for familiarity and confidence.)	Handout 1.D. Pencils, Crayons/colouring pencils	Emma
15 minutes * could have spent more time on this. only used about 5 mins	Time at the end of the lesson where students who want to show their work can. (both the storyboards and/or the short piece on their animal) Stick the sheets up on the board.	Blue-tac	Emma
10 minutes	Evaluation and clean up (Workers to evaluate after the session)	(30) x 2 pieces of hole-punched card per child (30) treasury tags (4-5) hole-punch	Emma
* no clean up really - can use this time better			

C.4.2. Week Two

* Incorporate Superheroes!

29/02/16

Example Workshop, WEEK TWO - Fairy-tale theme

Time	Activity	Resources	Led By
5 minutes	Welcome back and registration	Register sheet & booklets made at the end of last lesson	Emma
15 minutes	Talk about fairy-tales. What stories do the children know? What are key elements of most/all fairy-tales? E.g evil witch, prince, warlocks, poisonous things	Prompt PowerPoint – fairy-tale themed White board Board pens	Emma
25 minutes	Short writing task with the theme of fairy tales with writing prompts along the lines of you are an evil witch who lives in a forest, write about your house or you are a prince on a hunt for a dragon, write about your quest.	Pencils, Handout 1.E. Handout 1.H. list of writing prompts relating to fairy tales.	Emma
10 minutes	Table discussion of what you have written so far.		Emma
5 minutes	Break	Box materials	Emma
20 minutes	Students will produce a plan by carrying on their own story but carry on in a direction where their partner's story would join up. I.e. A prince on a hunt has to find a witch to poison the dragon. Or, a princess dancing at a ball suddenly sees a witch in the crowd. Finish short piece after the plan.	Handout 1.F. Handout 1.A.2 Pencils	Emma

need to think about how many prompts/sheets we have on the table.

maybe need to re-think.

	Emphasis on not copying each other, but branching off differently.		
15 minutes	Time at the end of the lesson where students who want to show their work can.		Emma
10 minutes ✱	Evaluation and clean up (Workers to evaluate after the session)	Booklets Hole-punches (4-5)	Emma

don't need this time as the teacher gives out homework at this time + we just leave - so this time can go elsewhere.

C.4.3. Week Three

7/03/16

* masks = decorate with words about their characters.

Example Workshop, WEEK THREE - Spooky stories - things that go bump in the night

Time	Activity	Resources	Led By
15 minutes 20-30 min.	Welcome back: introduction to this week's theme. Register & hand out the children's booklets from last workshop	Register sheet and student's writing booklets	hot seat concerned with details of setting, character etc.
20 minutes	All group: Name some scary things and where they usually live: Ghosts - in houses Witches - in the woods Vampires - in caves, etc. Write all the names on the board	Board Pens White Board Prompt PowerPoint	* mask + character first. Setting - last. - prompt a little owe can film emma.
20 minutes	Getting a story from A to B: pick one of the scary things on the board and discuss possible conflict and how it helps to move the story forward.	Handout 1.1. Handout 1.1.	Emma (comment has been made about Jai.)
20 minutes	The students will select from a list of spooky themed beginnings and ends and will work to create a story including both	Handout 1.1.	Emma
5 minutes	Break	Box of materials	Emma
15 minutes	Carry on with the story or if finished encourage to illustrate their work.	Handout 1.1.	Emma
20 minutes	Reading aloud of some of the student's pieces. (artists will read for the students if they wish not to and no pressure is put on the students to read if they wish not to)		Emma
10 minutes	Evaluation and clean up. (Workers to evaluate after the session)	Booklets Hole-punches (4-5)	Emma

Handwritten notes:

- * Need to revisit change to storybook / look on stories from previous week.
- * hot seat the kids about their character.
- * add to show work.
- * adding to existing story - animals of superheroes / fairy tale.
- * Joshua Tatum wants to read - hasn't got to 2 weeks in a row. Priority.
- emphasis on story-telling not seating on the tables.

C.4.4. Week Four

14/03/16

* Start with hot seat of characters

Example Workshop, WEEK FOUR – Editing and elements to consider

Time	Activity	Resources	Led By
5 minutes	Welcome back, register & hand out the children's booklets from last workshop	Register sheet, the booklets made from card and treasury tag.	Emma
30 minutes	Revisiting the last three stories, make it clear that one is to be chosen by the end of the lesson to work on in the final session. Using image prompts and choice words on the board and handed out to the children. I.e. A picture of a tree in autumn: engaging them in a dialogue about how to describe it etc. Class discussion: Get the children to consider how they can add more to:	Prompt PowerPoints -Writing prompts: Adjectives, Character traits, Words associated with senses, Prompts from each theme. Image prompts for each theme and each element. All Word Sheets - 1.B, 1.H, 1.I White Board Board pens Lined paper, pencils 1.O.	Emma
20 minutes	Handing out a list of prompts/select words concerning each element. Using the lists and the discussion – any extra content added to the board from the children's suggestions, read through each story written and begin to make changes	1.O. Draft Paper All Word Sheets - 1.B, 1.H, 1.I	Emma
5 minutes	Break	Box of materials	Emma
25 minutes	Beginning the final draft, each artist will assist with the editing of their groups work. Language choices in	1.O. All Word Sheets - 1.B, 1.H, 1.I	Emma

(class discussion - prompts + settings changing stories)

* maybe need to reevaluate.

Booklet design + questions

Combine

Story booklets - STORY

(new or carry on with work)

14/03/16

	accordance with the KS2 curriculum for that class age.	Pencils	
10 minutes	Artists help to proof read and correct any of the children's spelling and any grammatical errors (in accordance with ks2 requirements)	Draft Paper 1.O. All Word Sheets - 1.B, 1.H, 1.I Pencils	Emma
10 minutes	Evaluation & tidy up	Draft Paper Booklets Hole-punches (4-5)	Emma

* maybe change this to showing work.

C.4.5. Week Five

21st MARCH

Example Workshop, WEEK FIVE – coming to an end

Time	Activity	Resources	Led By
5 minutes	Welcome back, register & hand out the children's booklets from last workshop	Register sheet, the booklets made from card and treasury tag.	Emma
30 minutes	Continuing with the final draft of the story	1.O Line guide Plain Paper Pencils	Emma
20 minutes	Illustrating the story/final tweaks: if the children want to do some drawing to go alongside their story, if some don't then encourage them to continue with their writing	1.O Line Guide Pencils Plain Paper Coloured Pencils/Crayons	Emma
7 minutes	Break	Box of materials	Emma
10 minutes	Final tweaks of the story. Illustrations or just finishing the 'best' copy for submission.	1.O Line Guide Pencils Plain Paper Coloured Pencils/Crayons	Emma
30 minutes	Sharing stories: Have a few children read out their finished pieces of work – whichever one they want. Voluntary only. Hand out congratulatory sweets to each child.	Sweets Certificates of achievement	Emma
5 minutes	Evaluation & tidy up	Booklets Hole-punches (4-5)	Emma

may not have time.

Bring this earlier into the lesson.

} decorating booklet.

Appendix D

Evaluation form

D.1. Blank evaluation form. Designed Janine Brough, edited by Emma Blemings. To be filled in after every workshop session.

Session Evaluation Form | Story Weavers

Story Weaver:

Date:

Session Number:

How did the children respond to today's session, props and theme?

How well did the children interact with the Story Weavers?

How effective do you feel the provided props, handouts and prompts were?

How successful would you say the session has been?

Were there any aspects of the session that didn't work?

If anything, what would you change about the session?

Any other comments?

D.2. My evaluation form from week one. Names have been removed.

Story Weaver: Jessica Tillings

Date: 22.02.2016

Session Number: One - Animals

How did the children respond to today's session, props and theme?

The prop box was too distracting for the children. Children who had finished writing were pulling toys out to play with and the other children who had not finished were then frustrated and disengaged with the writing tasks, as they wanted to get up and play with the toys too. The PowerPoint that we had through the duration of the class was enough to keep the children on track and to help with visual aids. The prop box needs to go.

The children responded well to the theme, however some did struggle to produce ideas about the animals that they were writing about.

How well did the children interact with the Story Weavers?

The children on my table interacted really well with me. A couple of them seemed a little apprehensive about asking for help when they seemed stuck on their writing. However, they made it clear through body language that they were struggling and frustrated, and when approached they were very vocal about their needs/struggles.

One child on my table was purposely being difficult, perhaps because I was new and not a teacher, he was trying to test how far he could misbehave. He was rarely engaged with the tasks and was very disruptive to the other children on the table. He responded only when the teacher intervened.

How effective do you feel the provided props, handouts and prompts were?

The prop box was too distracting for the children.

There were too many handouts/prompts on the table, it was a bit overkill for the children on my table. They didn't really use them, unless they were colouring them – whilst disengaging from their writing. Some of them were a bit distracting. The image prompts confused some of the children as they felt that they had to write only about the animals that were on the sheet, rather than use their imagination.

I feel that the PowerPoint was most effective with keeping the children on task and it was something that aided me also, when helping the children to engage and come up with ideas –

perhaps we need to add more stuff to the PowerPoint and have less handouts?

The children really liked the storyboard sheets and the 'describe a character' – however they were more interested in using the illustration boxes to draw, rather than do their writing. So perhaps we need to rethink our approach to illustration. It should be a task to do after the writing, like a reward?

How successful would you say the session has been?

Regardless of some of the aforementioned problems, today's session went very well. The children, although a little testing, were polite and seemed eager to produce work (even if it was just drawings).

The teachers were responsive and helpful when we needed them and barely had to intervene. A few of the children, who had completed their storyboard task, read their work aloud for the whole class – an aspect we were unsure about, but proved to be very successful. Most, if not all, the children seemed to really want to share their work – this is something we will need to accommodate further within our sessions.

Where there any aspects of the session that didn't work?

There were a few timing issues with the lesson, the break that we had allocated didn't actually get used and was proved to be unnecessary – so this will free up an extra 5 minutes of the future sessions.

Also, the time we allocated for the end of the session (usually 5-10mins end of lesson, packing away etc.) is not necessary as the teacher gives out homework every Monday and all the equipment used for the lessons is stored in the middle of the table – so this also frees up a bit more time that we could use by having the children read out their work as they seemed to really engage with that.

Pair work with the children was a little convoluted in success. Some of the children thrived by working together, yet a few of them completely disengaged and would not work with their partner or talk to them about the creation of their story. On my table, the aforementioned disruptive child, when working in a pair with another child, was very unhelpful and it seemed to make the other child very upset and frustrated as they wanted to get on and do the work. This is something I feel we need to revise as it is not a fair working environment for all of the children.

Again with timing, I think we need to set an alarm for each segment, so that we can keep on track, as some of the tasks ran a lot longer than they were meant to – which meant that some children were finished way before we moved on and were distracting the other children working – it also gave more time for the children to misbehave and not get on with their work – if we set a strict time limit then perhaps they would respond better?

Additionally, with the children who had finished early, we need to facilitate extra activities that they could get on with, otherwise they get upset and frustrated – resulting in distracting the other children or discouraging them because they have done more work than them.

If anything, what would you change about the session?

What I would change has already been covered in the previous comments.

Any other comments?

There were a couple of issues with the way that some of the artists went about this session. One of the artists was rude during our introduction to the children by undermining the teacher's authority – by refusing to be referred to as 'Miss' - even though it is school policy that they do not use the first names of the teachers or assistant staff. Instead she rudely said that she would not be referred to as Miss, and then gave her name – to which the teacher looked very shocked and angry, then explained that she had to be referred to as Miss, so instead she said that she will be referred to as Miss [insert name]. This was not productive, nor was it a good representation of our project or our university. It was extremely embarrassing.

Another issue with this artist: at the end of the session she told the rest of the artists that she had told her table of children that they were 'the best table, the best story writers and would beat all the other tables'. This is not productive to the classroom environment nor is it productive to our sessions as these children will likely repeat what she said to the other children in the class and it will discourage and upset them. It is just a very cruel and stupid thing to do. Additionally, it goes completely against our ethos that we started with and have continued to employ within our lesson design – that these workshops are to be inclusive, and not competitive. I don't really know how we are going to rectify this problem, as the damage has surely already been done. Both these issues need to be discussed with the artist in question.

A minor issue that I had, was our project leader allowed the disruptive child from my table to share his work with the class – when he hadn't actually done the task at all. There were many other children in the class who had completed the task and wanted to share their work, which I felt unfair to reward his bad behaviour by letting him take up time that could have been used on children who had worked very hard. This is something I will discuss with the project leader and the group for future sessions, as rewarding bad behaviour may encourage more and discourage those who have completed tasks and wish to share them. Additionally, the other child that worked with the disruptive one, came up to me afterwards and told me that he was very embarrassed and upset about having to go and read their work aloud when they hadn't actually done anything. This is something that we need to take notice of and not allow to happen again as it is not the environment that we want to create.

Discussed with Project Manager 23.02.2016 via Facebook Messenger:

"I've put that in my own form but because we had run over I didn't have time to ask you guys to pick a pair from each table when I asked I only saw three sets of hands so they were the ones I picked so not to put pressure on the others. If [name] was the little boy who got up with [name] he did put his hand up but then told [name] not to say they kissed which he did. So we also need to be careful of them saying yes then getting embarrassed because it didn't go there way. If [name] said to me he didn't want to get up I wouldn't have let [name]. Another artist said she had people in her group that wanted to do it but I honestly didn't see any hands apart from the ones I picked. Maybe they put them up after the first lot got up but I literally had about two mins. So on my form I've said next week each story weaver will tell me a group from their table to show there work. Then it can be judge by you guys cause I won't know who's done enough and who hasn't".

- In response of this, I must pay extra attention to the changeable attitudes of children and liaise more with the project leader.

This is something that all the artists should do more, we each should allocate time in the lesson to have a quick chat about who is doing what.

Additionally, the project leader and I have decided that each artist needs to allocate readers from their table before we share work, so as to make the process smoother and fairer, as we will know who has engaged and who hasn't

Appendix E

Miscellaneous:

E.1. The 'About Us' section on our blog, written by me.

URL: <https://storyweavers2015.wordpress.com/>

STORYWEAVERS
bringing creativity to children

Who we are :)

Hello,

We, at Story Weavers, want to bring our love of creative writing to the classroom and to provide a space for children to experience, explore and develop their own writing skills. We strongly believe in the benefits of written expression for children, as well as for adults. Writing nurtures individuality, exercises the imagination, evokes empathy and provides a secure emotional outlet, as well as assists children with their communication skills. We are passionate about guiding children in expressing themselves in a nonjudgmental and noncompetitive fashion for these reasons and more!

Our workshops use a range of exercises that are designed to engage the imagination, to explore the fun possibilities of the written word and, most importantly, to instil a sense of accomplishment for every child participating.

The workshop's aim is to help the children to create a story that they are happy with, which will be polished up - with our guidance and then displayed on this blog after our last session in Birchley St. Mary's on 21.03.2016.

We hope that you choose to be a part of our journey, and we look forward to be a part of yours.

Best wishes,
The Story Weavers team

E.2. The Permission Slips.

For the publication of the children's work, which I designed and wrote.

Story Weavers
Bringing creativity to children



ehu.creativeworkshop@gmail.com
<https://storyweavers2015.wordpress.com/>

Hello,

We, at Story Weavers, want to bring our love of creative writing to the classroom and to provide a space for children to experience, explore and develop their own writing skills. We strongly believe in the benefits of written expression for children, as well as for adults. Writing nurtures individuality, exercises the imagination, evokes empathy and provides a secure emotional outlet, as well as assists children with their communication skills. We are passionate about guiding children in expressing themselves in a nonjudgmental and noncompetitive fashion for these reasons and more!

The workshops aim is to help the children to create a story that they are happy with, which will be polished up – with our guidance. We have set up a writing blog where we hope that with your consent we may display your child's chosen story.

Please may you complete and return the consent form attached by 21.03.2016 to confirm if we have your permission to go ahead with publication. We at Story Weavers promise to only publish your child's work on our blog and to not share it with any third parties.

We hope that you choose to be a part of our journey,

Best wishes,

The Story Weavers team



Story Weavers

Bringing creativity to children



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Please sign and date where applicable.

I am happy to give my **full** consent for Story Weavers to publish my child's name, age, story and any illustration that may accompany it.

SIGN.....PRINT:.....

DATE:.....

I am happy to give my consent for Story Weavers to publish **ONLY** my child's story and any illustration that may accompany it.

SIGN.....PRINT:.....

DATE:.....

I **do not** give permission for Story Weavers to publish my child's story and any illustration that may accompany it.

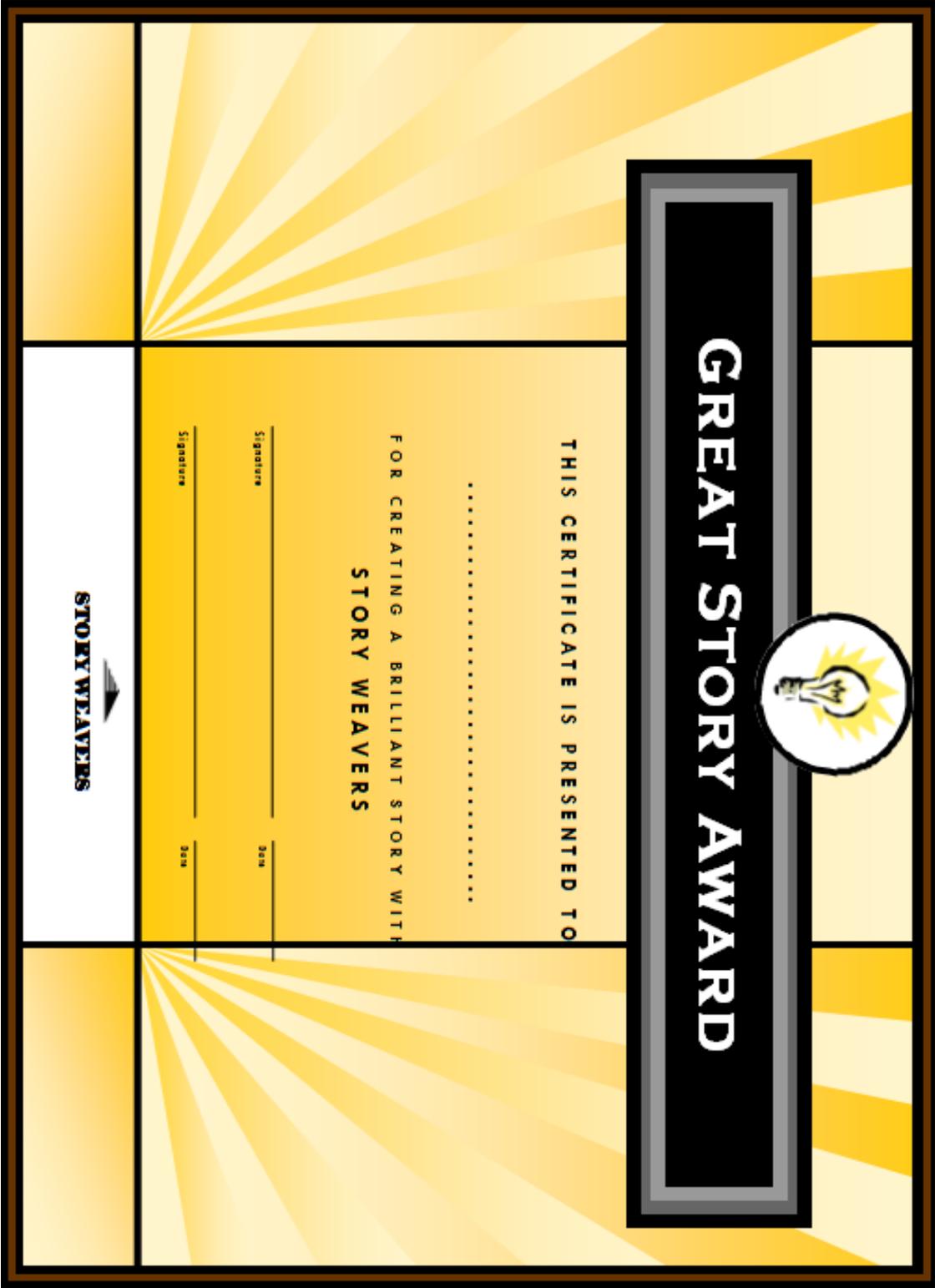
SIGN.....PRINT:.....

DATE:.....



E.3. End of Workshop Certificate.

Given to each child in the class, along with an assortment of sweets and felt pens. Designed by Emma Blemings.



E.4. Figure 1. An example of Risk Assessment for a Village Hall event.⁴³

Hazard	What could happen?	Who could be hurt?	Action taken to minimise risk
Varnished floor	Could be slippery when wet. Somebody could fall over and injure themselves. This could lead to bruises / broken bones / sprains / head injuries / back injuries.	Staff, volunteers, centre users.	Put out a sign warning people when the floor has just been cleaned or something has been spilled. Where possible, clean the floor at the end of the day when there are fewer people around.
Chairs and tables	These can cause clutter and people could trip over or bump into them. They could also fall onto people if they are stacked incorrectly.	Staff, volunteers, centre users.	Clear tables and chairs away before running physical activities such as sports. Ensure all centre user group leaders know how to stack tables and chairs correctly. Put up signs explaining how to stack them correctly.
Electrical appliances	Faulty appliances can cause electrocution, which can cause serious injury and death.	Staff, volunteers, centre users.	Ensure all appliances are checked regularly (at least once a year) by a competent person. Instruct all centre user group leaders, staff and volunteers to check for exposed wires and burn marks on cables or plugs before using appliances.
Hazard	What could happen?	Who could be hurt?	Action taken to minimise risk
Outdoor steps and ramps	These are hard, and people could be injured if they trip and fall on them.	Staff, volunteers, centre users.	Have outdoor lighting which is on at all times when the centre is used after dark. Ensure all staff, volunteers and centre user group leaders know that they must keep steps and ramps clear of obstacles at all times.
Hazardous chemicals in cleaning products	Cleaning products contain chemicals that can be harmful if they come into contact with skin or are inhaled.	Staff, volunteers.	All staff and volunteers will be provided with rubber gloves for cleaning. They will also be asked to ensure that the area is well ventilated.
Fire	People could become trapped during a fire, which can be fatal.	Staff, volunteers, centre users.	Smoke alarms are installed in every room. There is a fire alarm alert button by the front entrance and in the hall. Batteries must be replaced as soon as they run out. Smoke alarms must be tested every six months by the caretaker, by pressing the test button on the alarm. All fire exits must be clearly labelled and kept clear and unlocked at all times when the centre is in use. There will be an annual fire drill.

⁴³ HSE and Health and Safety Executive (HSE), *Example Risk Assessment: Village Hall Health and Safety Executive Example Risk Assessment for a Village Hall*, 2014
<<http://www.hse.gov.uk/risk/casestudies/pdf/villagehall.pdf>>

E.5. One of the many nice comments we have received from the children's parents. Name is blocked out for privacy.



[Name redacted] 9 mins · GoFundMe · 👤

This group has been working with Rubys class at school and as most of you know Ruby struggles with literacy. Since the story weavers have been in Rubys confidence has grown and all she has wanted to do is put all her story ideas onto paper. If you can donate no matter how much or little please do so Story weavers can inspire other children