

*The magazine of Creative Education Trust schools*

Issue no.15 June 2019

# Connected

## The Curriculum Issue

**Ofsted's New  
Framework in  
Perspective**

**Views from the schools  
Knowledge Connected**

**Change Starts Here**

**Primary schools address  
the issues of our times**

**In Spirit and in Song**

**An update on the Chorus  
project**



## Curriculum Curricula



As schools all over the UK adjust to the judgements of Ofsted's new inspection framework, Creative Education Trust schools take stock of the opportunity and challenges this presents. *Connected* has assembled a variety of views from the schools

in the context of a 50-year perspective distilled by William Richardson, Chair of the Education Advisory Board. In addition, we ask to what extent and how our own integrating device, the six concepts of Knowledge Connected, can answer the call for a deeply considered curriculum.

The third Day of Change at Milton Keynes Academy was a compelling insight into the preoccupations of the under-12s for the judging panel and a festive experience for all the finalists. Congratulations to all of them, and thank you to the teachers who guided the teams through the opportunities and pitfalls of creative collaboration. Turn to the Day of Song and vocal masterclasses on pages 9–11 to witness the growth and progress of the ambitious project we embarked on three years ago with the Voices Foundation – and the exciting vocal talent revealed.

Finally, it's a full calendar of cross-Trust events until the end of 2019!

**Emily Campbell** Director of Programmes



## HOT-A-TWEET

180 characters from the Chief Executive

*I had the honour of addressing Thistley Hough's Bamber Scholars at their recent dinner. The scholarships are an excellent way to raise aspiration – more schools should do this.*

## Cross-Trust events

**24 June** Swedenborg House, London  
Knowledge Connected working group

**26 June** London  
Day of Poetry

**27 June** Wrenn School  
Heads of Post-16 meeting

**2 July** Ash Green School  
Sixth Form Creative Collaboration  
Prize final

**3 July** Three Peaks  
Day of Sports West (Primary)

**4 July** Woodlands  
Day of Sports East (Primary)

**4 July** TBC, London  
Year 8 Creative Writing Prize final

**10 July** Wrenn School  
Day of Sports (Secondary)

**18 September** London College  
of Communication  
Sixth Form Creative Collaboration  
Prize-giving

**20 September** Highgate House,  
Northamptonshire  
Primaries Training Day

**27 September** Milton Keynes Academy  
Joint Principals and Headteachers'  
meeting

**15 October** All secondary schools  
Knowledge Connected  
Year 8 Day: Structure

**21 November** London (venue TBC)  
Public Speaking competition final

**27–28 November** Abbeyfield School  
Days of Shakespeare

**29 November** Location TBC  
Principals' meeting

**17 December** Great Yarmouth Minster  
Creative Education Trust schools'  
Carol Service

# Judgement Time

**Mark Mumby, Director of Standards and formerly an officer of Her Majesty's Inspectorate (HMI), explains the new Ofsted framework.**

Ofsted is revising its education inspection framework to focus on the curriculum which children are taught, taking away the current emphasis on achievement data.

A new 'Quality of education' judgement will replace the existing judgements on 'the quality of teaching, learning and assessment' and 'outcomes'. This, Ofsted states, will 'de-intensify the inspection focus on performance data and place more emphasis on the substance of education and what matters most to learners and practitioners'. At the same time, the current 'Personal development, behaviour and welfare' judgement will be replaced by two judgements: 'behaviour' and 'personal development'. The personal development judgement will look at the opportunities providers give to build character and resilience, and to prepare children and young people to succeed as adults and active citizens in modern Britain.

The new quality of education judgement will look at how schools are deciding what to teach and why, how well they are doing it and whether it is leading to strong outcomes for young people. Ofsted describes these as curriculum 'intent', 'implementation' and 'impact', and states: "This will reward those who are ambitious and make sure that young people accumulate rich, well-connected knowledge and develop strong skills using this knowledge."

The proposed new framework encourages each school to plan a rich curriculum carefully tailored to meet the needs of its pupils. At the same time, Ofsted has emphasised the quality of the National Curriculum in primary schools and the importance of the EBacc at key stage 4.

The dilemma for schools is how bold they can be and – if they are bold – the risk of any changes to the key performance metrics which are reported in performance tables.

**Mark Mumby joined Creative Education Trust from Ofsted where he was a Senior HMI in the East Midlands. He is a former primary school headteacher.**



*"The proposed new framework encourages each school to plan a rich curriculum carefully tailored to meet the needs of its pupils."*

# England's curriculum moment 1977–88

**Professor William Richardson, Chair of Creative Education Trust's Education Advisory Board, distils the curriculum question into two parts: What should it contain, and who decides? He tackles these by recalling developments of four decades ago in the context of very recent policy statements.**



Today, it is only teachers in their fifties who have personal experience of working in schools prior to the introduction of the National Curriculum, enacted in 1988.

Although resented by many at the time, that imposition was the result of significant efforts over the previous decade to bring order to a situation described in 1977 as a “bewildering variety” of curricular practice and a “lack of agreement on fundamental objectives ... freely acknowledged in discussions all over the country by heads, teachers and administrators”.<sup>1</sup>

Consequently the task of devising a common curriculum for 5 to 16-year-olds based on national principles was addressed by the Inspectorate in the mid-1970s and refined by Whitehall civil servants in 1985.

The first step was a ‘thesis’ advanced by a working group of HMIs.

We see the curriculum to be concerned with introducing pupils during the period of compulsory schooling to certain essential ‘areas of experience’:

- \* the aesthetic and creative
- \* the linguistic
- \* the physical
- \* the social and political
- \* the ethical
- \* the mathematical
- \* scientific
- \* the spiritual

Source: *Curriculum 11 to 16: working papers by HM Inspectorate: a contribution to current debate* [the ‘Red Book’]. London: Department of Education and Science, 1977, p. 4.

The second stage was a summary of curriculum thinking provided by the Department for Education and Science which laid the foundations for all that has followed since.

There is widespread acceptance of the view that broad agreement about the objectives and content of the school curriculum is necessary ... The Government believes that the curriculum offered to every pupil, whether at an ordinary school or a special school, should be:

- \* *broad: it should introduce the pupil to a wide range of knowledge, understanding and skills*
- \* *balanced: each part should be allotted sufficient time to make its special contribution, but not so much that it squeezes out other essential parts*
- \* *relevant: subjects should be taught so as to bring out their applications to the pupils’ own experience and to adult life, and to give due emphasis to practical aspects*
- \* *differentiated: what is taught and how it is taught need to be matched to pupils’ abilities and aptitudes*

Source: *Better Schools — A Summary*. London: Department of Education and Science, 1985, pp. 4–5.

# 2019 ... Where are we today?

Back in 1977 the HMIs also published a set of 12 curriculum statements by different subject committees, and when the National Curriculum was unveiled in 1989 it included a range of statutory subjects and “cross-curricular themes”.

Since then, there has been a vast increase in the formal attainment of pupils. As recently as the mid-1980s, 40% of pupils left school with no paper qualifications of any worth and the core subjects we now take for granted were less firmly established. Today, they are the central building blocks that lead to the exam grades at 16+ which almost all pupils are expected to secure.

Cross-curricular themes have also retained their place, with a recent example being the new requirement that “pupils should receive teaching on LGBT relationships during their school years” – a government initiative to help schools to keep pupils abreast of rapid social change.<sup>2</sup>

But in what sense is any curriculum compulsory? The current Secretary of State says that “what is taught, and how, is ultimately a decision for the school”<sup>2</sup> and, as academies, Creative Education Trust schools are not required to follow the National Curriculum.

Since England’s curriculum moment 40 years ago, societal expectations have seen the traditional subjects strengthen their role in teaching and learning, although some now believe that too many pupils are being forced to take too many conventional subjects.

Meanwhile, the overall curriculum has become subject to ever-increasing government scrutiny and an intensity of inspection that would have astounded the HMIs of 1977.

*“As recently as the mid-1980s, 40% of pupils left school without qualifications of any worth and the core subjects were less firmly established.”*

The recent verdict of headteacher union ASCL on the new Ofsted framework reflects these continuing tensions and pressures. “We have long argued for intelligent, proportionate accountability” but “any reference to the EBacc as part of inspection is flawed, and runs counter to Ofsted’s strategic aim of providing responsible, intelligent and (appropriately) focused inspection”.<sup>3</sup>

**William Richardson is Honorary Visiting Professor of Education at the University of Exeter and the author of over 100 scholarly publications. He is Deputy Chair of Creative Education Trust.**

## References

1. *Curriculum 11 to 16: working papers by HM Inspectorate: a contribution to current debate* [the ‘Red Book’]. London: Department of Education and Science, 1977, p. 3.
2. Letter from the Right Honourable Damian Hinds, MP to Paul Whiteman, General Secretary of the National Association of Head Teachers. London: Department of Education, 9 April 2019.
3. *Education Inspection Framework 2019: inspecting the substance of education*. Leicester: Association of School and College Leaders, April 2019, pp. 1, 4.



**Jayne Schofield was appointed in February as the Principal of Thistley Hough Academy in Stoke-on-Trent. Through its curriculum, Thistley Hough strives to instil academic ambition and purpose in one of the UK towns most synonymous with industrial decline.**

In my opinion a curriculum is a progressive model, it has knowledge, understanding and concepts (skills) at the core, and it ensures equity for all. It's an entitlement.

There are many definitions, but what is beyond doubt is that a curriculum can no longer be a fancy label for the 'timetable': a cultural shift is paramount. Any school's curriculum should be organic and constantly evolving to meet the differing needs of young people, year-on-year.

With this in mind, at Thistley Hough, our curriculum will become the academy vision; replacing the former 'strapline' or 'mission statement'. The challenge, in our school, is to ensure that the planned learning element of the curriculum develops the knowledge, understanding and skills of all our students in a way that fosters their love of learning and their desire for academic success. You're probably thinking that this is what every school in the country is striving towards, and you'd be right: a 'one-size-fits-all' approach is not the answer, and a curriculum should not be simply picked off the shelf.

At Thistley Hough we keep a weather eye on both our formal and informal curriculum entitlement – the planned learning and everything that fits around it – so that we continue to remove deprivation as a barrier and deliver positive outcomes for disadvantaged students against their non-disadvantaged peers. Our curriculum is designed to meet the needs of modern families, which are often 'time poor' or even 'opportunity poor'. Our formal and informal curriculum opportunities are essential in order to create rounded individuals, who can contribute to society in the future. I believe that if our curriculum successfully matches the needs of the young people we serve, then improved outcomes will swiftly follow – halting the conveyor belt of underachievement in Stoke-on-Trent.

There are, as we are all aware, many definitions for the term 'curriculum' and interpretations lead to the differences between schools and Trusts. It strikes me that the six concepts of Knowledge Connected are essential skills that allow young people to bridge formal and informal entitlement – the skills to do something with their knowledge and understanding, to make sense of it for their own lives.

**Chris Dillon, Assistant Principal and teacher of maths, Thistley Hough**

**Maths has always had a prominent status in the curriculum because the ability to solve number problems and interchange between mathematical concepts (such as spatial geometry or percentages) is a vital part of active citizenship. The new framework will make it more important for all teachers of mathematics, including non-specialists, to understand fully how discrete topics such as fractions fit into the longer-term trajectory of maths in school, so that the later topics can 'link back'.**



**Daniel Smith has been Headteacher of Queen Eleanor Primary Academy in Northampton since 2016. The school curriculum responds to the needs of pupils drawn from the British and immigrant communities of one of Britain's fast-growing towns.**

When I was appointed to my first teaching post, I remember being introduced to a large bookshelf in a corridor, with a neatly typed label identifying it as the 'curriculum'. An assortment of folders and box files outlined the content that we were to teach to children throughout the school, in each subject. I remember thinking how simple this was; the papers inside these files would show me what it was that I needed to teach to the children in my class.

In reality, I quickly learnt that the concept of curriculum was much more complex and alive. The teachers with whom I worked were actually developing the curriculum for themselves, live, as it were, by adapting the prescribed content all the time to meet pupils' needs and bringing it to life. In spite of all this dynamic and continuous activity, the documents on the curriculum bookshelf did not change.

This static and prescribed notion of curriculum – the kind you can store on a bookshelf – creates two potential problems. First, it is very possible that innovative and effective curriculum adaptations, made in the classroom, never have the opportunity to influence curriculum development at a whole school level or beyond. Yet I believe that it is important for curriculum development to be drawn from the first-hand classroom experiences of both the teachers and learners, alongside the values that the school or educational organisation have determined will contribute to a good standard of education.

On the other hand, if the curriculum is too heavily developed by individual practitioners it becomes harder for organisational leaders to express their vision of the curriculum intent. If a curriculum is to be strategic and effective, it has to map out the knowledge and skills that learners need to acquire in order to succeed beyond their current educational setting.

The challenge for leaders in education is to find the balance between the individual practice and the shared intent – a map that is comprehensive but contains scope for adaptation.

**The Reverend Chris Rushton, Academy Council Chair, Harpfield**

**RE is a subject at risk of marginalisation. It isn't just knowledge about religion. It's about providing children with a moral compass to guide them through their lives. RE, PSICHE, PE and many other aspects of primary education are the ways in which a school helps to develop relationships, parental involvement, cultural capital, empathy, resilience and so on. As we could say in the Potteries, we're modelling the clay for the final product.**



**Chris Imber, Teacher, Three Peaks**

**I have always seen the primary curriculum as opening a book that's rich with information, or planting seeds in the children's minds that can go on to shape who they become. Its secondary purpose is as a vessel for all learning. I believe the majority of schools have incredible intent in their curricula and most (ourselves included) would argue that theirs is broad and balanced. But the careful monitoring and assessment to ensure that this intent is actualised throws up a host of challenges.**



**Rachel Yarnall, Head of Art, The Bulwell Academy**

**Data collected and used to measure the progress of pupils in art does not always correlate to actual talent or skill. Sometimes this has meant that a percentage of pupils exceed their targets while others seem to underachieve. It would be better for subject teachers to baseline each individual on entry into year 7 and use this subject-specific data to track progress over the key stages.**



**Sue Street, Senior Leadership Associate and teacher of IT and Business, Weavers**

There's still, I think, a bit of distrust of those of us who understand computers and coding. The new Ofsted framework is a glorious chance to get computing out to every year group and especially key stage 3 because early exposure is key. I always sell it as being just like a science crossed with Modern Foreign Languages (MFL) – cracking the code of a new, alien, language.



**Michelle Strong, Principal, The Bulwell Academy and teacher of Modern Foreign Languages**

Languages have a high status in the curriculum nationally and they form part of the EBacc, so more and more students are being expected to study a language to GCSE. This is not always in their best interests, but I believe most pupils can achieve at languages if taught well. The new Ofsted framework will enable teachers to rethink their key stage 3 curriculum and make it more fit for purpose, but it will require a big culture shift as Bulwell pupils have historically not studied a language.



**James Read, Assistant Principal and Head of English, Caister Academy**

English – alongside maths – has always been predominant in the curriculum, but I also believe it's well-equipped to adapt to the new framework. Departments will need to ensure that their rationale uses key stage 3 to nurture a love of the subject and not simply as an extension of key stage 4. Any department splitting their literature and language entry across the two years of GCSE will also need to ensure that the evidence behind their decision is strategic and tested.

**Michelle Reading, Head of Music, Weavers**

The EBacc has hit music uptake for GCSE nationally, but not for Weavers. Progress 8 has made it important for every child to do their best in every subject, and this has benefitted the 'open' subjects like music because all grades count in the academy's score, not just the core subjects and another two. Ofsted gives us an amazing opportunity to widen the musical experiences for all students, but the biggest issue is going to be how you measure the quality of education.



# DAY OF SONG

**Bulwell and Milton Keynes joined forces – and voices – for the fourth Creative Education Trust Day of Song.**

After rehearsing together all morning with the Voices Foundation practitioner Will Prideaux, the Bulwell Choir, newly formed, numerous and powerful under the leadership of Joseph Williams, opened the concert with numbers drawn from their forthcoming performance programme for Disneyland Paris. Solo Singing Ambassadors from both schools, coached over multiple one-to-one sessions by Will Prideaux, performed a challenging repertoire from Italian opera to Romantic song and English folk tunes, with great poise and dignity. The Milton Keynes Chamber Choir closed the concert with a pair of celestial pieces, *Path to the Moon* by Eric Thiman and *So Many Stars* by Lin Marsh, under the confident leadership of Stephen Darby.



Singing Ambassadors from nine Creative Education Trust schools came together for a masterclass in solo performance and vocal technique with Voices Foundation coach Charles MacDougall.

Vigorous exercises to warm up everyone's breathing and singing apparatus were followed by an intense coaching session for each singer observed by the others.

This page, clockwise from near right: **Harley Bradford** tackled a tricky Elizabethan song by John Dowland, *Come Ye Heavy States of Night*, written before the convention of time signatures

**Ellie Mae Davies's** *Sebben, Crudele* by Antonio Caldara grew impressively fierce and powerful

**Toke Ogunleye** carried off a dramatic confrontation with oppression and tyranny in her version of *Dove Sei* by George Frederick Handel

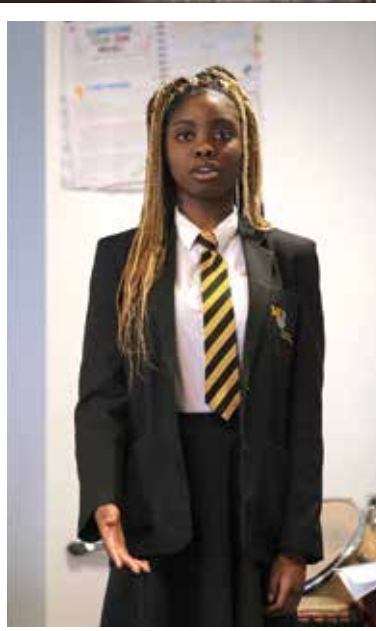
**Lucy Kiybet** stood tall, gestured and sang like an ancient god in *Where'er You Walk* by George Frederick Handel

Opposite page, clockwise from top left: **Jess Hackett's** *Pie Jesu* by Gabriel Fauré achieved a lovely, continuous melodic line

**Gemima Sude** serenely evoked the spiritual wonder of angels in *Paris Angelicus* by César Franck

**David Szwaj's** portrayal of the flames of disappointed love and anger was animated and moving in *Quella Fiamma* by Benedetto Marcello

**Tilly Halladey** vividly inhabited the 'trouser role' of a king searching for his estranged wife in *Dove Sei* by George Frederick Handel



# MASTER CLASS

Charlotte Cowley, Teacher of Performing Arts, The Hart School

Performing Arts have actually thrived since the EBacc and are embedded in the school ethos. Supported by the Principal, not only do we have a strong intake at key stage 4 and 5, but we are allocated three hours a week in the timetable at key stage 3. We make strong links to other subjects and spiritual, moral, social and cultural development (SMSC). Pupils take the subject seriously and there is a great passion for it. I hope an Ofsted framework with less stress on results will make it less necessary for them to follow prescriptive tasks that may not be their strongest suit.

David Powell, Principal, Ellis Guilford; formerly a teacher of chemistry

Being literate and numerate is a key ingredient of becoming a confident citizen, able to contribute to the development of our society. An emphasis on EBacc subjects will increase these skills of literacy and numeracy and should be applauded. Being able to hold an informed discussion with your doctor requires one to be scientifically literate as well.

Emma Pitcher, Head of English, Lynn Grove

I believe we have four core purposes for the English curriculum: Firstly, to enrich pupils with a knowledge of our cultural and literary heritage. This is particularly important for those not from a family which also provides this. Secondly, to develop a love for our subject. In English, we can teach them almost any text and any techniques and refer to any moment in history in order to captivate their interest. Thirdly, we have a duty to prepare pupils for whatever form of testing appears at the end of their school career and after it. Finally we must equip them with the skills to succeed with all forms of reading, writing and communicating that their future presents.

**Alison Mobbs, Principal of Lynn Grove Academy in Gorleston, Great Yarmouth, the once-affluent resort section of a previously thriving industrial port, considers how we can encourage our pupils to get better at transferring their knowledge and skills across the curriculum.**

"Where are the paragraphs?" "What about capital letters?" "Surely you know how to draw a graph, or read a pie chart?" I wonder why my pupils seem to find it so hard to apply the skills they learn in one lesson across the curriculum. My bugbear recently has been the paragraph. Why did my year 11s consistently reject this helpful device when organising their thoughts in German? Was there a deficiency in my teaching? I fretted. Maybe not, it seems, as I stumbled across the answer to my plaintive question. Cognitive scientists have shown convincingly that we all find it pretty hard to apply skills developed in one area to another. Their laboratory tests prove our lived experience: skills development is domain-specific. If our pupils are going to apply the skills learned in one context to others, they need our explicit help.

So, if we accept that, 'objectively speaking', transferring skills is difficult, it gives us a platform to think about what we can do about it. I believe a simple approach could help us make a significant impact on our pupils' capacity to transfer their skills: a commitment to making the implicit explicit. Geoff Barton in his book *Don't Call it Literacy* alludes to making the implicit explicit when supporting learners to develop literacy skills. The notion is amplified by David Didau in *The Secret of Literacy - Making the implicit explicit*. In the context of literacy, making the implicit explicit means we make time to explain and practise the elements of writing or speaking that we take for granted as experts in our subjects.

Does making the implicit explicit have applications beyond literacy? I think it does. Recent research funded by the Education Endowment Foundation demonstrates the power of developing pupils' metacognition. Metacognitive skills (understanding how you learn, what you need to do to make intellectual progress and what do to when you don't know what to do) are also easy to take for granted if you have them; but if you don't, they can make the

Ajay Bagga, Head of Science, Ash Green

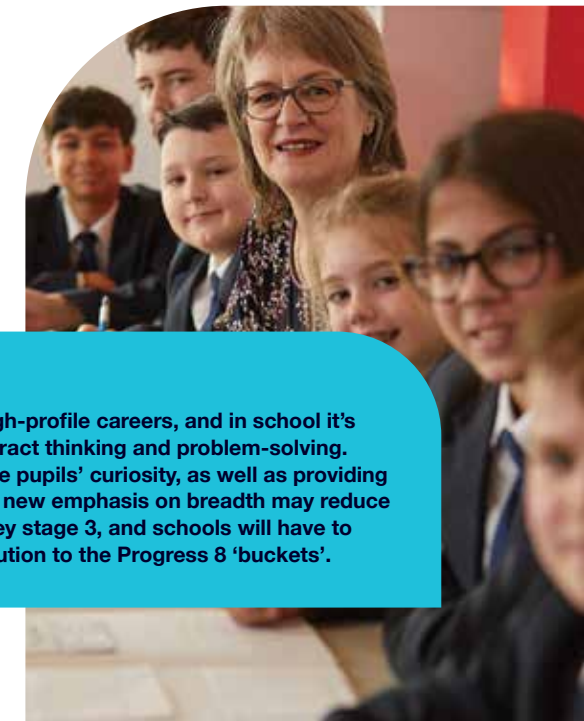
Science is the gateway for important and high-profile careers, and in school it's a stepping stone to help pupils develop abstract thinking and problem-solving. It should relate to the outside world and raise pupils' curiosity, as well as providing knowledge and skills for the future. Ofsted's new emphasis on breadth may reduce the allocated teaching time for science in key stage 3, and schools will have to balance that with science's major contribution to the Progress 8 'buckets'.

academic world alien. This is where the power of modelling comes in. 'Explain, model, practise' makes for a pretty effective lesson plan. In the modelling phase the teacher makes absolutely explicit how to use the new knowledge acquired in the 'explain' phase, before setting the pupils free to practise and start to make the knowledge their own.

Within the context of the subject being taught, we need to explicitly teach, through modelling, how the skills might be transferred – how to write *like a scientist*, analyse *like a historian*, evaluate *like an economist*, reason *like a designer*. Trusting that the implicit will be inferred, we leave too much to chance and will disadvantage those pupils who most need our support.

And what about those links across subjects? We all publish our curriculum maps on our websites – it's the law! But what about taking the time to find out about, and explicitly alert pupils to where the knowledge and skills cross-reference? "You will need to think about this next year when you start to study *Macbeth*" and "I want you to cast your mind back to last year when you learnt about the Divine Right of Kings in history." "I hear you've been devising patterns from mathematical rules in D&T?" Wouldn't it be great if we heard this kind of explicit cross-referencing regularly and routinely?

Pupils in Creative Education Trust schools have the advantage that they are taught from year 7 to think strategically using the six Key Concepts. The project of explicitly developing creative habits using structure, pattern, meaning *et al* is currently being extended across the curriculum in year 8 and in to the pastoral domain in year 9. This is a perfect example of making a metacognitive framework explicit in order to support creative and strategic thinking: planned, not happenstance; made explicit, not left implicit.



# WORLD-CHANGING and WINSOME!



14 teams of creative finalists made their way to the Milton Keynes Academy to present their world-changing ideas at the 2019 Day of Change.

The range of proposals was a thrilling insight into the preoccupations of year 5 – their shared concerns about homelessness, health, pollution and waste, access to education, the exclusion of disabled people and the state of the environment came to the fore. Following a great formula devised by 7billionideas, the teams made their scripted presentations with the aid of a poster and a prototype constructed from standardised materials (a cardboard box!). The variety of solutions once again demonstrated a favourite mantra of Creative Education Trust and trusted insight creative professionals – that although rules limit your choices, they need not limit your creativity.

Congratulations to all the finalists, and to the winning team from Wroughton for *Sight Heroes*, a pair of technology-enabled spectacles for people suffering with partial blindness which project images directly on to the cornea of the eye. Night vision is an added feature that perfectly fulfils the principle of inclusive design: by answering the needs of 'extreme users', design can be useful for everyone. A perfect ten was achieved on the score sheet of at least one of the three judges for 'Uniqueness', 'Teamwork', 'Stall', 'Poster' and 'Prototype'!

#### Main picture

**First prize** – *Sight Heroes* by Evie-Grace Kiybet, Lexi Bird and Lewis Allen, **Wroughton**

Technology-enabled spectacles for partially sighted people that project images directly on to the cornea of the eye



#### Clockwise from above left

**Best Stall** – Megan Prendergast and Lola Berry-White, **Three Peaks**, with *Guilty Scan*

A device to detect physiological symptoms of guilt such as blushing or raised blood pressure

**Best Poster** – *Floating Blanket* by Sameeha Rahman and Luka Dambrauskaitė, **Queen Eleanor**

A blanket that acts as an alarm by compressing into a ball, leaving the sleeper exposed

**Second prize** – *Homeless Helper* by Rebekah Edward and Jessica Douglas, **Three Peaks**

A container that transforms plastic waste into knitted blankets and garments

**Best Prototype** – *Litterbot* by AiRhys Gapuz, Stella Thekkekara and Taisha Khatoon, **Harpfield**

A robotic rubbish container that recycles what it collects

**Third prize** – *Cyberbully Bug* by Mia Harvey, Lola Skeet, Lexi Huggins and Luca Devine, **Woodlands**

Software that warns you in advance of nasty social media and electronic messages





# Successes and special commendations

## Students,



To the **Harpfield** pupils who took part in the Stoke Sports Partnership Dance Festival recently with a piece they choreographed themselves.

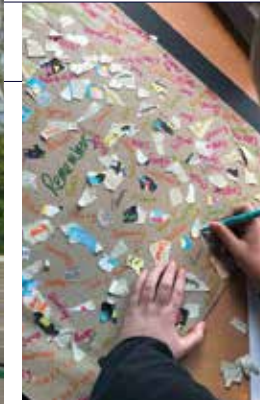
To **Ellis Guilford's** STEM ambassadors, awarded first prize for a robotic arm they designed, built and presented at this year's Nottingham Science Fair.



To the budding musicians who represented **Caister** and **Lynn Grove** at the Aldeburgh Young Musicians' composition workshop.



To **Annabelle Ives, Lynn Grove** year 10, selected for her leadership skills to join the Youth Sport Trust's Active Girls Coaching Camp at Loughborough University in April.



To **Woodlands** pupils whose heritage artwork from a Great Yarmouth Preservation Trust workshop is being exhibited in Great Yarmouth Library.

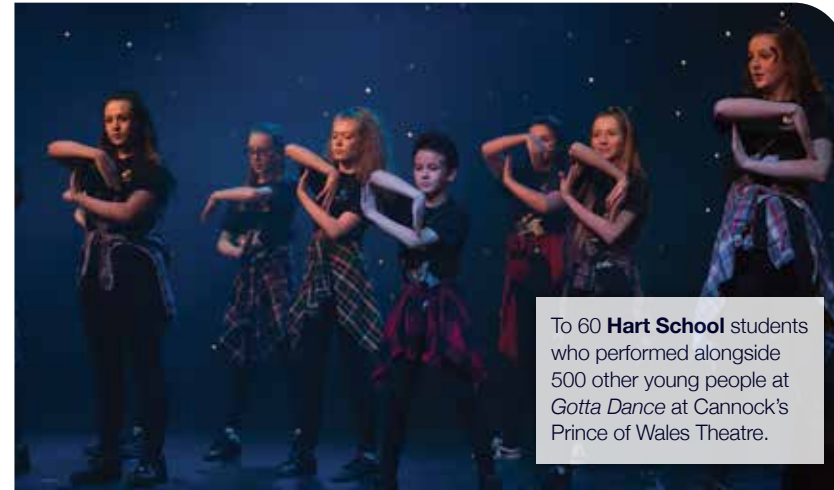
## staff ...



To **Bulwell's** year 11 students inspired by interactions with employers at the Jobs and Careers Fair to set up a special 'Revision Ready' evening for students in their year.



To the ingenious **Wrenn** staff who renovated and converted a double-decker into a community science education bus for Wellingborough.



To 60 **Hart School** students who performed alongside 500 other young people at *Gotta Dance* at Cannock's Prince of Wales Theatre.



To **Ash Green**, where the Michael Dickson Building won the Bedworth Society's award for most outstanding environmental improvement.



To **Ellis Guilford's** year 9 Boys' football team and Captain **Chris Okoye**, winners of the Nottingham City Football League.



To students at **Ash Green** for welcoming the Stonewall representative Andrew Kane to judge the school's LGBT Talent Show, and to **Rebecca James** (left) who won the Jane Bloomfield Award for LGBT Activism in Education.



To the **Hart School's** Student Leadership Team, rewarded for their hard work as role models with a visit to the Houses of Parliament, including a Q&A session with the MP for Cannock Chase, Amanda Milling.



To the **Caister** students who put their knowledge of materials and the environment to practical use at a local beach clean.



# and more students



To **Lucy Graham, Harry McAulay** and **Ellie Harvey** (pictured) at **The Hart School**, whose incredible feats in martial arts have helped set their sights on the World Championships.



To the year 12 students from **Milton Keynes** who devised an event in partnership with Bikeability and Thames Valley Police to raise awareness about safe cycling among primary school children.



To **Ash Green** for the successful launch of their new library service in time for World Book Day.



To **Lynn Grove** families who hosted York Middle School from Maine, USA (pictured with the Mayor of Great Yarmouth), over the Easter holidays in an exchange programme that has created life-long friendships over 16 years.

To **Weavers** musicians who performed at the Wellingborough Rotary Music Festival, especially **Naomi Worrell** (piano) and the **Woodwind Trio** who both took first prizes.



To **Thistley Hough's** Bamber Scholars (with a minimum of 6 GCSEs at grade 6's or above) who joined poet and novelist Sophia Thakur, alumni and current students at the annual scholarship dinner.



While it is early to judge whether Ofsted's new emphasis on the curriculum is hospitable to **Knowledge Connected**, it is fortifying to recognise that substantial efforts are already being made in **Creative Education Trust** to introduce and reinforce fundamental concepts such as **Structure, Pattern and Meaning** that pull the curriculum into a unified whole.

The second Knowledge Connected Day for year 8 took place in May. Close to 2,000 students in nine schools switched their focus in every timetabled subject from the normal syllabus content to the importance of Human Interaction across the board. The learning outcome for the day was that students learn to "allow for unpredictable human behaviour in a range of contexts and enterprises". Those contexts and enterprises ranged from the relations between the police and public in Victorian Britain to the way that the rules of sport have been adapted by the course of play; from the value of teamwork to the impact of human behaviour on the earth.

Threaded with synonyms for human interaction such as 'empathy', 'co-operation' and 'action-and-reaction', the suite of lessons are an immersion in the contingency that attends every undertaking when other people are involved.

## Learning Outcomes for Human Interaction

### Art

I can explain how Frank Warren and other artists reinforce community by influencing people to empathise with others.

### Religious Studies

I understand the role of empathy in positive social change.

### PE

I can learn and develop the rules of a team sport by adapting to others in the process of play.

### Music

I can direct a group activity using only my body.

### Maths

I have tested the effectiveness of team vs. individual work in solving maths problems and can explain the benefits of both for me.

### Modern Foreign Languages (MFL)

I have language to cope with unpredictable situations in a foreign country.

### History

I can infer the nature of the relationship between the police and the working classes in 19th century Britain from a variety of sources.

### Geography

I can influence a decision as part of a group.

### Food Studies

I can choose food in a way that reduces environmental impact.

### English

I understand the different ways in which books can influence society.

### Drama

I can improvise in response to a dramatic text when I'm working in a group.

### Dance

I can use action-and-reaction as a choreographic device.

### D&T

I have devised a game that prompts people to interact without using digital technology.

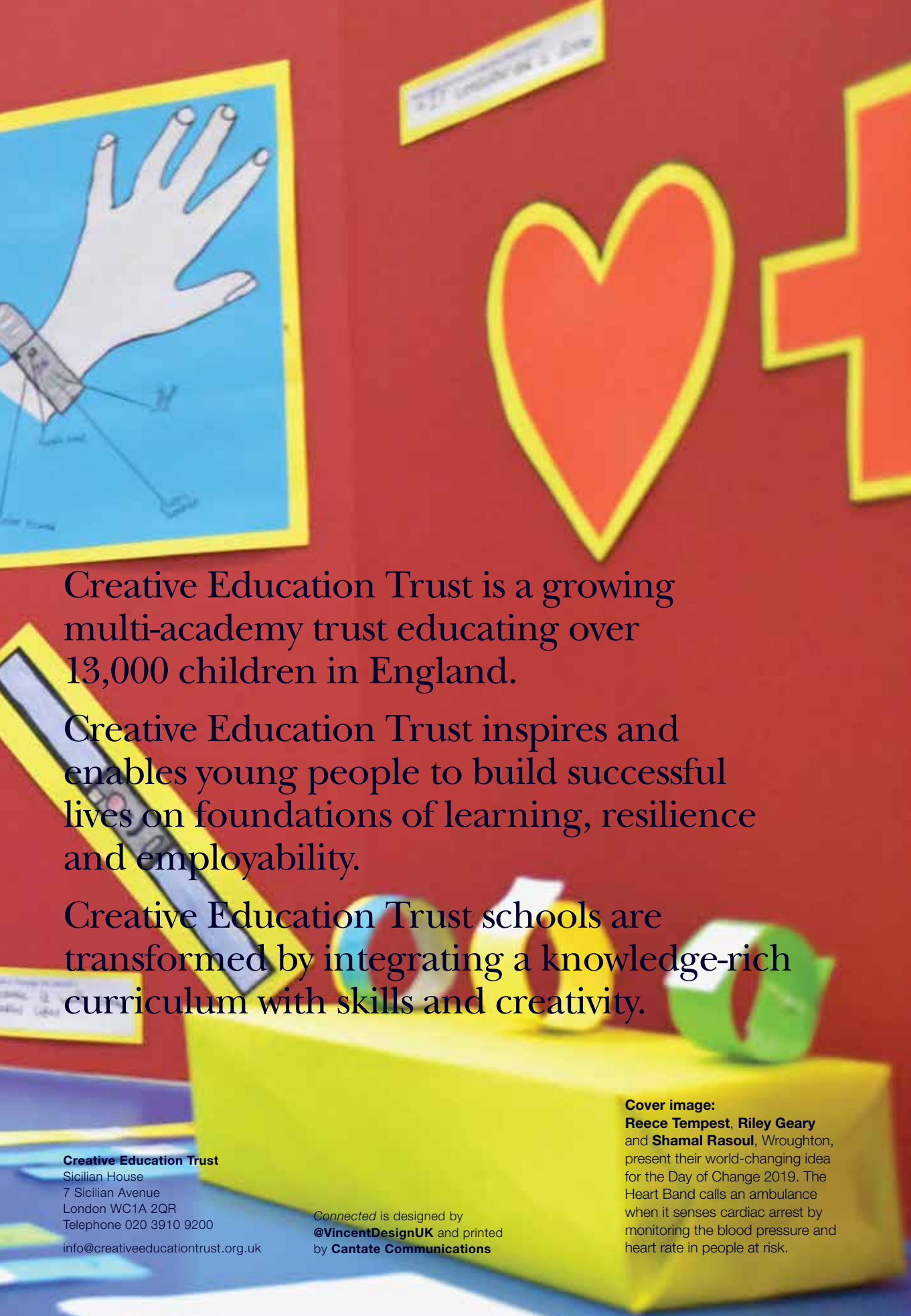
### Computing

I can evaluate the benefits/risks of automated decision-making in a variety of sectors.

### Science

I can plan a scientific test that takes human behaviour into account.

# Knowledge Connected



Creative Education Trust is a growing multi-academy trust educating over 13,000 children in England.

Creative Education Trust inspires and enables young people to build successful lives on foundations of learning, resilience and employability.

Creative Education Trust schools are transformed by integrating a knowledge-rich curriculum with skills and creativity.

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**Reece Tempest, Riley Geary**  
and **Shamal Rasoul**, Wroughton,  
present their world-changing idea  
for the Day of Change 2019. The  
Heart Band calls an ambulance  
when it senses cardiac arrest by  
monitoring the blood pressure and  
heart rate in people at risk.