

The magazine of Creative Education Trust schools Issue no.11 February 2018

Connected



**Fear, Greed, Treachery
and Hatred!**

Seven Shakespeare plays

Leaderly behaviour

Leadership's cultural
dimensions

**The Art of
Persuasion**

Sixth-form prizewinners

Like a Pro

Creative professionals
visit schools



Deep and wide



The first news of the year disclosed Caister Academy as 'good' by Ofsted's rating in January. This brings all but our most recent joiner to grade 2, bearing testament to the huge individual and collaborative efforts of staff, and their

inspirational work with students. Leadership has been key to transformation and always will be; we interview colleagues studying for higher leadership qualifications in this issue.

Meanwhile, as stringent government metrics force schools to become expert at a focused range of things, we know that schools risk narrowing the curriculum and eliminating opportunities for students to discover what they're good at. So we're delighted to publish evidence of wonderful cross-Trust events and competitions in this issue: the Days of Shakespeare and the sixth-form prizes for essay writing and public speaking.

Note also the interviews with five creative professionals who bring the world of work and the spirit of the creative industries right into our schools and honour the promise of creative education: knowledge, skills – and creativity.

Emily Campbell Director of Programmes

HOT-A-TWEET

140 characters from the Chief Executive

Always a privilege and a pleasure to appraise such thoughtful and stirring performances as a judge of the public speaking prize.



Cross-Trust events

- 7 March 2018** CET Head Office
Directors of English meeting
- 8 March 2018** Queen Eleanor
Primary Headteachers' meeting
- 9 March 2018** CET Head Office
Secondary Principals' meeting
- 13 March 2018** Thistley Hough
Thistley Hough and The Hart School
Day of Song
- 21 March 2018** Abbeyfield
Day of Change
- 27 March 2018** Abbeyfield
Sixth-form Creative Prize launch
- 23 May 2018** Harpfield
Primary Headteachers' meeting
- 12 June 2018** London TBC
Design Faculties Awayday
- 19 June 2018** Weavers
Heads of sixth form meeting
- 22 June 2018** London TBC
Primary Poetry Competition final
- 28 June 2018** London TBC
Boys' Day of Song
- 3 July 2018** Wroughton Academies
Primary Day of Sports East
- 3 July 2018** Three Peaks
Primary Day of Sports West
- 4 July 2018** London TBC
Young Photographer Competition final
- 6 July 2018** School TBC
Secondary Principals' meeting
- 10 July 2018** London TBC
Creative Writing final
- 11 July 2018** Abbeyfield
Secondary Day of Sports
- 17 July 2018** Abbeyfield
The Theory of Everything Creative
- 18 July 2018** Woodlands
Primary Headteachers' meeting

Looking Really Good

After **Abbeyfield's** success in 2016, *Connected* no.9 reported four Ofsted upgrades, as **Thistley Hough**, **Ash Green**, **Lynn Grove**, **Weavers** and **Woodlands** were successively rated as 'good'.

At the close of 2017, **Three Peaks** had had a full section 5 inspection. It joined the Trust in December 2014 as an 'inadequate' grade 4 school and is now firmly grade 2; 'good' in all categories, with its head, Richard Penn-Bourton, commended as "unrelenting in his quest to ensure that the school offers pupils experiences that enable them to develop enjoyment in learning". The long overdue section 5 visit to **Queen Eleanor** took place in December, with another outcome of grade 2; 'good' in all categories. It too has made the journey from 'inadequate' over the last four years, with inspectors noting the impact of the "shared vision and high expectations" that Daniel Smith has created.

The new year brought our first inspection of 2018, at **Caister**, deemed by Ofsted to be 'inadequate' before it joined Creative Education Trust. The new report glows with praise across all four categories: leadership, teaching and learning, student welfare and outcomes. "Leaders and governors have driven sustained and effective improvements, and changed the culture of the school." The care and progress of disadvantaged and vulnerable pupils, the transferability of all students' skills across subjects, and their careful preparation for the next stage of education, with "very effective guidance on future careers", all receive specific commendation, as do the school leaders and executive colleagues whose "effective support and training" have been "critical to the journey of improvement".

That the most recent school to join the Trust (Wroughton) is also improving dramatically demonstrates not only the transformative power of talented individuals at all levels, but of knowledge sharing, collaboration and a vision shared across the group. As Chief Executive Marc Jordan commented on Caister's success: "It is unusual for a report to contain such explicitly favourable wording about senior leaders, governors and trust in its first few paragraphs. I think you can see the level of impact that's happening."



Jayden Lewis of **Caister Academy**, rated 'good' by Ofsted in the New Year

The Art of Persuasion



Excerpt from Wiktoria's speech:

"I want to leave you with the following: we already reached Earth's carrying capacity 170 years ago, at a world population of only 1.5 billion. Now experts predict that we will reach 9 billion by 2050. An

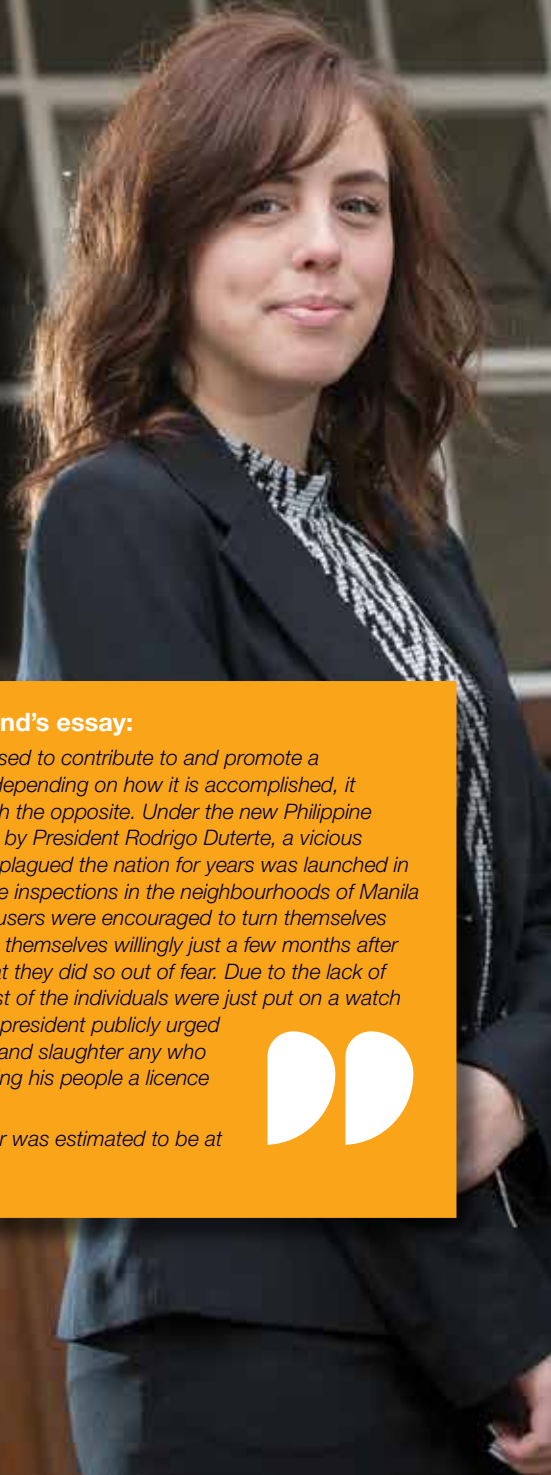
increase in population would lead to a dramatic decrease in resources available to people. The human race wastes 1.3 billion tonnes of food per year, and this is not limited to just industrialised countries. If our population expands at the current rate, the Earth will not cope. Our fascination with 'the more the better' needs to change in everything we do if we are to sustain the Earth and its population. So with our advances in medicine and longer life expectancies, we need to get smart or our own success will take a toll."



Excerpt from Richmund's essay:

"The war on drugs is supposed to contribute to and promote a healthier society; however, depending on how it is accomplished, it can turn out to be very much the opposite. Under the new Philippine administration spearheaded by President Rodrigo Duterte, a vicious campaign targeting the drug epidemic that has plagued the nation for years was launched in 2016. The police conducted door-to-door house inspections in the neighbourhoods of Manila and those suspected of being drug pushers or users were encouraged to turn themselves in. More than half a million Filipinos surrendered themselves willingly just a few months after Rodrigo's inauguration, with some admitting that they did so out of fear. Due to the lack of arrest warrants and evidence to prosecute, most of the individuals were just put on a watch list and their actions monitored. The outspoken president publicly urged citizens to take the matter into their own hands and slaughter any who were drug addicts or distributors, effectively giving his people a licence to kill.

A year later, the death toll of the violent drug war was estimated to be at least 7,000."





Seven sixth formers contended for the 2017 public speaking prize with a 10-minute speech addressing the proposition 'Safety in Numbers'. Eloquence, ingenuity and evidence were applied to a wide range of purview and argument.

Sophia Nichol of Abbeyfield took on the big theme of democracy and argued for lowering the voting age to 16. **Emily Kuhn** of The Hart School described the contemporary perils of social media and how "our touchscreens make us lose touch," while her classmate **Morgan Buckley** drew a fascinating analogy between teenage gangs and wolf packs. **Bethany Clarke** of Ash Green made us consider how little safety there is in numbers for the rhino and the elephant – a passionate exhortation against the extinction of species. **Corina Patulea** and **Matt Gladwin**, both of Abbeyfield, presented strong arguments in favour of individual courage and "going it alone".

The winning talk, by **Wiktorija Seroczynska** of Weavers, argued persuasively that while medical science achieves greater and greater safety in numbers through research, personalisation and universal healthcare, we need to look ahead to the result of this success – unimaginable billions of humans occupying the planet.

Our judges were Paul Lay, Editor of *History Today*, Kirsty Dias, a director of the international design company Priestman Goode (and the newest member of Creative Education Trust's Education Advisory Group), and Marc Jordan, Chief Executive of Creative Education Trust.

In his inspiring address to students, Paul alluded to the eloquence and prose rhythms of historical and literary writers from the days of ancient Greece and Rome through to the present; reminding us that Neville Chamberlain quoted from the *Book of Common Prayer* ("Peace in our time"), and so did David Bowie. Paul encouraged his audience to look back further than the last two centuries, and more widely than the language we speak and culture we know. "If you want to write history, or write anything good," he said, "expand your chronology, expand your geography, and above all, read."

This year's essay prize finalists devised a wide range of themes and questions of their own, including the ethics of stem cell research, the economic impact of university tuition fees, Shakespeare's credentials as a proto-feminist and the collapse of the Mayas.

The judges, professor of classics Jonathan Katz, science writer Hugh Aldersey-Williams, and literary critic and writer Erica Wagner, commended two finalists particularly highly. Abbeyfield's **Gabriela Teriaca**'s essay on the negative perception of maths in schools was "an important subject, personally felt and written out in a methodical and pleasingly arch way". Weavers' **Esha Kumari**'s piece on epigenetics "opened very well and led on to a warm engagement with an interesting subject". The winning essay by **Richmund Rosales** asked if the Philippines' war on drugs was unwinnable. The judges called it "well structured, using well-sourced material and no unnecessary digressions. An interesting opening followed by clear exposition and stylistic flourishes throughout."



Left to right above:

Magnus Wallace, Sam Satyanadhan, Richard Boddy, James Read and Chris Dillon.

Leaderly Behaviour

Connected no.9 featured an article on the current cohort of Teaching Leaders. In this issue we turn the spotlight onto two colleagues taking a new kind of leadership role across the Trust, and three who have been supported to complete higher level leadership qualifications.

James Read, Head of English at Caister, originally proposed the collaborative cross-Trust group of English teachers which is now in its second year. "The purpose and dynamic have really come on," he says with enthusiasm. "While there's a regular focus on consistent moderation, we determine the main focus of the next meeting at the end of each – key stage 3 feedback is our next issue. It's a way to utilise our varied skills – we have experienced exam markers, for example – so that we can generate valid ideas rather than simply following procedures that others have set or adopted." There are challenges, of course: everyone's school operates in different conditions. And the collaborative culture took some getting used to by everyone accustomed to existing structures and habits. But, he says, "We're really discovering our capability by addressing pockets of practice, and growing into the belief that we can change bigger things." On the horizon, for instance, are assessment without levels and mapping the transition between key stages 2 and 3.

His counterpart for maths is Chris Dillon, Director of maths at Thistley Hough, asked by Philip Cantwell to lead another cross-

Trust subject group. He describes his role less as leadership than as "organising a conversation" between teachers – many of whom, he admits, are more experienced than him and work in a very different context. His membership of the Stoke-on-Trent maths teachers' group means that sharing practice is second nature as well as a welcome relief from the loneliness of leading a subject. He is excited by ideas generated at the last meeting for their potential to improve learning and reduce everyone's workload: "Could we do maths days like the key concept launches? Could we do shared revision groups?" Asked how far the subject group could go, he reasons that "while our principles are the same, practice is widely different, and that's as it should be". He is keen that a variety of practice be maintained, while standards are raised for the whole community. "And a bit of competition is good."

Leadership as empowerment is the resounding theme of three senior leaders at Weavers, Sam Satyanadhan, Richard Boddy and Magnus Wallace, all protégés of Principal Vivienne Swaida. Satyanadhan is a Future Leaders graduate and was the first to put the diagnostic feedback-and-response system known by the acronym DIRT (Dedicated/Directed Improvement Reflection Time) into practice; now widely recognised as the most significant factor in Weavers' rapid improvement. Finding the "pull factor" was key, she says, to establishing these methods at large in the school; "a way to make DIRT work for everyone so that they can lead in their own area".



“With sharper accountability, cultural factors such as the behaviour of leaders come right on to the radar.” Ian Cox

Wallace enjoyed his National Professional Qualification for Senior Leadership (NPQSL) and appreciates the context and formal stamp it provided, but speaks more glowingly of the Olevi Outstanding Teacher Programme (OTP) because it focused so intensively on coaching methods – teacher to teacher, student to student, teacher to student and vice versa. His background in educational psychology comes into play in understanding the barriers and motivation of students, and he is among our most committed adherents to Carol Dweck’s growth mindset theory for its potential to “instill a sense of the possibilities everyone has within”. It was Ms Swaida, he stresses, who helped him to see himself as a leader capable of influence, and asked him and others to disseminate the OTP learning to whole cohorts of strong teachers and widen its impact.

“Influence, not authority, is what you need,” echoes Richard Boddy who finished the National Professional Qualification for Headship (NPQH) a year ago and appreciated above all the experience it gave him in other schools, because the real test of leadership skill is “taking people with you in another environment where they don’t know you”. He speaks of “learning from Viv’s unrelenting drive” and the workaholic tendencies that can induce, because “once you understand what needs to happen, your workload increases indefinitely”. Now he’s intent on spreading his well-recognised abilities at organisation, discipline, and reasoning with young people – “showing others how I do it”.

James Ogden, Midlands Area Director for Ambition School Leadership, who facilitates all the programmes, expresses the essence of leadership as “the ability to create autonomy”. “We know command and control still exists,” he reflects, “but it’s endangered, and that’s for the better.” Ogden calls ours the best example of an embedded partnership with a medium-sized multi-academy trust. He cites events like the Trust’s annual Teaching Leaders’ conference as symbols of this, “perhaps because the geography of the schools is disparate, so it becomes an important signifier of unity and purpose”. He interacts with a range of personalities, “from teacher level to

senior and executive – it’s an absolute joy; all dedicated and effective people who can put what they know into words”.

With 20 years of hindsight at Weavers, including a spell in special measures, Boddy knows that however well someone discharges their individual areas of responsibility, transformation only happens when the whole school moves forward as one. Culture and ethos cannot be underestimated, a point underscored by Ian Cox, a coach and mentor for Ambition School Leadership whose mentees include Harry French and Craig Avieson (Wroughton). Cox is struck by the confidence that his Creative Education Trust mentees have in the multi-academy trust, which is not true of all such organisations. “They know that someone’s got their back when things are difficult, and it also enables them to take a bit of a risk sometimes.” And in the light of the current agenda around well-being, Ogden points out that the main reason staff leave a job is their line manager. Cox, having led three troubled schools out of difficulties in his own career, believes firmly that leadership matters because of the impact of culture on every aspect of school life. “The head sets and directs this culture and keeps it alive. If they don’t, any success will be short-lived.” As accountability has sharpened and expanded beyond attainment, he comments, “cultural factors such as the behaviour of leaders come right on to the radar”.

Moving on

Caty Reid, Vice Principal at Thistley Hough has been appointed Head Teacher of neighbouring Clayton Hall Academy.

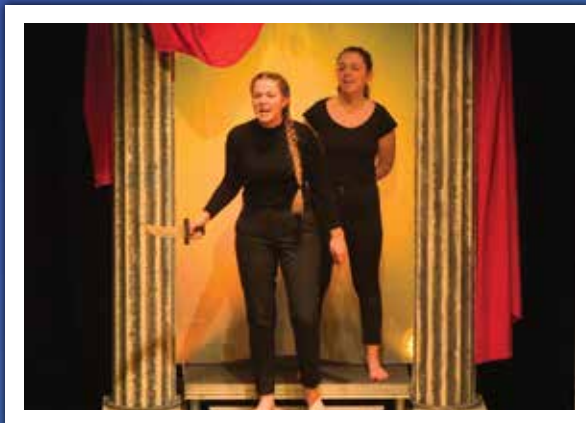


“Four and a half years at Thistley Hough proved the value of resilience, determination and teamwork. I learned to question everything with impact, impact, impact constantly in view. Leaders need to be brave, but they also have to smile through it all.”



Glyn Langston-Jones, Vice Principal at Ash Green has been appointed Head Teacher at Nether Stowe School in Lichfield

“Ash Green taught me how important it is to have tenacity and belief, and that there’s no substitute for a shared vision and values. As a VP I’ve learned to practice honesty and integrity to the point of radical candour. I try to keep in mind the person behind the professional, and remember that everyone, myself included, is developing every day.”



Bottom row left to right:

The company of *Much Ado About Nothing* (**The Hart School**)

Will Russell and **Ellie McDowell**
as Macbeth and Lady Macbeth
(**Ash Green School**)

FEAR, GREED, TREACHERY and HATRED



Top row left to right:

Charis Philips and **Joanna Wickham** as Brutus and Cassius in *Julius Caesar* (**Abbeyfield School**)

Jake Birch as Duke Senior in *As You Like It* (**Caister Academy**)

Ellis Eaton and **Misha Marjoram** as *Romeo and Juliet* (**Lynn Grove Academy**)

Weavers Academy opened **Creative Education Trust's** double **Days of Shakespeare** with *Richard III*; the drama and background narrative cleverly integrated in three ingenious twisting frames and several excellent performances: villainy never looked so good. Lynn Grove's *Romeo and Juliet* proceeded from comedy to sorrow with elegance and charm. Caister's *As You Like it* closed the first day; this complex tale of exile and disguise brought into relief by the students' confident and energetic use of the stage. As the company of actors transformed themselves with props and sound and movement into the Forest of Arden, a memorable image was created for everyone in Abbeyfield's auditorium.

Abbeyfield themselves opened the second day with *Julius Caesar*; grand and classical in its themes of republican power and politics, but with an undertow of moral complexity and decadence. The exemplary diction of the sixth-form actors was an inspiration to younger players in the audience. Thistley Hough re-cast *Twelfth Night* in the campsite of a rained-out music festival, Count Orsino entreating music, the food of love, to his iPhone while Olivia scowled at hers. Ash Green's *Macbeth* drew outstanding performances by the leads, supported by a confident cast of witches and men. The Hart School's *Much Ado About Nothing* reminded us that we were watching human fauna at play in pursuit of love, as an anoraked cast of birdwatchers returned iteratively to their binoculars.

The Days of Shakespeare was devised for Creative Education Trust by HMDT Music four years ago and includes early interventions on text and design by the Royal Shakespeare Company's Michael Corbidge and the designer Mark Friend. They have become treasured opportunities to perform some of the greatest works in English literature and design an absorbing visual spectacle. Most importantly, it is a chance for students to see what other schools in the Trust have done and to witness their own creativity and skill in a wider perspective. Congratulations to the actors, designers and directors and a special thank you to Richard Walker-Glen and his technical team at Abbeyfield School.



Main picture:
Daniel Ratcliffe as Malvolio in *Twelfth Night* (**Thistley Hough Academy**)

Successes and special commendations

Students

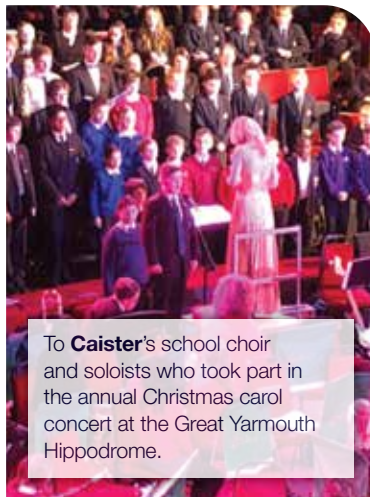
To year 10 geography pupils from **Caister** who completed an amazing residential geography trip to Flatford Mill, Suffolk, researching rivers in the beautiful Dedham Vale in the landscape made famous by the artist John Constable.



To the four **Caister** pupils who won a visit to the Supreme Court and the Houses of Parliament in London as part of the Great Yarmouth big debate competition.



To **Abbie and Ellie Holloway (Hart School)** for their astonishing success in fundraising for Children in Need.



To **Caister's** school choir and soloists who took part in the annual Christmas carol concert at the Great Yarmouth Hippodrome.

To **Caister's** year 11 girls who competed at the final round of the National Schools Netball Tournament, supported by **Ms Carlos and Mrs Bridges**.



To the 110 year 7 students from **Thistley Hough** who took part in the three-day residential course at Standon Bowers Outdoor Education Centre, practising teamwork in a challenging environment.

To **Marvellous Chukwu** (Queen Eleanor), best in town in the Vertical Jump category of Northampton Town Athletics.



and staff



To **Julia Rogers** (right) (**Thistley Hough**) for leading the way in Stoke-on-Trent by reigniting the use of ceramics in the classroom for learning across the curriculum, and getting quoted in *The Guardian*.

To **Thistley Hough** (in partnership with NHS Staffordshire) for the launch of its Healthy School project, surrounded by smokers lungs, festering feet, rotten teeth and pickled body parts!



To **Queen Eleanor's** year 5 and 6 tag rugby team who won the David Rose Cup for the third time in succession at the Saints' Stadium in Northampton.

To **Mrs Preston** (Caister) for achieving her National Award for Special Educational Needs Coordination.



To pupils and staff at **Caister Academy** who raised an amazing £829.01 for Children in Need with the highlight event — organised by **Destiny Rothery** (Year 9) — a staff lip-synch competition.

To **Katie Pointon** and **Christopher Dillon** (Thistley Hough) who successfully completed the Teaching Leaders programme with Ambition School Leadership.



To **Richard Penn-Bourton** (Three Peaks), nominated as Tamworth's 'Teacher of the Year'.

Like a Pro

One of the ways in which Creative Education Trust honours the promise of its name is to recruit creative professionals at the top of their game to work directly with students in schools. *Connected* caught up with five brilliant individuals whose insights and generosity have enriched the knowledge, skill and creativity of our young people.

Readers of *Connected* no.10 may recall that Harry Oulton, writer of TV drama, children's author and busy creative writing tutor, led our year 8 creative writing competition finalists in a screenwriting challenge. He has also led the lyrics phase of the new cross-Trust song-cycle project at Abbeyfield and Weavers, and made his second visit to Queen Eleanor to work with year 6 boys whose attainment has fallen behind expectations.

Michael Corbidge, Royal Shakespeare Company (RSC) voice coach, has led voice and text workshops for performers in the annual Days of Shakespeare since the start of the project. Designers Rhonda Drakeford and Morag Myerscough both visited schools as key concept 'ambassadors' – for Meaning and Pattern respectively – and Charles MacDougall is the vocal coach who worked with our teachers, ensembles and soloists in the Voices Foundation Chorus project.

All of them observed how working with relatively young students helps to clarify their own understanding of the creative process. Rhonda Drakeford called her first visit to Caister "an opportunity to really think about what I do and to break it down into component parts so that I can transfer it to these people right at the start of their creative journeys". Harry Oulton saw all the visits and workshops as opportunities to teach literacy in a way that is useful to young people today. That is, not looking at a book or poem in terms of what it contains that must be learned (and proven as learned), but for what it awakens in every individual. "I'm not teaching them to 'excavate' a text by, for example, identifying the metaphors," he explains, "but to react. The confidence to declare what something means to me seems to have been stamped out. We forget to remind children that no-one has read this book in the way that they have."

This determination to deliver an accessible, useful experience is common. Rhonda Drakeford "wanted to link the exercises on symbolism, colour and communication back to everyday experiences that the pupils would

Vocal coach **Charles MacDougall** works with **Ash Green's** choir at the Day of Song



Designer **Rhonda Drakeford** with year 7 students at **Caister's** Meaning launch



understand, such as why a company may brand themselves in a certain way". Michael Corbidge is driven by an inclusive zeal to dismantle barriers around Shakespeare. "It's a slow opening of ideas to build confidence and trust; to bring the students to a simple understanding that Shakespeare wrote for them and that his world is not that far away. The language is a bit old and fuzzy at times, but actually the human condition – how we feel and think and speak what we feel and think – has not changed in 400 years."

We asked each interviewee to tell us about any particularly memorable moments or achievements. Harry Oulton's sessions often open with a round of Boggle – throwing a dice to disclose a grid of letters in which children compete to spot the most words. At Queen Eleanor, a pupil – until that point reticent – found 'maximum', using an impressive seven of the letters from a grid of 16. Drakeford recalls the challenge we set Caister year 7: "a blank piece of card with which to create an object that could be recognised as representing a particular architectural style. No marks or colour, just scissors and glue. The variety of solutions across the group was phenomenal!"

Charles MacDougall tells of a girl who auditioned as a soloist "with a voice that was quite small, a lot of air pushing through the sound and a great deal of vocal 'fry' (that creaky quality that is very popular at the moment)". He gave her exercises to help the airflow and locate her 'primal sound' – the real, emotionally connected voice inside. A month or so later, he returned. "Suddenly, this rich, round, supported sound emerged: a completely different singer and one with a promising future singing classical repertoire."

Morag Myerscough was thrilled by the responsiveness of year 7 at Thistley Hough: "I loved how many students asked me questions after my presentation, they seemed genuinely interested. Even the ongoing questions about my dog!" She particularly welcomed the invitation as an opportunity to show young people that they can make a living doing something their parents might consider risky or inappropriate. "Young people can make decisions for themselves," she says "as long as you show them what's out there."

"The human condition – how we feel and think and speak what we feel and think – has not changed in 400 years."

Michael Corbidge

RSC Associate **Michael Corbidge's** Shakespeare voice and text workshop at **Abbeyfield**



Visiting a school to teach the next generation naturally instils a sense of legacy. Charles MacDougall expressed this most explicitly in relation to music making and singing. "Knowing that my work helped to develop the skills of choir trainers in schools gave a sense that I was enabling singing to be sustainable in those places; and I can't help but wonder which students will end up following a career as a musician having discovered the capabilities of their voice."

Corbidge, of course, is most acutely conscious of raising awareness of language as a permanent effect. In his workshop "we excavate, dredge and mine words like never before," he says. "We chew them, we throw them around, we buff and shine them and give them a new majesty." Oulton starts with Boggle because "it gets everyone thinking in the basic literary terms – about words," he says. Also conscious that the students' world is more and more visual, he makes it a priority to give children verbal tools to engage with the abundant visual stimuli that surround them – to put what they see or sense into words.

Probed about what they notice in Creative Education Trust schools, the visitors disclose great respect for the evidence of preparation and follow-through by teachers associated with every 'special project'. This is especially true for Morag Myerscough and Rhonda Drakeford as 'ambassadors' for Creative Education Trust's key concepts, and both complimented the schools they visited, not only on superb organisation, but on the thoughtfully embedded conceptual thinking on which each day was built. Oulton summarises the value of Creative Education Trust's key concepts as being tools to break down, decode or 'homogenise' anything you might be confronted with that you've never encountered before. Morag Myerscough remarked on how instructive and inspiring she found the introduction to the concept of pattern.

Oulton's whole-school assembly at Queen Eleanor was devoted to the concept of meaning; specifically, how we see things in different ways. While some might fear the consequences of subjectivity, for a creative person it is a phenomenon rich with possibility. This fearless approach to ambiguity and the unknown characterises all our creative experts, and it requires forbearance on the part of teachers. Michael Corbidge describes how "we start with a blank canvas and with it comes all the usual fear and trepidation, anxiety and a massive uncharted set of challenges!" Yet teachers and students, he notes, "were brave. They took a risk and got equipped, practised, smart and proud doing the hardest thing to

do". He regularly trains teachers at the RSC, and lists their multiple personae as "facilitator, mentor, director, producer, visionary ..."

Oulton observed a "general feel of good extra-curricular stuff going on" in Creative Education Trust schools, bumping – as he did – into Michael Corbidge and our theatre design consultant for the Days of Shakespeare. Charles MacDougall commented on his sense of the holistic continuum to which his work attached: "not only were the visits part of an ongoing programme of training, but that training was extended to both staff and students, and it covered both choral singing and solo singing".

Taking the long view about what's important in education Drakeford surmises: "I'm quite conscious of the impact of mechanisation and automation on the job prospects of future generations. Creative minds will be very hard to replace by technology. Education and schooling should really focus on developing creative minds."

Writer **Harry Oulton** with **Thistley Hough's** finalists in the year 8 creative writing competition



"We forget to remind children that no-one has read this book in the way that they have." Harry Oulton

Designer **Morag Myerscough** and **Thistley Hough** year 7 at the launch of Pattern





ANOTHER DAY AT THE RACES

175 Creative Education Trust teachers and support staff came to the second annual primary training event at Towcester racetrack. Planned by the primary headteacher team led by the Director of Standards, the event was structured around three key objectives based on the Trust's shared development priorities for primary schools.

The first of these, developing a culture of high expectations, was the subject of the keynote address by Paulette Osborne, MBE. Headteacher of an outstanding primary school in Birmingham and a leadership coach for Ambition School Leadership, Paulette is a National Leader of Education recognised for her success improving teaching and learning. Craig Avieson, head teacher of Wroughton, singled out the focus on expectations as "a pertinent reminder of the individual and collective role we have in improving life chances for children".

Remi Atoyebi led workshops on the second priority: developing quality talk for writing. Remi is an experienced school leader, an accredited mentor and coach and an Associate of the UCL Centre for Leadership in Learning. She is passionate about high-quality provision in teaching and learning across all of primary, including early years. Richard Penn-Bourton, head teacher of Three Peaks, reports that his school has made "significant changes to the way

in which we approach language development and the teaching of handwriting" as a result of the workshop, "and these changes have had a big impact on our children's attainment and progress".

The third priority, establishing a consistent approach to progression in mathematics calculation, was taken up by our very own primary mathematics leaders. Together, they have created teaching tools to provide the consolidation, scaffolding and progression necessary to ensure children's rapid and sustained progress against national curriculum outcomes, using a consistent approach underpinned by five key principles. At their workshop, staff shared their early experiences of these resources, and Julia Howse, acting head at Woodlands, congratulated the maths team on demonstrating how collaborative research and development can strengthen good practice across the Trust.

Richard Woollacott, head teacher at Harpfield, observed that the event passed two requirements: a purpose transferable to children's learning, and an enjoyable experience. The 2018 event is eagerly anticipated.



Back cover:

Finalists and judges in the Creative Education Trust sixth-form essay and public speaking competitions outside Conway Hall in London.

Left to right: **Daniel Craig, Richmond Rosales, Emily Campbell, Wiktor Seroczynska, Matthew Gladwin, Sophia Nichol, Stan Gutowski, Corina Patulea, Bethany Clarke, Daniel Clarke, Morgan Buckley, Paul Lay, Esha Kumari, Emily Kuhn, Kirsty Dias, Gabriela Teriaca, Nathan Northey, Marc Jordan, Jo Wickham.**

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Connected is designed by
Vincent Design and printed
by **Cantate Communications**

Front cover:

Aliyah Fox-Elliott as Beatrice
in The Hart School's *Much Ado
About Nothing*