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RIVERSIDE ROUTES

Creative learning resource
suitable for Key Stage 2

Content by Debbie Beeks and
Jessica Kinnersley

Resource design by Jessica Kinnersley

 **Gateshead**
Council

**TYNE
DERWENT
WAY**

Contents

Introduction	3
Hello from Debbie Beeks	4
Preparing for your creative walk.....	6
How will we prepare for the creative walk?.....	8
At the start of the walk.....	10
Creative Writing Prompts	
Textures and Touch.....	11
What's over the Hill?.....	12
Walking for Joy.....	13
History and Heritage.....	14
Discovering Props.....	15
Building on an Idea.....	16
Hello from Jess Kinnersley	18
Getting started.....	19
Creative prompts.....	21
Preparing for your walk.....	21
Creative Journaling Prompts	
Prompt 1: Discover.....	22
Prompt 2: Colour Hunt.....	24
Prompt 3: Flora.....	26
Prompt 4: Fauna.....	28
Prompt 5: The Staiths.....	30
Prompt 6: Big River.....	32

Introduction

Riverside Routes is a project led by Gateshead Council arts team. It develops and deepens people's connection to the Tyne and Derwent riversides through creative activity. Riverside Routes includes school and communities' projects and public workshops and events.

Riverside Routes is part of the wider Tyne Derwent Way activity programme led by a consortium of partners including Gateshead Council, The National Trust, Tyne and Wear Buildings Preservation Trust and more. The programme is funded by UK Government.

The Tyne Derwent Way focuses on a nine-mile stretch of the Rivers Tyne and Derwent in Gateshead. The route stretches from the St Marys Heritage Centre to Gibside, helping our community explore the people, heritage, culture, and wildlife along the way.

Parkhead Community Primary School was one of the schools that responded to our call for expressions of interest in 2024-2025. Based on what Parkhead told us, Gateshead Council Arts team commissioned writer and drama worker Debbie Beeks. The project built learners' confidence in writing and telling stories inspired by the Derwent riverside. We also noticed improvements in pupils' wellbeing. Staff enjoyed supporting learning experiences outside the classroom and seeing their classes thrive.

The project was such a success that we felt Debbie's approach could be adapted for other teachers and staff working with children to lead their own creative experiences along the Tyne Derwent Way. Debbie has set out some inspiring challenges with a focus on creativity, literacy and oracy. We hope you enjoy exploring, adapting and implementing some of these creative strategies.

Elizabeth Kane

Riverside Routes Schools and Communities Producer

Gateshead Council Arts Team

Hello from Debbie Beeks

Hi, hello, how are you? Busy?

Here is a poem to tell you what this **Creative Walk Guide** is about...

**Embrace nature,
to charge our spirits,
together.
Make space for our creative minds,
to open and fly,
to the artist and writer in each of us.**

I am a writer and drama worker. I love participatory, imaginative journeys, with a structure that allows for open ended opportunities for ideas, collaboration and inspiration. The aim of a creative walk is to activate artistic intentions in us all. Artistic intentions are the urge to make something a story, a piece of writing, a drawing, a performance or something else, inspired by something, in this case a place.

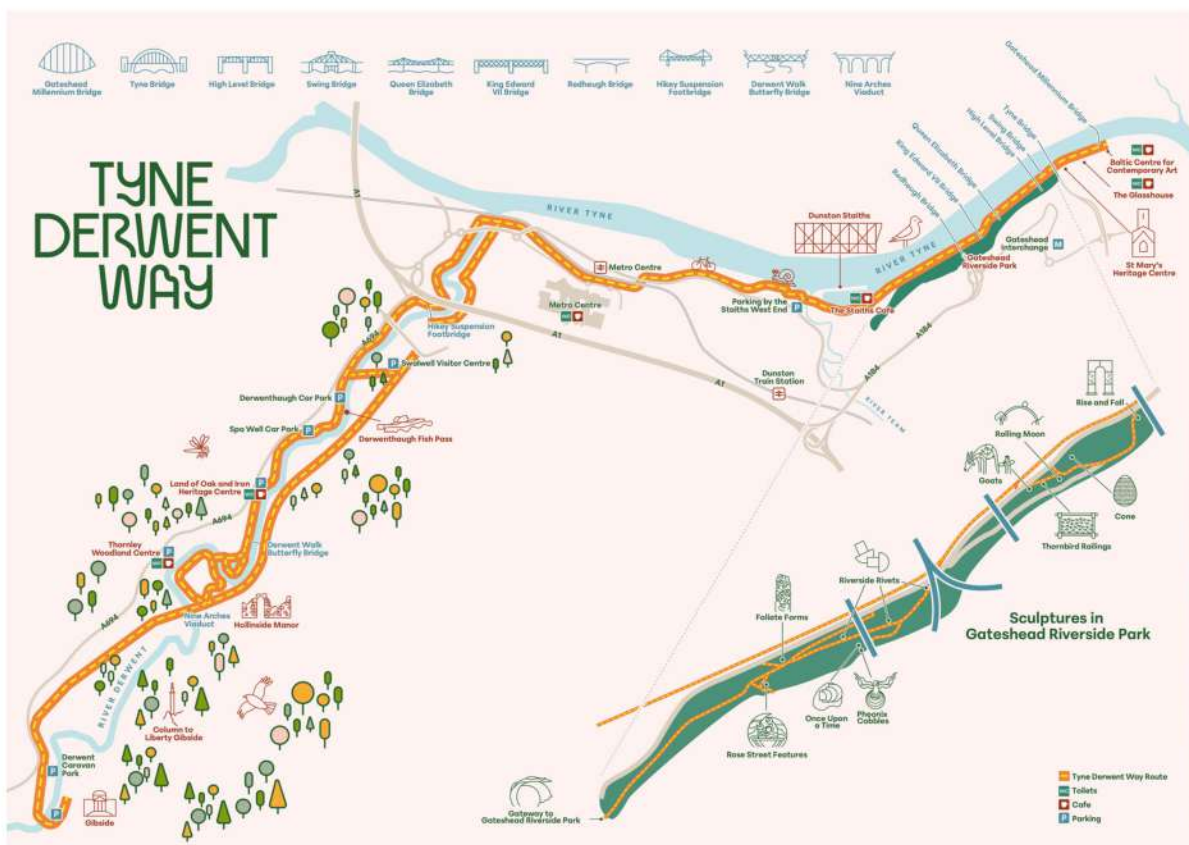
My first Riverside Routes creative walk was with Year 5 at Parkhead Community School in Winlaton. The walk set out to explore nature, creativity and wellbeing using the River Derwent near the Land of Oak and Iron as our stimulus. There were **three sessions**. One in the classroom, a visit to the site, and a session back at school to build on some of our creative ideas.

The children and staff were encouraged to embrace their imagination. We were all encouraged to use our senses, enjoy exploring the riverside, and record our own unique ideas. **Children were empowered to make decisions about when and what to record. They could write or sketch. They could do as little or as much as they wanted to.**

The children’s ownership of what they felt they needed to record was overwhelmingly positive. One child pumped their fist and said, ‘At last, freedom for my own ideas!’. The first time we stopped to do an exercise in a field, I invited everyone to record something, the group went silent, I was stood and watched everyone, laying in the grass, noses and pencils in their sketch books.

As the leader I planned and led a creative walk with exercises to try at specific locations – this creative walk guide is my offering to you to do the same. You will find some specific exercises you can use at a site of your choosing with **what3word** links to locations at the Land of Oak & Iron visitor centre as examples.

If you look carefully, you can see lots of curriculum links, literacy skills, wellbeing and space to boost confidence throughout this guide. I encourage you to resist ticking boxes. Embrace the opportunity for you, your class and other adults like teaching assistants or parent helpers. Be creative together in nature. No one will ever see inside your sketchbook; it is yours to keep forever. You will reap the rewards of everyone’s joy and confidence back in the classroom.



Preparing for your Creative Walk

How to use this guide

- **Let go of learning outcomes.** Embrace and trust, curiosity, emersion, imagination and nature.
- Take 10 mins to yourself to **read this guide**. Put your feet up, you deserve it.
- Go for a **planning walk** in the Tyne Derwent Way, take notes and photos of places you might do each exercise. Are you having alone time for this? Or taking a friend or loved one?
- **'what3words'** will show you places you can locate exercises at **Land of Oak & Iron** as examples. You might choose to go somewhere closer to your school.
- Have a **daydream** about how you will lead the walk. Jot it down so you don't forget.

Stuff and resources

- Each person (child and adult) will have a **small sketchbook**, a **pen or pencil** each. This sketchbook can be bought or made 'zine style'. Search 'How to fold a zine' online for multiple films and instructions.
- If there are **historic or heritage sites** along the way, in exercise 5 you may wish to learn about the site and be able to describe what it was during the time it was in use.
- For exercise 6 you will need to make or collect a few **'props'**. Can you place some props the day before or the morning of the trip? I used cardboard to make tiny front doors.

Practicalities:

- 2.5 hours will give you...

15 mins	Comfort break for whole class, organising packed lunches
15 mins	Intro, warm up exercise, setting off
90 mins	Walking and exercises, approx. 3km
30mins	Comfort breaks and packed lunches

Preparing for your Creative Walk

- Are you leading the walk? Can you get enough staff to join you so that if a child needs to leave you and other staff can continue your journey?
- Your **permission letter** to parents and carers. Can it include a request to prepare for all weathers? Waterproof footwear, coats, jumpers. Packed lunches? Water bottles, with water. Excitement and anticipation for happy children with lungs filled with fresh air and a great night's sleep to look forward to.
- Your **risk assessment** can cover slips, trips and potential dangers you identified on your visit. First aid kit, buses, parking, staff ratios and more...
- If there is a **visitor centre**, you can contact staff and chat through your visit and the support you need and what they can offer – toilets, packed lunchroom & lunch storage. A rainy-day indoor option. An afternoon activity? Visitor centres want to hear from you.

How will we prepare for the creative walk?

In the classroom...

a) Introduce the trip to your chosen location. [use discussion or images or maps, you choose]

b) Read this poem together:

Some rules / guidelines / instructions... a poem about what we will do...

Embrace nature,
to charge our spirits,
together.
Make space for our creative minds,
to spread and fly,
to the artist and writer in each of us.

We will walk,
and breathe,
and look and see.
Hear and smell and
think and feel.

We will stretch
our minds
and bodies and thoughts,
and catch a few in a book.

We will walk
and breathe
hear and smell and
think and feel.

What we catch and record,
Is ours to keep
and always right, there is no wrong.

We will stretch
our minds,
and bodies and thoughts.
and the writer and artist in us all,
will sigh,
and laugh,
and thank us.

By Debbie Beeks

c) Discussion: What do we think the poem about? What is a creative walk for?
(whole group or small groups & feedback)

Feedback exercise: Everyone chooses one thing they think might do on a creative walk and offers an ending to a sentence...

On a creative walk I will...

Let everyone who wants to, offer an ending, like this:

Teacher: *On a creative walk I will...*

Student: [says their end of the sentence]

You can offer your own ending to the sentence too!

Embrace the classes ideas and contributions. Gently quash the rude or dangerous ones by offering alternatives. Stay mysterious where you can, open to finding out for yourself, let's wait and see...

d) Discussion: Where do writers and artists get ideas from? (whole group or small groups & feedback) Collect contributions on the board [places, experiences, senses, knowledge acquisition and more]

Exercise led by teacher:

Introduce the idea that our minds are like a supercomputer by doing the following exercise. You will repeat this at the start of the walk.

Our minds are supercomputers full of imagination and ideas. Take your hands and feel and measure the size of your head. Bring your hands in front of you and look at the size of your very own supercomputer. Filled with ideas, imagination and more. Our supercomputers get input through our senses, places, information. There are so many ideas, more than we can ever use! We need to capture a few... in a book.

Task: Make or hand out sketchbooks. Agree where names can be written and if the cover can be personalised. The insides must be kept blank for the creative walk.

e) Summary chats

Discussion: Ask the class to tell us what the sketch books are for. [Consult the poem again if you need to.]

Have the inevitable big discussion about the all the questions everyone has about the trip.

At the Start of the Walk...

1. At the start of the walk...

///trap.soils.blows

We will arrive at the place with a blank sketchbook and pen or pencil each.

We will gather in a lovely space in nature to focus and introduce what will happen, how long it will take and how we will go about it.

We will stand together in a big circle to introduce the walk, set the scene and warm up.

Warm up exercises:

Sights, Sounds, smells:

1. Everyone look far into the distance and notice one thing. Say what it is in your mind.

Notice the thing near it, that you didn't notice before. Say what it is in your mind.

Turn and face the opposite way. Notice one thing, study it with your eyes. Give it a name in your mind.

1. Close your eyes. Listen. What can you hear? What is it? What could it be? Open your eyes.

1. Take a deep breath. Close your eyes. Smell the air. Where does the smell take you? Open your eyes.

1. Supercomputer: repeat the supercomputer exercise from the classroom

Remind everyone.

Have your sketch book and pen to hand as we walk.

You can write, draw or note anything in your book, on any page.

Be inspired by the place, the exercises, your ideas.

There is no right or wrong.

Just what you see, what you record and your ideas.

Does anyone want to jot anything down now? Words? Ideas? Pictures?

What's the purpose of this?

Exercises help to make the shift from the day to day, into the creative process, they set themes and establish the expectation to listen and follow the leader.

Engaging the senses is practicing something you will ask them to do again later.

The Supercomputer is an embodied exercise that reminds us that we are imaginative artists, here to have ideas.

Textures and Touch

2. Textures & touch

///badly.data.charge

*We will stop and look around.
We will notice things within our reach.
We will choose to go and stand next to one thing.
We look at the thing from different angles.
We will touch the thing.
We will close our eyes and notice how it feels.
What words spring to mind?
What ideas spring to mind?
We will draw or write about the thing in any way we want to.
Is the thing small? Can we keep it?*

What's the purpose of this exercise?
To be present in nature and engage the sense of touch.
To simulate creative ideas through touch.

What's over the Hill?

3. What's over the hill?

///fades.often.finds – the bottom of the hill.

///rods.feast.lasted – brow of the hill.

We will stop at the bottom of a hill. A vista that we can't see over.

We will admire the horizon.

We will trace the horizon with our outstretched fingers.

We will draw the hill's horizon any way we want to.

After drawing time...

Discussion: What's over the hill? What's beyond it? In real life? In our imaginations?

Enjoy letting lots of imaginative and unusual ideas flow, the more unusual the better.

We will draw or write our ideas about what's over the horizon.

After sketchbook time.

We will walk to the brow of the hill and stand there together.

We will turn on the spot a full 360 degrees.

We will trace the whole horizon with our eyes and fingers.

Our eyes will dance over every bit of the 360-degree horizon.

We will capture the 360 degrees in our sketch books, any way we want to.

What's the purpose and aim of this exercise?

To activate imagination in place.

For children to have ownership of their ideas and how to record them.

To have enough time to enjoy capturing ideas.

To be present and experience calm.

To be curious and notice.

Walking for Joy

4. Walking for Joy (music optional)

///fluid.grades.neon start of the walk
///equal.focus.axed end of the walk

*We are walking to the next place together.
Look around you as you go.
If this place was in a film, what would be the soundtrack?
Make a playlist in your sketchbook, if you would like to.
Sing some songs.
Create new sounds and lyrics, if you want to.*

What's the purpose of this?
Just to walk and experience how walking feels and affects our supercomputers.
To embrace the joy of music for those in the group who want to.
Permission enjoy the journey.

History and Heritage

5. History & Heritage – Big Magic Glasses

[///earth.bugs.cone](http://earth.bugs.cone)

At a historic or heritage site, gather round and get comfortable.
Tell everyone what the site or ruin once was.

*We all have in our pockets, a massive pair of magic glasses.
We're all going to take them out and put them on.
When we're wearing these glasses we can see back in time, to what used to be here.*

Describe to the class the buildings, activities and people as if they are there in front of you.

Here's an example from The Land of Oak & Iron:

At the what3word point above there are the foundations of workers housing. To prepare for this, you can read about the worker's housing in the entrance to the visitor centre. Photograph number 5 on the display map, to the left of the entrance.

There is a row of three-storey houses that look straight onto the mill pond.

The pond is black and still, as deep as the trees are tall.

It was made to power the iron works further down the river.

There are no trees here, no grass, no plants in 1774.

This is all buildings and industry.

There's smoke and smog from all the fires.

Mary lives here. Her husband is at work. He makes the great iron bars in the forge further down the river.

It's the best iron anywhere on earth. It gets made into many things, horseshoes, anchors and nails to build wooden ships, which sail off around the world.

Mary is so happy to live here. They have a place to live, indoor washrooms and beer and bread made here just for the workers. She is proud to work for Ambrose Crowley and to have the perks of being in, 'Crowley's Crew'.

Mary is on the doorstep now, shouting for her son Tommy. He's 8. He's always wondering off on adventures. I wonder where he's gone or what he's up to?

Chat, answer questions, time to capture ideas in notebooks.

What is the purpose of this?

To learn about heritage and place as inspiration for creativity.

To feel a sense of connection to place and heritage.

To connect heritage and creativity as inspiration.

Discovering Props...

6. Discovering props in outdoor spaces

(You will need to put what3word onto 'satellite view' to find this path.)

[///fled.edge.gives](http://fled.edge.gives)

Find a woodland place with lots of nooks and crannies to explore and discover.

The night before or morning of the trip, leave some small, environmentally friendly props in and around the site.

Props: small cardboard doorways, about 10cm high. Small doll size clothes, furniture or accessories. You can add words to the doors e.g. 'Always welcome', 'Not today', 'Danger afoot', 'time to hide'.

The example what3word site at the Land of Oak & Iron is a viewing point that looks over the valley towards the monument at Gibside.

Before you get to the site, stop and gather your group.

We need to be quiet.

We don't want to frighten away what might be there.

Arrive at the sight, stop and gather the group again.

This is a legendary spot; history tells us there's always been a magical feeling here.

Look down the valley (or at the sky / view / trees) and see if you can feel it too.

Legend has it that there used to be a tribe of tiny folk lived in this place.

This was the centre of their world, their palace, their meeting point.

Let's have a look around and see if we can discover what is so special about this place.

Try not to disturb anything.

Give time to look around.

Enjoy the curiosity and the stories and ideas that come forth.

Agree that everyone's ideas might be possible.

Give time for everyone to capture their ideas in their sketch book.

What is the purpose of this?

To offer imaginative story stimulus that can be used individually or in collaboration.

For children to feel motivated and confident to capture their creative ideas and talk about them.

To have fun.

To capture narratives, characters, contexts for children who would like to.

To offer drawing opportunities for children who would like to.

Building on an Idea

Back at School: Building on an idea

Hopefully you and your colleagues made your own sketch books and can use them to model this exercise.

We each have a sketch book full of ideas.

Everyone slowly look at each page of your sketch book and remember your creative walk.

Invite children to tell everyone about a favourite moment from the walk.

Let's each of us choose an idea to build on.

We are going to take one idea from our sketchbooks and build on it.

If we want to, we can share it with the class later.

Create a copy of this survey for each child to fill in. You can fill it out together or let everyone go at their own pace:

Task:

Which pages of your sketch book are you drawn to?

Choose one page.

What can you see?

What ideas are you having?

Is your idea growing?

Do you want to change your idea or stick with this idea?

How do you want to build on your idea?

- In words?
- In pictures?
- I'll work it out when my pen touches the page.

Do your ideas want to grow or be made into something?

- Yes
- No
- Still thinking

Might you want to make something?

- Words
- Pictures
- Journey
- Sound
- Object
- Digital
- Music
- Something else?

Task: Have a variety of materials and different sized paper for children to choose from.


Colours, plasticine anything else you can think of.

Give everyone time to capture their idea in the way that they want to.

Same rules as the sketch book – capture your idea your own way. This time you might share it with the class.

The conversations you have with children as you go around the class will be the opportunity to encourage and give permission, encouragement to the less confident, and focus those with a million ideas.

You can reassure with, 'Try it, it's just an idea for now. You can change your mind.'



Share back:

Ask children to raise their hands if they would like to share their idea with the class.

Children who want to share can be exhibitors.

Children who don't want to share can be visitors.

Everyone can be visitors at some point.

Use the classroom or a larger space to place exhibitors' work in an accessible place. On a tidy desk or on the floor in the hall.

Exhibitors can stand by their work.

Visitors can walk around and look at the work and ask questions about it to the artist.

You can ask one half of the class to be visitors at a time.

What is the purpose of this?

To build and grow creative ideas.

To have time, space and resources to act on an artistic intention.

To talk about creative ideas with your peers.

To feel creative freedom and enjoyment.

Hello from Jess Kinnersley

In July and August 2024, Gateshead Council arts team commissioned Jessica Kinnersley to work with Gateshead residents exploring the riverside near Dunston Staiths through a series of creative walks. Each walk encouraged residents to explore the area through fun, creative challenges. Everyone who took part felt more connected to the space and inspired to make time for creative journaling.

Jessica is a visual artist, who leads workshops and creative experiences for all ages. She helps make a wide range of art mediums accessible and enjoyable, from drawing to textiles. Her creative journaling workshops help people feel more relaxed about making art empowering them to take creative risks. Jessica has produced this resource to support teachers in leading the challenges developed on the Riverside Route walks with their pupils. They are suitable for pupils in key stage two and above. We hope you and your pupils enjoy exploring Jessica's ideas and creative journaling on your own creative walks.

Elizabeth Kane

**Riverside Routes Schools and Communities Producer
Gateshead Council Arts Team**

Hi! I'm Jess, a textile artist and all round creative enabler, with a background in senior school art and design teaching and embroidery design (quite a mixture I know!)

I develop my artistic practice from my little Northumberland studio, while working as a freelance facilitator further afield. I am passionate about fostering curiosity, exploration, and play, and I use these principles to engage local communities in creative activities.

Getting Started...

A note on Creative journaling:

What is a creative journal I hear you ask? I think of it as something of a cross between a diary and a sketchbook. It's a **visual record of the things we see, hear, read, feel inspired by or feel connected with**. It can include drawings, cut outs from magazines, rubbings, tickets from memorable visits, notes, feelings, memorable dates or song lyrics to name but a few.

A journal isn't a completed piece of artwork, nor does it have to be developed into something as you near it's end. It's about creative risk-taking, trial and error and is a great **personal way of exploring** the world around you; each will be entirely unique!

Overcoming barriers:

It's really important to gently encourage young people when starting out in their creative journal. There isn't a "right or wrong" way to journal and while this can feel freeing for some, the endless possibilities can also present a barrier, making getting started difficult.

- Try not to overwhelm with too many art materials – a **basic kit** is ideal. Something to draw with, something to add colour, something to take rubbings with. (Top tip: to foster a playful, creative mindset, don't supply erasers. Too much time will be spent on rubbing out imperfections!)
- If you are working in a book, **I'd recommend NOT starting on the first page**. The first page is fear-inducing as it is the first thing we see when we open the book! Ease in by starting one or two pages in and backfill.
- **Encourage a "have a go" attitude**. Sometimes, when we take creative risks, we can stumble upon interesting effects. We had great fun painting with blackberries in our summer sessions, which wasn't planned, but became a really engaging moment for the group! It opened their minds to the possibilities of mark-making and made subsequent walks interesting, as we looked for more ways to create from nature.
- **A gentle prompt can act as a springboard for inspiration** and ideas. I've included 6 in this resource.



***“But Miss, I’m
rubbish at this!”***

Believe me, adults say this to themselves too. I’ve generally found that young people dive into a creative journal with relish but that doesn’t mean everyone will. If a young person feels their work isn’t good it’s usually because they’ve set a standard for themselves or have begun their art with an idea of the finished product in mind..and when it doesn’t turn out the way they’ve pictured it, frustrations arise.

- Try to encourage keeping all of their work, even the pieces they think are “rubbish”. It’s these pieces that can often surprise us and will also show progress later on. We need “failures” in order to get to the successes!
- If someone is really unhappy with something, perhaps discuss what they would do differently if they were to start over
- Again, keep all the work. Those “accidents” can create beautiful collage papers to tear and stick in the journal
- And remember, a creative journal is the place to make mistakes. Not every page will be perfect or a resolved piece of art. Messy and explorative is good!

And if someone really gets stuck, try encouraging a three step approach to creative a journal page:

1. Lay a background (e.g. a wash of paint to break up the white paper)
2. Add an image (eg drawn, collaged or texture rubbing)
3. Add some text (e.g. a note on what you saw, how a place made you feel, what your memory of the day was)

Creative Prompts...

The following prompts are provided to help children discover and respond to the accessible walk from Dunston Staiths to the Saltmarsh. They are numbered 1-6 but can be followed in any order, although prompt 1 acts as a useful introductory session. Participating in these creative walks will hopefully encourage young people to “notice” more in everyday places and foster an interest in engaging with an area in a creative way, lasting beyond the walk itself.

Each prompt features a suggested activity, resources and an activity to embed and extend back in the classroom. It is useful to take a stroll along Dunston Staiths prior to taking a group, so you can see the area and imagine how your pupils might enjoy the area-you know them best 😊 Perhaps a walk will spark some ideas or highlight new areas of interest for your class!

Preparing for your walk

Timings: Allowed around 45 minutes for each walk, starting from the area near the Staiths Cafe, to the saltmarsh and back, with time to stop at points of interest

Equipment: You can do a lot with basic kit! Some of the prompts require additional materials, these are detailed on each chart

- **Small journals or workbooks with blank pages** – children could be encouraged to make simple handmade books prior to their first walk. Alternatively, work on sheets of paper and take back to the classroom to add collected information to journals.
- **Clipboards** to attach books to for ease of use.
- **Crayons and pencils** for drawing and taking rubbings
- Extra but not essential – ziplock bags for holding drawing materials/collected objects
- Fineliner pens and waterbrush pens

Prompt 1: Discover

Intent	<ul style="list-style-type: none"> • To introduce the idea of keeping a creative journal as a visual diary of an experience • To introduce children to the area and familiarise with a gentle walk, from the Staiths café area to the Saltmarsh, encouraging them to point out or write in their journals, things they see/notice along the route.
Impact	<ul style="list-style-type: none"> • Taking ownership of their own creative book • Encouraging curiosity – noticing the everyday things that we might usually walk past
Explore	<ul style="list-style-type: none"> • Introduction: • Begin with an introduction to creative journaling. Explain it is something of a cross between a sketchbook and a diary. It can contain drawings, writing, collaged papers and found objects; a visual diary of sorts. Each book will be unique because we all see and record things in different ways. • A prompt or theme is helpful when you are journaling. The theme for this walk is “What do I notice?” • Explore! • Encourage children as they walk, to think/write about the senses; what they can see, hear, smell and touch • Perhaps take rubbings of interesting textures • Encourage some quick line drawings of the area or look really closely at elements of the walk • Collect leaves, perhaps take rubbings of interesting textures: Raised signage, wood, stone • Stop at Staiths information boards to prompt a pause for drawing/rubbings <p><i>Although a full walk from the café to the saltmarsh is noted here, it is not essential. More time might be taken with engaged conversation and exploration at points of interest. Through the other prompts children will eventually explore all areas of the route.</i></p> <ul style="list-style-type: none"> • Plenary: <p>Gather as a group at the end of the walk and discuss what the children have noticed and collected:</p> <ul style="list-style-type: none"> • Did they enjoy the walk? • How did it make them feel? Sensory and well-being link – did it make them feel more focused, relaxed for example? • Are there areas that they are curious to explore or revisit? • What was the most interesting thing they saw, heard, read, felt?

Embed

- **Activity** (on site or in classroom)
- Create a visual journal page. Use the rubbings, sketches, words and collected objects from the walk to create a collaged page in the journal which explores the things children have seen during their first walk.
- **Stretch and challenge**
- Ask children to draw a map of their walk, illustrating and labelling points of interest, for example the Staiths, the bird hide and/or the saltmarsh.



Prompt 2: Colour Hunt

Intent	<ul style="list-style-type: none"> • When we typically think of a landscape, we often assign colours, for example to the sky, the river, the trees and in this case, the staiths. This prompt is designed to encourage children to take time to look more closely at their surroundings, focusing in particular, on discovering colour.
Impact	<ul style="list-style-type: none"> • Taking ownership of their own creative book • Encouraging curiosity – noticing the everyday things that we might usually walk past • Physical activity – benefits of being outdoors in a new area having a stimulating impact • Sharing – thoughts and ideas, as well as colours they observe
Equip	<ul style="list-style-type: none"> • Extra equipment suggestion: A worksheet could be provided, for example, an image of a blank paint palette for children to complete on the walk
Explore	<ul style="list-style-type: none"> • Introduction: • Discussion about colour – <i>how many colours can you see from where you are standing at the beginning of the walk?</i> • <i>Do you think a riverside is a “colourful” place?</i> • Introduce the idea of a colour hunt. Think of it as a challenge – how many bright and/or unusual colours can you spot on the walk today • Explore! • Before starting the walk, ask children to create some thumbnails in their book by drawing small squares across their page (or use a worksheet resource as above). They can use these to record the colours they see • As the walk is underway, encourage children to record the colours they see by colouring in their squares and making a note of where they discovered the colour. • It’s useful to stop mid-point for quick catch ups and sharing. The bird hide is a good turning point -be sure to look out for colours as the group returns to the starting point. There are bright colours to be found on the way back, looking towards the direction of the city! • Plenary: <p>Gather as a group at the end of the walk and discuss what the children have noticed and recorded:</p> <ul style="list-style-type: none"> • How many colours did they see at the very beginning of the walk? • How many did they find when they started their colour hunt? • Were there any surprising discoveries or colours found in curious places?

Impact	<ul style="list-style-type: none"> • Taking ownership of their own creative book • Encouraging curiosity – noticing the everyday things that we might usually walk past • Physical activity – benefits of being outdoors in a new area having a stimulating impact • Sharing – thoughts and ideas, as well as colours they observe
Embed	<ul style="list-style-type: none"> • Activity (on site or in classroom) • Create a drawing of one of the items you discovered a colour from. • Stretch and challenge • Ask children to draw or paint a landscape scene, incorporating the colours they discovered on the colour hunt



Prompt 3: Flora

Intent	<ul style="list-style-type: none"> To focus on flowers and plant life around the Staiths
Impact	<ul style="list-style-type: none"> To appreciate the variety of colours and textures in the hedgerows Encouraging curiosity – noticing the everyday things that we might usually walk past Encouraging patience – taking a pause to observe and record
Equip	<ul style="list-style-type: none"> Mirrors
Explore	<ul style="list-style-type: none"> Introduction: Introduce the theme – are the children familiar with the meanings of the words “Flora and Fauna?” This walk encourages a focus on “Flora”, the plants, trees and flowers found around the walk to the saltmarsh Explore! Walk for a few minutes up the short incline, to a straight stretch of path which is lined with trees, shrubs and hedges – take a pause for drawing and conversation... <i>How many different kinds of plants can you spot?</i> <i>Can you draw 3 different shapes of leaf that you’ve spotted in the hedgerow?</i> <i>Can you see colours/flowers at this time of year?</i> Continue the walk to the saltmarsh <i>How are the plants different here?</i> <i>Why do you think that is?</i> Encourage a different view whilst amongst the trees around the saltmarsh area. Take a mirror and hold it, facing upwards, just in front of the face so children can see the trees above them. <i>Can you write some words to describe how it feels to be under the tree canopy?</i> <i>Children might like to have a go at sketching the overhead view, by placing the mirror on the floor.</i>

Explore

- On the way back stop again at the hedgerow and collect a few interesting leaves
- At the end of the walk, or back in the classroom, try taking rubbings from the collected leaves, to explore texture
- You could also try some simple printing: Sandwich a leaf or flower between two pieces of paper (or pages in the journal) and rub firmly with scissor handles. This will release the pigments in the leaf/flower and leave a print on the paper.

- **Plenary:**

Gather as a group at the end of the walk and discuss what the children have noticed and collected:

- How did it make them feel? Sensory and well-being link – did it make them feel more focused, did they enjoy exploring texture/different viewpoints?
- Are there areas that they are curious to explore or revisit?

Embed

- **Activity** (on site or in classroom)
- Create a visual journal page. Use the rubbings, sketches, words and prints from the walk to create a collaged page in the journal which explores the theme, “Flora”
- **Stretch and challenge**
- Draw or paint a picture of a tree – imagine the tree represents you. What goes into your roots to make you feel safe and strong? (Perhaps family, friends, home, school) Can you write or draw these things around the roots? Move to the leaves and write or draw the things that you can do because of your strong roots. These could be characteristics or hobbies and interests for example.



Prompt 4: Fauna

Intent	<ul style="list-style-type: none"> To focus on wildlife around the Staiths
Impact	<ul style="list-style-type: none"> To appreciate the activity, colours and sounds in the hedgerow and mudflats Encouraging curiosity – noticing the everyday things that we might usually walk past Encouraging patience – taking a pause to observe smaller creatures
Equip	<ul style="list-style-type: none"> Scissors and spare paper
Explore	<ul style="list-style-type: none"> Introduction: Introduce the theme – are the children familiar with the meanings of the words “Flora and Fauna?” This walk will focus on “Fauna”; the wildlife that lives around the staiths area but isn’t often noticed <i>What animals do you think you might see around here?</i> <i>What other little creatures do you think might live around the staiths?</i> The route to the bird hide is lined with hedgerows which many people walk past every day. When we take a pause, it is fairly easy to spot bugs and birds that live there; the hedgerows are teeming with life Explore! Walk for a few minutes up the short incline, to a straight stretch of path which is lined with trees, shrubs and hedges Take a pause and see if you can spot creatures in the hedgerow – <i>Can you name some of the creatures you see?</i> Try drawing something from observation. This could be a bug, a bird or some of the greenery Continue to the bird hide and/or explore the wooden decked area of the staiths for a good view of the mud flats Try drawing some of the birds there, this really encourages quick drawing! Encourage drawing without looking at the paper. This might feel silly and emphasise that the drawings won’t be perfect, but it encourages a spontaneous response as the birds are moving around. <i>Can you write down the names of the birds, by matching those you observe with those on the nearby information board?</i> Encourage children to stand still with their eyes close - <i>Can they describe the sounds of the birds? What can they hear?</i>

Explore	<ul style="list-style-type: none"> • Plenary: Gather as a group at the end of the walk and discuss what the children have noticed and collected: • How did it make them feel? Sensory and well-being link – did it make them feel more focused, did they hear or see something unexpected? How did they feel whilst standing still and listening? • Are there areas that they are curious to explore further?
Embed	<ul style="list-style-type: none"> • Activity (on site or in classroom) • Create a visual journal page. Use the sketches, words and prints from the walk to create a collaged page in the journal which explores the theme, “Fauna” • Stretch and challenge • Create a simple monoprint. Using a printed image of a bird (perhaps one observed on the walk), take an oil pastel or soft drawing pencil and colour the back of the printed image. Then turn the image over and place on a page in the journal. Using a pencil, firmly trace over the printed image of the bird, then lift. A monoprint will appear in the journal!



Prompt 5: The Staiths

Intent	<ul style="list-style-type: none">• To bring focus to the Dunston staiths• To learn about the history and current purpose/story of the staiths
Impact	<ul style="list-style-type: none">• To create awareness of local history and current conservation around the staiths• To invite conversation and engagement around how the area has changed, from industry to leisure/residential• To recognise the importance of the structures through the efforts made to preserve and conserve the staiths
Equip	<ul style="list-style-type: none">• Timings: Additional time could be used to take the path up to the top entrance of the staiths for an alternative viewpoint/place to draw and record• Equipment:• Small viewfinders, made by folding paper and cutting a small square from the centre to create a window
Explore	<ul style="list-style-type: none">• Introduction:• The staiths are visible from most parts of the walk, they are giants of the river with a rich history whose use has changed over the years• This walk will encourage children to learn more about the story of the staiths and to observe the structures from afar and through a viewfinder• Explore!• Use the information boards to prompt the beginning of the walk – the first boards relate to the industrial history of the staiths• Encourage children to write down a fact that interests them from this history or use the following prompts...• <i>Can you find out what the staiths were used for when they were first built?</i>• <i>Who/what lives on the staiths now?</i>• Try drawing the staiths from a distance

Explore

- Continue the walk to the second set of information boards – these relate to the changing nature of the area and Gateshead Garden Festival, 1990
- Think of 3 words to describe the structures as they stand today
- Continue to the lower entrance of the staiths, near the bird hide, to look at the plaques which detail organisations, people and businesses who have helped with conservation of the structures, to protect their legacy for future generations
- *Why do you think it is important that the staiths are looked after today?*
- Finish with a drawing task – the structures are large and quite complicated to draw. Encourage children to look through a little viewfinder and just focus on one small section of the staiths.
- *Can you see patterns in the structure?*
- *Can you make a rubbing of the wood textures?*

- **Plenary:**

Gather as a group at the end of the walk and discuss what the children have observed and learned:

- Encourage children to share the 3 words they used to describe the staiths
- What was the most interesting thing they saw or learned about the structures?

Embed

- **Activity** (on site or in classroom)
- Create a visual journal page using the words, rubbings and sketches created on the walk.
- **Stretch and challenge**
- Try creating an acrostic poem using the word STAITHS (or DUNSTON STAITHS for more of a challenge!)



Prompt 6: Big River

Intent	<ul style="list-style-type: none"> To look out at the wider area around the staiths walk. Many of the prompts encourage looking closely at small objects/areas. This prompt encourages looking up and around at the area beyond the staiths
Impact	<ul style="list-style-type: none"> Awareness of the local area Encouraging curiosity Physical activity – wiggling shoulders loose by trying some big drawings!
Equip	<ul style="list-style-type: none"> Timings: Timings can vary. A walk to the upper entrance to the staiths offers a different perspective of the river, however this prompt can be carried out with a view of the river from the staiths café. Approximately 45 minutes for a short walk and some outdoor drawing time Equipment: Perhaps try working on long sheets of paper to take back to the classroom to concertina and add to journals. Viewfinders
Explore	<ul style="list-style-type: none"> Introduction: This prompt encourages a look “outwards”, beyond the staiths, to the river. A short walk will encourage different views of the river, before exploring a long/larger drawing Explore! Begin by drawing 4-6 small boxes in the journal. These act as smaller, warm-up drawings, sketched during the walk. Walk to an area with a view of the river. This could be as far as the bird hide area. Encourage children to use their viewfinders to create some small sketches of the thing they see through their viewfinders, whilst looking out at the river <i>What colours can you see?</i> <i>What shapes can you see across the river?</i> It might be interesting to point out that the staiths themselves act as a viewfinder, as you look through the structures! Begin a walk back to the staiths café area. Observe how the view changes as you walk in the opposite direction. <i>Do you notice different buildings, shapes or colours on the return walk?</i> At the café area, there are some wooden cubes, which are an ideal surface to rest upon while drawing.

- Encourage children to look down the river, towards the bridges and create a larger drawing, on a long piece of paper, of the shapes and colours they can see. Drawing outdoors whilst crouched over a small piece of paper can increase tension in the shoulders and tighten the grip. Encourage them to stand and draw if it feels more comfortable – sometimes, drawing with our whole arm, helps to loosen up physically and take a more relaxed approach to drawing.

- **Plenary:**

Gather as a group at the end of the walk and discuss what the children have noticed and collected:

- Did they enjoy the walk?
- How did they find drawing in different scales/sizes? Did they prefer one over the other?
- What curious or unexpected colours did they spot across the river?

Embed

- **Stretch and challenge**

- Imagine how the river would have looked in its busy, industrial heyday. Can you create a drawing of the river then? What would be different? For example, what would you add and what would you take away from the drawing you did earlier today?



Riverside Routes x Tyne Derwent Way are a series of projects with schools, community groups and the public commissioned by Gateshead Council Arts Team. These projects engage people with the heritage, culture and nature along a 9 mile stretch of the rivers Tyne and Derwent from St Mary's Heritage Centre to Gibside.

The Tyne Derwent Way is a partnership between Gateshead Council, Tyne and Wear Building Preservation Trust, The National Trust, Newcastle and Northumbria Universities and other partners. You can learn more [here](#).

Riverside Routes is funded by the UK government through the UK Shared Prosperity Fund. The UK Shared Prosperity Fund aims to improve pride in place and increase life chances across the UK investing in communities and place, supporting local business, and people and skills.

The North East Combined Authority (North East CA) was formed on 7 May 2024. It is led by Elected Mayor Kim McGuinness and the Cabinet and covers the seven local authority areas of County Durham, Gateshead, Newcastle, North Tyneside, Northumberland, South Tyneside and Sunderland.