

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES



What are the key themes in young children's imaginative play? How can we use these themes to develop shared spaces to support young children's imaginative play?

PLR0910/043

**What are the key themes in young children's imaginative play?
How can we use these themes to develop shared spaces to support young
children's imaginative play?**

Vivienne Kimber - Early Years Consultant
North Somerset Council

Childrens Workforce Development Council (CWDC)'s Practitioner-Led Research projects are small scale research projects carried out by practitioners who deliver and receive services in the children's workforce. These reports are based in a range of settings across the workforce and can be used to support local workforce development.

The reports were completed between September 2009 and February 2010 and apply a wide range of research methodologies. They are not intended to be longitudinal research reports but they provide a snapshot of the views and opinions of the groups consulted as part of the studies. As these projects were time limited, the evidence base can be used to inform planning but should not be generalised across the wider population.

These reports reflect the views of the practitioners that undertook the research. The views and opinions of the authors should not be taken as representative of CWDC.

A new UK Government took office on 11 May. As a result the content in this report may not reflect current Government policy.

What are the key themes in young children's imaginative play? How can we use these themes to develop shared spaces to support young children's imaginative play?

Abstract

This research explores whether key themes can be identified in young children's imaginative play and the implications this may have on the development of the learning environment. The study took place in a Children's Centre and the method employed was participatory, and involved using Year 6 children as the researchers, facilitated by an Early Years Consultant.

The project aimed to consider the following:

1. What are the key themes in young children's imaginative play?
2. How can we use these themes to develop shared spaces to support young children's imaginative play?

A list of play themes was developed by the researchers, based on observation of young children's play and the researchers' own experience of play narratives. A combination of questionnaires and observations were used to gather information about the frequency of play themes observed in children's pretend play. The questionnaires were aimed at parents of the Nursery children and the researchers conducted a total of four and a half hours of observations. Information was also gathered from documented Learning Stories within the Nursery.

The study found that there are common scenarios which appear in children's pretend play, but that there are deeper and more significant themes that thread through all varieties of narrative. These threads which children explore over and over again (such as Good and Evil, Strong and Weak) allow children to explore who they are, and their place in the world. The findings highlight the fluid nature and common themes in children's imaginative play and the need for practitioners to provide time and flexible spaces for children to develop their inner worlds.

Introduction

This project was based on the precept that listening to children can be 'a means of enhancing children's participation in shaping their own lives and environments and listening as a principle and practice in learning.' (Moss et.al, 2005, p.1) It involved eight pupils from Year 6 of Ashcombe Primary School and children aged 2-5 years from Ashcombe Children's Centre Nursery. It grew from a similar project in the same Children's Centre which resulted in the design and production of a new modular play construction.

Aims

The main aim of the project was to research key themes apparent in young children's imaginative play using a group of Year 6 pupils as researchers who would devise the methods, conduct the research, evaluate the findings, and work with professionals to develop two play spaces within a children's centre based on their conclusions. Most research appears to be *on* rather than *with* young children (Moss et.al, 2005) and their views are rarely given power to shape their environments. This project used research with children to influence change and decision making in developing the children's centre.

The objective of the project was to use the findings to inform the development of indoor and outside spaces in the children's centre to support imaginative play.

The two main questions for the Year 6 researchers were:

- What are the key themes in young children's imaginative play?
- How can we use these themes to develop shared spaces to support young children's imaginative play?

Context

Listening to children

Following The United Nations Declaration of the Rights of the Child (1979), ratified in 1991, listening to children's views on their lives has gained importance across organisations and provision for children and young people.

A number of policy documents and frameworks have followed that seek to take children's views into account, such as the 'Core principles of participation for children and young people' (CYPU, 2001), and the Children's Services Planning Guidance and Connexions (Kirby et.al, 2003). Frameworks, such as The Mosaic approach developed by Clark and Moss (2001), have shown that it is possible to gain insight into very young children's feelings and thoughts by 'adopting an interpretivist approach that acknowledges the need to seek to understand how children 'see' the

world in order to understand their actions'(Clark, 2005, p.29). Recent government initiatives, notably the Early Years Foundation Stage (EYFS), have observation of children's interests and behaviours as a core principle of pedagogy. This would indicate that the acknowledgement of children's rights in law has been accompanied by a change in our views of childhood. Theory and research appear to show a change from the view of children as 'becomings' to that of children as 'beings' (James and Prout, 1997 cited in Clark, 2001)

Policy, frameworks and pedagogy:

The development of children's centres and the implementation of the EYFS have further defined our view of the child as 'a competent learner from birth who can be resilient, capable, confident and self-assured' (DfES, 2007) The influence of pedagogies in other societies, particularly that of Reggio Emilia in Italy and Te Whariki in New Zealand, have had a major influence on the development of the EYFS and on the design of children's centres. These approaches focus on the voice of the child, on listening to the 'hundred languages of children' and on how adults plan the learning environment from observation and assessment of children's interests and fascinations. The project reported here was informed by two of the four principles of the EYFS; that every child is a Unique Child (competent and strong) and the importance of the Enabling Environment (as a key role in supporting children's development and learning). Considering the first of these principles, our provision for our youngest children should reflect both rights and developmental needs if we truly believe in the competent child, and we must go 'beyond listening' (Clark et al, 2005) and move towards empowering children. Observation of children's views should be seen not just as a tool for adult planning around children's developmental needs, but as a means of enabling children themselves to mould and shape their environment. Observation and reflection become a culture, '...a way of being and living that permeates all practice and relationships' (Moss et. al, 2005, p 4). Indeed it could be said that, although the EYFS professes to be based on a pedagogy of listening, the focus of observation and assessment based on pre-determined early learning goals constrains the adults' ability to listen to all the many languages of children and may well lead to many of those voices being lost in translation.

Although buildings and outdoor spaces are often designed for children, children are seldom consulted and their needs are often assumed not tested (Eke et.al, 2009). Eke mentions the findings of recent research by the DCSF (2008) which finds a crucial disparity between adults' and children's ideas for developing spaces for play. While adults prefer safe, orderly and carefully planned spaces, children prefer a less ordered and more open-ended environment.

Children's Imaginative Play

Much has been written and theorised about the type, stage, purpose and categorisation of play. However, it is generally agreed that play lies at the heart of childhood. The right to play is enshrined in Article 31 of The Convention on the Rights of the Child (1989) and underpins many of the present charters and frameworks for children's services. Paley's work highlights the richness and depth of meaning to be found in children's imaginative play, particularly fantasy play which she believes is 'the glue which binds together all other pursuits'. (Paley, 2004, p.8). Studies of imaginative play suggest that there are recurring themes or ideas which children use to make meaning of their lives and experiences, where they are 'busy discovering important truths about big themes', using play 'to explore their inmost feelings' (Jenkinson, 2001, pp 20, 42). Drummond, referring to Kieran Egan's idea of 'the curriculum of the imagination', notes that Egan identifies

children acting out the 'big ideas', basic conflicts such as good/bad, big/little, brave/cowardly, oppressors/oppressed, security/fear and love/hate (Drummond, 1993).

This project responds to the importance of play and play themes in educational and developmental ideas, along with a strong interest in collaborative work with children in planning their environment.

Ashcombe Children's Centre

Ashcombe Children's Centre was opened in 2006 and is situated close to the centre of town in Weston-super-Mare, North Somerset. The centre is based on the site of Ashcombe Primary School, with which it has very close links. The two Reception classes form part of the children's centre, along with a nursery, Springboard Opportunity Group, (a specialist service for children with complex additional needs) and other community services. The nursery is registered to provide care for a maximum of 60 children from birth to five years; currently there are 82 children on roll. More than half of the staff, including the manager, hold appropriate early years qualifications to level 2, 3 or above. All children have access to outside play areas as well as a covered central area. The most recent Ofsted inspection (Jan, 2010) judged the nursery as outstanding, stating:

"There is also a very high emphasis on children being responsible for their own learning and children's ideas and suggestions for the smooth running of the nursery are always valued".

Methodology

This research took a broad look at imaginative play pursuits, but focussed on the type of play that involves children acting out a role or theme rather than, for example, using small world toys to create play scenarios.

The principles outlined in the Mosaic Approach and Spaces to Play (Clark and Moss, 2001) were used as a framework, with a key belief that research should be:

- *Participatory*: treating children as 'experts and agents in their own lives' ;
- *Reflexive*: including 'children, practitioners and parents in reflecting on meanings';
- *Embedded into practice*: 'listening which has the potential to be both used as an evaluative tool and to become embedded into early years practice' (Clark and Moss, 2005 p.5)

Design

Eight members of the school Year 6 Pupil Representatives Group were invited to take part as active co-researchers in the project. As these children had been elected by Ashcombe School children to represent them at the School's Council, the Headteacher felt that they would best represent the school in the research group. Having been told about the project and the role they were expected to take, they were given the opportunity to take part or decline. All eight enthusiastically accepted. In negotiation with their class teachers, we planned for eight weekly afternoon sessions to form the bulk of the project time allocated. There were time constraints as the teachers did not want them to miss substantial morning lessons. We also had to alternate the days so that the same lesson was not

missed each week. This placed constraints on the observations possible because during the early part of each session some of the younger children were sleeping and the older children were often taking part in adult-led group activities and not engaged in freely chosen play, an essential for imaginative play activity.

The first session with Yr 6 children was used to introduce them to the children's centre and its staff and for discussion of the main aims and objectives of the project.

(Appendix 1) Their own role as researchers was explained and the process of research described and we discussed some of the possible difficulties they might confront during their research. I also explained that the research would be limited to observations of imaginative play, rather than other features of young children's activity in the children's centre.

The second session was used to work with children to develop research procedures, using their own memories of play when they were younger and observations of children at play. The group divided into pairs and spent some time in the play rooms and spaces of the centre becoming familiar with the children, staff and routines. The spaces were:

- Blue Room (age range 18-24+ months) maximum 12 children per session
- Orange Room (age range 36-50 months) maximum 28 children per session
- Two Combined Reception Classes (aged 48+ months) maximum 48 children per session
- Shared central area (mixed age range)

Following the observation period, the resources needed for the project were identified:

Video camera

4 digital cameras

2 voice recorders

Notepads

We decided to draw up a list of key play themes that would form the basis of the observation sheets and questionnaires for children, parents and practitioners. From a long list the following nine themes were agreed by the children:

- House work
- Families
- TV
- Adventure
- Real Life (*things real people do, like policemen, not super heroes or stuff*)
- Fairy Tales
- Jobs (what "mums and dads do")
- Animals
- School/Nursery

These themes were reviewed by the Yr 6 researchers following early observations and 'families' plus 'house work' were amalgamated into the category 'house' and 'real life' plus 'jobs' into 'real life'.

Session three focussed on the development of the research materials. The group was split and presented with four challenges derived from the previous discussion. (Appendix 2).The format for

the challenges was adapted from Success Schools EiC Action Zone materials in use on North Somerset Schools.

1. Write a letter outlining to parents the purpose of the research and requesting permission to take and use photos.
2. Create a questionnaire for parents which investigates the themes children use in their imaginative play at home.(Appendix 3)
3. Create a questionnaire for Early Years Practitioners which investigates the themes children use in their imaginative play.
4. Create a template in order to gather data concerning themes occurring in young children's imaginative play.

The following 4 sessions were divided into time observing and time for discussion about the themes noted. During discussions, some of the group felt that it would be a good idea to set up a scene to provoke imaginative play. Two of the sessions followed the introduction of two such 'provocations' designed by the group; some logs for outside and a winter scenario on a wooden stage in a shared central space. Observations were conducted in pairs, which varied from session to session, ticking off observed themes on their observation sheets and taking photographs. They did not necessarily work in the same spaces each time as they had to adapt to the nursery's flexible timetable.

Following these observation sessions, the data from questionnaires, observations and interviews was collated and put into graph form for analysis.

Ethics

In conducting this research I conformed to the revised Ethical Guidelines for Educational Research (British Educational Research Association, 2004) and the confidentiality policy drafted by the children's centre nursery. Permission to participate as researchers was obtained from the children in Year 6 and their parents, as well as written permission from the parents of pupils in the Children's Centre Nursery and Reception Classes. Young children's own consent to be observed and photographed was also sought as far as possible and the need to be sensitive to young children's non-verbal signs of discomfort was discussed with the research group.

Findings

In the findings below, researchers' quotes are written in italics and have been taken from recordings and written notes.

Parent Questionnaires

A total of 40 questionnaires were distributed by the nursery staff and 25 returned (response rate 62.5%) from parents of 11 girls and 14 boys. No time limit was specified for completion and the forms were returned over a period of two weeks. This is a high response rate, although the researchers were disappointed and felt that maybe parents were too busy to fill them in or did not

think it important enough. Further evidence for the lack of parental interest was felt to be shown by very few comments appearing in the 'comments' box on the questionnaires.

When reviewing the questionnaires, the group realised they had not adjusted the questionnaires to use the amalgamated categories 'house' and 'real life'. Parents had either chosen both possible options, (for example housework and families) or neither, so the group decided that the parents had also probably found it hard to separate the two. They therefore decided to allow only one score if both were ticked.

Figure 1 shows parents' responses to the question:
'Do your children play any of these games at home?'

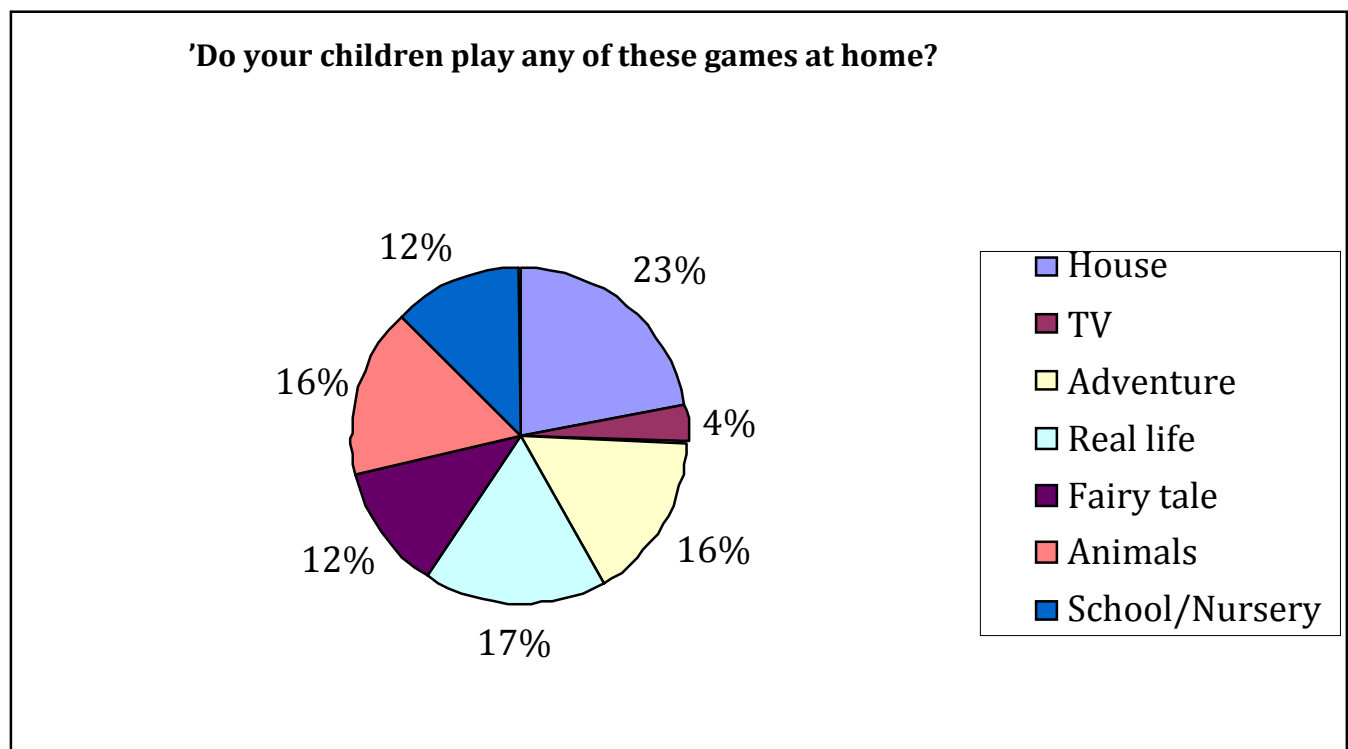


Figure 1: Parent responses to the question: 'Do your children play any of these games at home?'

The Yr 6 researchers were interested in this data. The TV theme was the least noted theme: 'We learned that more children played real life games than TV, witch (sic) we thought unusual because a lot of people say children learn from TV.' 'TV isn't always what children do- they kind of use the actions and idea to do something different.' An example given of this was that, 'They may use time machines in play but not necessarily act out a scene from Dr Who'. Others agreed that young children often play at themes their older siblings talk about, so that not all play was based on what they themselves had actually experienced.

It was difficult to observe play in the Reception Class because they were often engaged in adult-directed activities during the observation period, so these observations are not reported here. From observations of nursery children the Yr 6 researchers noted that mixed groups were more often observed playing Home and Animal games than either of the single sex groups were. It was felt that this might be because both boys and girls can associate with Home and Play scenarios, but Adventure, Fantasy and Real Life often split into 'things like princesses or Bob the Builder and stuff which are for only boys or girls...well mostly.'

The changing nature of play was discussed:

'Sometimes children start off playing with small world toys and construction and then turn into characters to use the toys. Like children playing with trains, and then talking of them (selves) as the driver.'

There was agreement that it was often hard to identify a theme as themes changed and flowed into one another. However, across all the themes there were some common actions: *'chasing, hiding, searching, being in charge, being led like a cat, being like a baby.'* Usually, but not always, the girls were cats and the boys were dogs. They felt that this was because *'dogs chase and are more rough but cats are not as strong'*; also *'girls can meow better'*.

One girl recalled playing *'good cat/bad cat'* and another boy had noted children playing *'Mummy and the two puppies' game, in a small space behind the class stage.'* It was agreed that children like space to chase, but also like to use small spaces to conduct their pretend play and the implications of this relating to the development of a play space was discussed and thought very important when designing the outdoor space.

Comparing Questionnaires and Observations

As well as the Yr 6 interpretations, I conducted additional analysis of their data. There was a strong correlation between the parents' observations of their children's play themes (Fig 2) and the researchers' observations. (Fig 1)

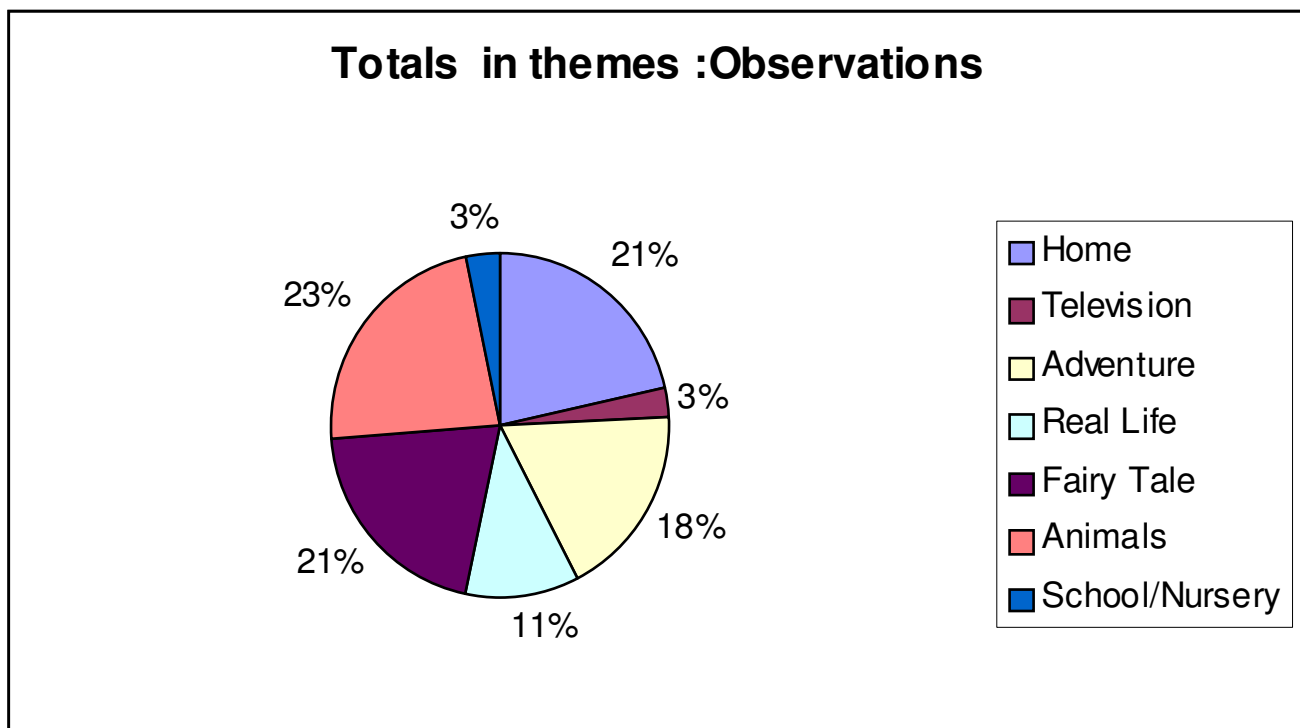


Figure 2 Observations of children's play themes

However, grouped and totalled as follows (omitting TV), there seems to be an interesting difference of emphasis:

Themes	Researchers	Parents
Realism (Real Life, Home, School/Nursery)	35	52
Fantasy (Adventure, Fairy Tale, Animals)	62	44

Acknowledging the limitations of such a small scale project, it is interesting to note that the researchers noted significantly more fantasy themes than real life themes, while the parents noted more real life scenarios. This difference could be due to play context (children’s centre versus home, group care or family care) or a difference in perspective (10 year olds versus parents).

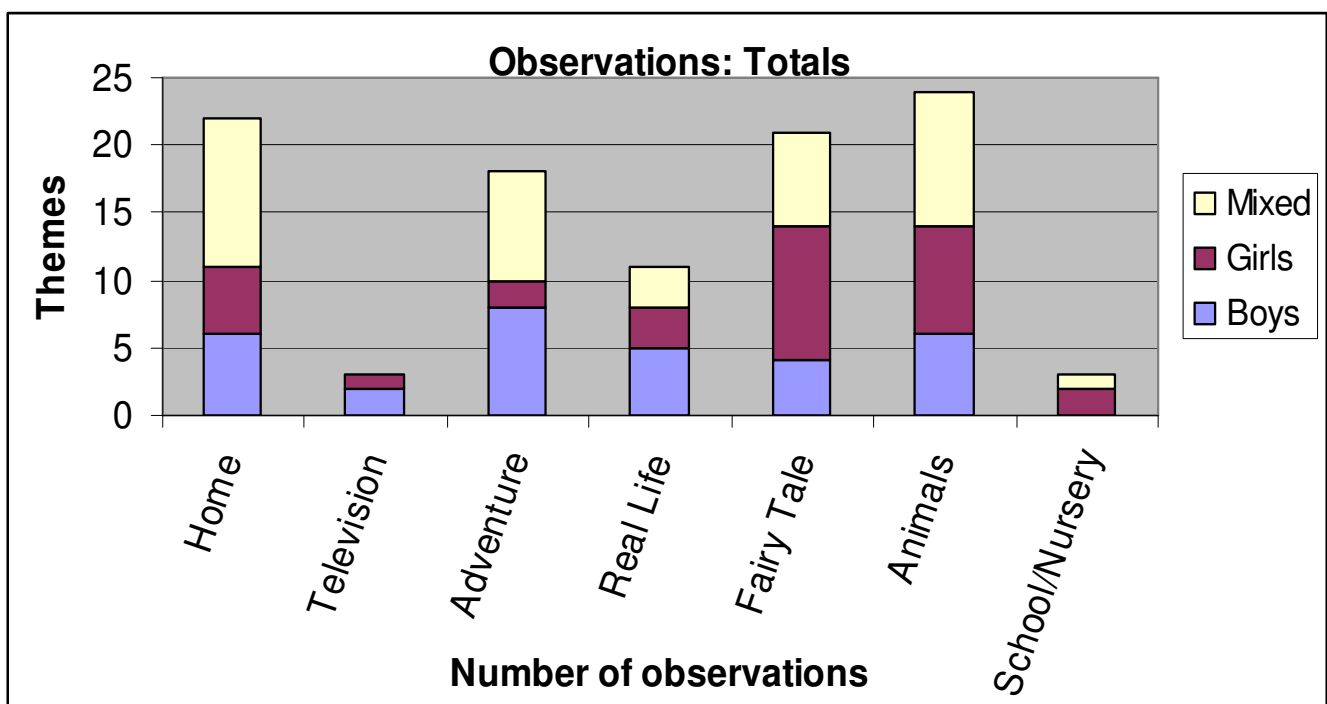


Figure 3 Gender groupings according to themes

Figure 3 shows the spread of gender groupings across the themes noted by the researchers. This spread reflects the researchers’ discussion around gender roles with some themes appearing more often within a gender grouping, such as girls and fairy tale play. However, as they also pointed out, children engage in different groupings throughout their play. Just as the themes flow and merge, so may the groupings change from single gender to mixed and back again as children construct their story lines. For example, a fairy tale scenario initiated by a group of girls may change into adventure when some boy superheroes dash into the castle, and may involve animal play as a group of ‘cats’ passes by, and so on. What became evident to me, as well as to the researchers, were

the common threads of action, the 'big ideas' that flow through all the themes. The opposing ideas of good/bad, chaser/chased, big/little, powerful and weak can be detected throughout children's pretend narratives. As commented by one practitioner, even in school play, the play is usually dominated by the 'bossy' teacher and the obedient, or often unruly, pupil!

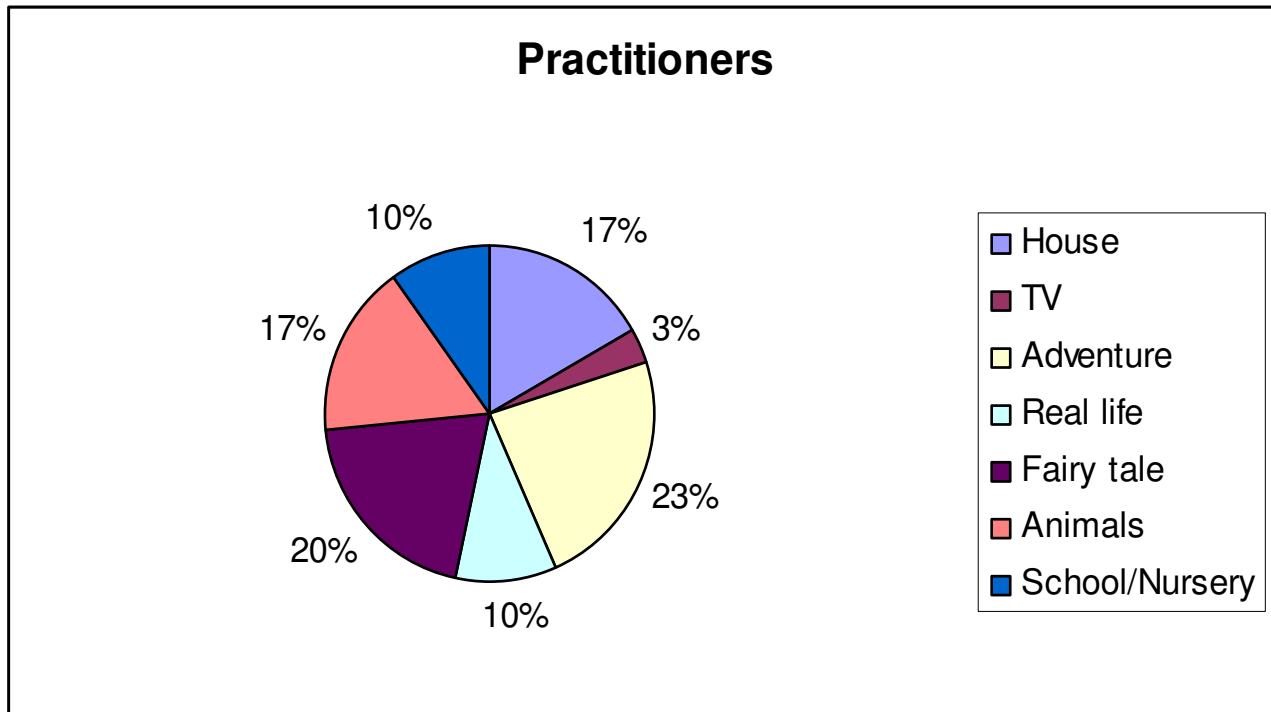


Figure 4 Practitioners' responses to the question: 'Do the children play any of these games at nursery?'

Using the observation sheet as a guide and collating themes noted in Learning Stories (written observations of children's play which are used as documentation of children's learning and interests), I gathered data from practitioners. (Fig 4) The spread again corresponds well with the data from parents and researchers. They also noted that pretend play was at its most sustained and rich level when children could move between small intimate spaces and large open areas, again an observation that reinforces the researchers' findings. An analysis of Learning Stories also shows the constant playing out of relationships. Some examples extracted from practitioner observations and Learning Stories give examples of this:

Strong / Weak	Mums scolding babies Superhero rescuing baby from fire Lions chasing and catching mice <i>'I'm in charge'</i>
Good/ Bad	Captain Hook and Peter Pan (taking turns in winning!) Policemen locking up baddies, Cats and dogs behaving well and being 'naughty'
Love/Hate	Various turns in stories such as, <i>'Now you're a bad cat and I don't like you. Then you can be good and then I'll be a nice lady and we play in the park'</i>

Gain/Loss	Finding and losing- such as treasure, the prince, a magic horse, mummy.
Brave/Cowardly	<i>'I'm not scared 'cos I'm Spiderman! <u>You've</u> got to run 'cos the monster's here, but I don't (because) I'm Spiderman, see!'</i>
Big /Little	<i>'I'll get the tickets 'cos I'm the dad, but you can't come 'cos you're too little. You can come in a minute, when you're big.'</i>

Provocations

During the project, a dance group had given a presentation based on the four seasons, which had inspired several children to act out some of the movements. The researchers decided to develop the indoor stage area as a winter scene as a 'provocation'. Children from Orange Room helped to create a snow scene. During the period of observation we found that the area was little used by the children. One of the group noted that it needed someone to *'show them what to do'*, and he successfully engaged some children in constructing an igloo, but no spontaneous pretend play was observed at the time. However, after the project had finished some children began incorporating the area into their own narratives. The provocation of logs in the outdoor area was popular, but the activity tended to be more exploratory than imaginative, which is often the case when new resources are experienced by children.

The Research Process

Some of the the Yr 6 group discussions were recorded (either in written notes or on video) and their own evaluation of the research process noted. The video recordings were useful in capturing the children's thoughts, but there was insufficient time for deeper reflection.

Observations concerning the process included:

- *'the annoyance of the kids who wanted to play and wouldn't let us observe...and asking if it was ok to take pictures sometimes stopped the play'*
- The shyness of some children (although this became less of a problem over time) and the difficulty of tracking the themes as they often changed so frequently
- *'They are very active and hard to interview'*
- *'It was good to use Yr 6 children because sometimes we can see what you (adults) can't'*
- *'We did the project with Vivienne because if she was in one place she couldn't see everywhere.'*
- Most researchers felt that it was good to work in pairs as they were able to notice more and also talk about what they were doing: *'I like the fact that year six get to do this.... the perfect age, fit in better yet mature in some ways!'*
- Much of pretend play was fast chasing or in hidden spaces, so it was difficult to observe without interrupting the game.

Implications for Practice

The findings were then developed in a PowerPoint format, for presentation to the children's centre and the school.

The group then met with a landscape gardener to discuss their ideas for developing the outdoor space. Two designs were drawn up for consideration and the favoured design was accepted as the basis for development. The area was named by the group 'The Magic Garden'.

PHOTO REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES



The findings indicate that children's pretend play encompasses a variety of themes and scenarios. Observations also show that children move from one theme to another, and from space to space, sometimes gathering in small, hidden spaces and sometimes needing wide open spaces to develop their ideas. Adults (or researchers) deciding on a themed area, such as the snow scene, also proved to limit rather than extend imaginative play. The researchers agreed that spaces for imaginative play must allow for any scenario or theme, and must therefore provide open-ended opportunities. They also agreed to concentrate on developing the outdoor space, and to concentrate on areas to hide, gather, talk and chase. They also felt levels were important (to allow children to be 'big'). They suggested:

- Bridge in the middle
- Rotating stool/s
- Igloo shapes
- Cave in the hill
- Plant some trees
- Dens
- Covered den/shelter
- Pathways
- Stepping stones
- River

These ideas, along with their drawings were incorporated into the final plan and this formed the basis of a bid for funding from the Quality Access Fund.

The pervasive acting out of big ideas across all areas of pretend play confirms the important role it has in helping children make sense of their world and their place within that world. It follows that Early Years Practitioners need to ensure that the learning environment provides space and time for children to explore their physical, social and emotional concerns through their imaginative narratives. This research highlights the need for small intimate spaces, as well as large open ones, and open-ended flexible resources for children to weave into their rich and varied imaginings. Practitioners need to plan time to allow this play to freely flow, and be active listeners to the big ideas that fascinate children. If we can tune into these recurring ideas, we can support children as they explore their inner fears, hopes and questions about themselves and their place in the world.

Conclusion

We had originally set out to observe themes in children's play, and had categorised them according to scenarios (Adventure, Real Life etc). However, it became clear that the scenarios are secondary to the playing out of some really important universal themes that children enact and re-enact in order to make sense of the world and of themselves.

We concluded that children do not need elaborate or adult planned scenes to encourage pretend play. Children construct their narratives around the big ideas that concern them and only require time, and safe flexible environments to construct their imaginary worlds, where they can immerse themselves in 'the genius of play' (Jenkinson, 2001).

References:

Clark,A, Kjørholt,A.T, Moss.P. *Beyond Listening*,(2005) The Policy Press, Bristol, UK.

Clark, A. and Moss,P.(2001) *Listening to young children: The Mosaic approach*, London: National Children's Bureau for the Joseph Rowntree Foundation.

Clark, A. and Moss,P.(2005) *Spaces to Play* London: National Children's Bureau for the Joseph Rowntree Foundation.

CYPU (Children and Young Persons Unit) (2001) '*Core principles of participation for children and young people*' (www.cypu.gov.uk/corporate/participation/coreprinciples.cfm)

DCSF (Department for Schools and Families) (2008) *Fair Play: A Consultation of the fair Play Strategy*. Nottingham: DCSF Publications

Drummond,M.J.,(1993)*Assessing Children's Learning*, David Fulton, London

Eke, R.,Butcher,H.,Lee,M., (2009) *Whose Childhood Is It? The Roles of Children, Adults and Policy Makers*, Continuum International Publishing Group , New York

Jenkinson,S.(2001) *The Genius of Play*, Gloucestershire, Hawthorne Press,

Kirby, P., Lanyon,C. , Cronin,K. and Soinclair,R.(2003) *Building a culture of participants*, London:National Children's Bureau.

Paley, V. (2005) *A child's work: the importance of fantasy play*, Chicago: The University of Chicago Press

Appendix 1 Plan of sessions with Year 6 children

Session 1.

- **Introductions**
- **Outline of project (what researchers do) and their role/my role/other adults**
- **Trip around CC, indoors and out (point out outdoor space and central area and stage as areas for development)**
- **Share timetable**
- **Activity:**
 1. **Discussion about their own dramatic play, now or previously**
 2. **Outline our research question in looking at young children's pretend play and introduce idea that their findings will help us design new play spaces within the children's centre.**
 3. **Explain that we will use the Challenge format to organise our work.**

Session 2.

- **Time in rooms to get to know children.**
 1. **Reception**
 2. **Orange**
 3. **Blue**
 4. **Central area**
 5. **Outdoors**
- **Feedback: Did you see any dramatic play? What happened? What were the children doing? What spaces, resources did they use?(Record discussion with video)**

Session 3

- **Refining our research question: What research says about themes in dramatic play. Are there really key themes and what are they?**
- **Research protocols-discuss purpose**
- **Challenge sheets:**
 1. **Draft letter to parents (outline who we are, what we want to do, how we are going to do it, permission for child to be observed and their views sought, photos/video for centre and possible publication in research articles)**
 2. **Draw up observation sheet based on what we want to find out**
 3. **Draw up questionnaires for parents and practitioners**

Challenge!

@ **Ashcombe Primary School and Children's Centre** **Challenge 3**

Date: November 2009		Year Group: Y6	
Knowledge Planning and executing a small scale research project. Drafting a questionnaire		Skill/Disposition Communication in team Co-operation: working towards a common goal	
Question or issue	1. What helps us to work as a team ?		
Challenge	Create a questionnaire for Early Years Practitioners which investigates the themes children use in their imaginative play.		
Product Criteria	Each team member is actively involved and makes specific contribution to the challenge The questionnaire is easy to understand and focuses on the research question		
Evidence of:	<p>Ability to write clearly and focus on the information needed.</p> <p>Making decisions co-operatively. Producing a finished product according to criteria</p> <p>Listening to each other, taking turns, asking questions and negotiating.</p>		
<input type="checkbox"/> Knowledge			
<input type="checkbox"/> Skill			
<input type="checkbox"/> Disposition			

Appendix 3 Questionnaire for parents

Hello we're 8 year sixes from the school council reps.

We are here to ask you a questionnaire about what the children like to play in the classroom and in the children's centre. Please tick these following boxes. Do your children in your section play any of these games?

House Work like cleaning!

Families or like pretending to go to park!

TV like being on TV shows!

Adventure, pirates, magic!

Real life!

Fairy tales magic!

Jobs (profession)!

Animals (dogs cats and more)!

Schools and nursery!

Please put any other themes you have seen:

Please bring this back to Vivienne (ASAP).

Thank you!

The Children's Workforce Development Council leads change so that the thousands of people and volunteers working with children and young people across England are able to do the best job they possibly can.

We want England's children and young people's workforce to be respected by peers and valued for the positive difference it makes to children, young people and their families.

We advise and work in partnership with lots of different organisations and people who want the lives of all children and young people to be healthy, happy and fulfilling.

www.cwdcouncil.org.uk

For more information please call **0113 244 6311**
or visit www.cwdcouncil.org.uk

Or write to CWDC, 2nd Floor, City Exchange
11 Albion Street, Leeds LS1 5ES
email info@cwdcouncil.org.uk
or fax us on 0113 390 7744

Contact us to receive this information in a different language or format, such as large print or audio tape.

© This publication is the copyright of the Children's Workforce Development Council 2010.
We like our communications to have an impact on you – but not on the environment – which is why this document is printed on 100 % recycled paper.