journey

A HANDBOOK TO SUPPORT THE EXPLORATION OF CREATIVITY IN SCHOOLS THROUGH 28 ACTIVITIES

THESE TRAINING MATERIALS ARE A GUIDE FOR ADVANCED SKILLS TEACHERS TO HELP SCHOOLS EXPLORE THE RICH AND VARIED TERRAIN OF CREATIVITY
AST Creative

In December 2003, Creative Partnerships commissioned Cape UK to design and deliver a Continuing Professional Development programme for Advanced Skills Teachers throughout England to develop creativity in schools – AST Creative.

Between April 2004 and March 2005, fifty Advanced Skills Teachers undertook this experiential programme to explore and develop their understanding of:

- the theory and practice of creativity
- creativity and the National Curriculum
- creative capability and behaviour
- environments that support creativity

These training materials are based on the programme, the ideas and experience of individual ASTs and the work of Cape UK.

We hope that these materials will be a useful and inspiring practical resource for teachers to explore their own creativity and ultimately to transform the learning experiences which we offer to children and young people in schools.

Pat Cochrane
Chief Executive of CAPE UK

CAPE UK

CAPE UK is a development agency, which fosters the creative capacities of young people in both educational and community settings. Cape, based in Leeds, is a national organisation that uses a network of consultants from the education sector, creative practitioners and others to provide a tailored approach to nurturing creative ability in young people.

CAPE UK has worked with numerous schools and organisations, including the National College of School Leadership and Creative Partnerships.

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- vision
- active
- finds ways \( \rightarrow \) new
- attracts others
- energetic
- clever
- make something out
Wisdom
Arrogant
Difficult
Brilliant
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Creative Partnerships

The United Kingdom is a creative hotspot, producing some of the best designers, artists, musicians and creative thinkers in the world. The idea behind Creative Partnerships is a simple one – to animate the national curriculum… and to enrich school life by making best use of the UK’s creative wealth. At the heart of its programme is the passionate belief that everyone is inherently creative and that everyone has the right to participate in the varied and exciting culture of this country.

Creative Partnerships provides children across England with the opportunity to develop creativity in learning and to take part in cultural activities of the highest quality.

Its ambitious, transformative programme works in over 500 schools in thirty-six areas of high deprivation to foster sustainable partnerships between schools and the widest possible range of cultural and creative professionals and organisations. These include architects, theatre companies, museums, cinemas, historic buildings, dance and recording studios, orchestras, film-makers, web-site designers and many others.

The projects aim to broaden learners’ cultural experiences, animate all aspects of the curriculum and promote systemic change. What’s more, the school staff and creative practitioners themselves research, broker and share the practice of partnership working. Each local Creative Partnership works intensively with up to twenty five schools, but also offers learning opportunities to other educators and creative professionals within and beyond each area.

For further information, case studies and resources, go to: www.creative-partnerships.com

Joe Hallgarten
Education Director
Creative Partnerships

Creative Partnerships areas

Creative Partnerships areas have been established in three phases.

Phase one
The first 16 areas to benefit from Creative Partnerships were selected by Government ministers from a list of the most economically and socially challenged neighbourhoods in England:
Barnsley, Doncaster and Rotherham; Birmingham; The Black Country; Bristol; Cornwall; Durham / Sunderland; Hull; London East; London South; Kent; Manchester / Salford; Merseyside; Norfolk; Nottingham; Slough; Tees Valley

Phase two
In September 2004, nine new Creative Partnerships areas began projects in local schools:
Basildon; Bradford; Coventry; Cumbria; Derby; London North; North and South Tyneside; Plymouth; Southampton and The Isle of Wight

Phase three
The third phase of areas to benefit from Creative Partnerships are shown below. Please check with Creative Partnerships for further information on rollout to these regions.
Bolsover, Mansfield and Ashfield; Brent, Hammersmith and Fulham, and Ealing; East Lancashire; Forest of Dean; Hastings and East Sussex; Leicester; North and South East Northumberland; Sheffield; Stoke-on-Trent; Tendring and Haven Gateway; Thurrock

supported by
Creativity is central to all aspects of education, whether it is learning, teaching, organisation or policy, and there has never been a better time to promote creative thinking. We can only guess at the skills and knowledge that will be needed by the current generation of learners when they are adults. They will certainly need to be flexible and proactive thinkers if they are to make the most of their talents and succeed in a culture of increasingly rapid change.

These materials will help schools to reflect on creativity – their own and their pupils’. The activities will provide focus for discussion and food for thought. They will enable schools to develop creative teaching and provide experiences that promote creative thinking. They are based on the simple idea that true creativity can only be learned by doing – shortcuts and formulae do not become embedded, either in the learner, the teacher, or the culture of the school. These materials also underline the importance of encouraging the potential role of the cultural sector in supporting schools to foster creativity, one of the key aims of Creative Partnerships.

Everyone is inherently creative.

DEREK TWIGG MP
Parliamentary Under Secretary of State for Schools
creativity: the journey

Creativity for learning is much more than an allocation of more time for humanities and the arts. It is about developing pupils' creative thinking and behaviour through a broad, rich curriculum involving cross-curricular projects.

'WHAT IS CREATIVITY?' NATIONAL COLLEGE FOR SCHOOL LEADERSHIP WEBSITE 2004

The creative field is complex and wide ranging. We invite you to see creativity as a journey through a landscape – and to use these materials as a guide along your way.

When we explore a landscape we cannot take it all in at once. We pay attention to different aspects at any one time; it might be the flora and fauna; it might be the geology; it might be the use made of the landscape.

Although our knowledge is increasing, no one has the complete map of creativity and what we do have is mostly large scale. This is an expedition on which you have to choose the route, and map the detail for yourself.

Creativity is one of many approaches to teaching and learning. It can be used in conjunction with others where the ultimate goal is to improve the overall educational experience.

Cape UK has prepared this programme to help you and the teachers you are working with explore creativity in education and to find your own solutions for developing it.
These learning materials provide you with ideas and resources for leading a group, of teachers and others, on a journey to explore creativity in education.

We do not give a definition of creativity or prescribe the creative path. We encourage you to use these materials to explore the issues for yourselves, to think them through and to work out how the different elements fit together.

The creative journey is evolutionary – your route will depend on your exploration of the issues, the conclusions that you reach at each stage, and your decisions about the directions you want to take. This is unique for each school.

The creative journey is continuous and has no concrete end point. You will probably find that, as you develop your ideas, you will re-visit issues with a newer perspective.

You, and your colleagues, will use your own experience, knowledge and understanding of creativity and learning as a starting point.

The journey will be meaningful and beneficial if you give it consideration, time and energy.

Throughout the pack, we refer to working with creative partners: Creative Partnerships have done some excellent work on this and their case studies and ideas can be found in their publications and on their website. Although funding can make finding a creative partner difficult, most schools do manage it or find partners who will work on a voluntary basis.
WHAT IS CREATIVITY?
what is creativity?

Creativity is learning at its deepest and most powerful. It builds on mastery of all the basic skills and habits of more familiar kinds of learning.

Creativity is an advanced form of learning that involves a finely tuned orchestra of mental attitudes and capabilities playing together in complicated rhythms.

Creativity does not have to be artistic. And you do not have to dress weirdly to do it. It is as vital for accountants and receptionists as it is for designers and song writers.

Creativity is not easy. It is not a matter of a few hints and tips and off we go. It is often slow and sometimes agonising.

Creativity is not one thing. It is not a unitary faculty that can be trained or cultivated by itself.
the materials

The materials include this handbook, along with the cd-rom and the DVD at the back.

**The handbook**

The handbook is in two parts:

**Part 1 Ideas for Professional Development**
This is the largest part of the handbook and it provides the main source of information for you to prepare your training sessions for colleagues. It outlines the areas for exploration and the thinking behind the issues. It offers 28 activities and suggests topics for further reflection.

The materials have been divided into six areas for you and your group to explore:

- **Exploring the school context**
  - why should you consider creativity in education?
- **Defining creativity**
  - what does creativity mean?
- **Understanding the environment for creativity**
  - what factors influence opportunities for creativity?
- **Observing creativity**
  - how do you know when creativity is happening?
- **Creativity in practice**
  - how does creativity in education affect teaching practice?
- **Sustainable creativity**
  - what does creativity in education mean in the long term for your school?

You can work on these areas in any order. Your choice will depend on your current situation and the area that you feel is of greatest priority. However, we recommend that you begin with **Exploring the school context** to help you (and your school) make decisions about the direction of your journey. Although we have suggested six areas for consideration, the complicated nature of creativity means that they are inter-related. Each one overlaps with at least one other and your discussions will probably cover more than one area at any given time.

**Part 2 Case Studies**
This part of the handbook contains summaries of the projects undertaken by Advanced Skills Teachers who participated in the AST Creative programme in 2004 (see page 30 for further details about the programme).

**The cd-rom**

The cd-rom contains support material:

- Full explanations for each of the 28 activities
- Handout notes for activities where applicable
- Powerpoint presentations for activities where applicable
- Full reports on AST Creative projects
- Techniques and ideas on how to deliver this training

**The DVD**

The DVD contains the film clips to be used in some of the activities.
The materials offer starting points for you to prepare and deliver training for your colleagues.

**Thinking**

We have provided some information to help you in preparing for the issues that your group is likely to explore through activities and discussion.

The outlines are not exhaustive – they are a starting place for your discussions with the staff. It is unlikely that there will be complete agreement over all aspects – the field is too dynamic and personal for this. When you feel that there is a shared understanding and ownership of the particular issue, move on!

**Activities**

There are twenty-eight suggested activities, designed to help you explore different aspects of learning and creativity.

Rather than work through all of the activities in each area, you are invited to choose one or two that feel particularly appropriate to your context. You can use these ideas as starting points and adapt them for your own use, or you can invent your own activity. Each activity can be as long or as short as you make it. The important point is to do something, relevant to your situation that will engage you and your group.

We suggest that the activities will be most fruitful if you alert teachers in advance. They can start thinking about the session beforehand and they can bring ideas and work with them.

We have indicated the areas that you will probably cover with the activities. You can use the results to point to the next part of your journey. See the ‘May point to’ notes at the end of each activity outline.

**Reflecting**

We encourage you and your group to keep thinking about what you have learnt and to apply it in your own day-to-day practice.

In particular, we encourage you to use reflection to decide where you are going next.

We have offered some stimulus questions to initiate reflection. You will probably find that these lead to further questions and decisions related to your own specific situation.

**Don’t be surprised if your journey seems to want to double back on itself:**

*It is complex and it will take time. However, it will be rewarding and enjoyable.*
What is it like when your school is challenging, exciting, flexible, fit for purpose, productive, efficient, effective, interesting?

What is it like when your class is striving for quality, trying out ideas, seeking solutions, thinking through ideas, critically reviewing, evaluating, sparking off others, looking ahead, applying knowledge, questioning and challenging, pursuing ideas?

What is it like when your children are enthusiastic, engaged, achieving, independent thinking, hypothesising, developing, confident, reflecting, evaluating, envisaging, persisting?
This is the largest part of the handbook and it provides the main source of information for you to prepare your training sessions for colleagues. It outlines the areas for exploration and the thinking behind the issues. It offers 28 activities and suggests topics for further reflection.

The cd-rom contains further explanations and information about each activity.
The DVD provides film clips to be used in conjunction with some of the activities.
exploring the school context
where does your permission to travel come from?

Thinking

For a school or a group of teachers to undertake the creativity expedition, they will need to understand why they are making the journey. Some may need to know that they have permission to travel.

A number of initiatives encourage a more creative approach to education. They include:

• All our Futures: Creativity, Culture and Education. National Advisory Committee on Creative and Cultural Education, 1999.
• Excellence and Enjoyment: A strategy for Primary Schools. Department for Education and Skills, 2003

One of the most significant developments in creativity in education was the inception of Creative Partnerships in 2002. Creative Partnerships is a national organisation charged with bringing creative experiences to school children to develop creativity in learning.

So, you have your tickets and travel pass, but what is the specific reason that you and your school want to undertake this journey?

Activities

Below are suggested activities that you could use to access and explore your reasons for investing in the journey towards creativity. This list is not exhaustive but might give you some ideas as to how to begin investigating the issues within your own context.

01  My Class? Creative!?
To encourage teachers to reflect on their current practice, celebrate where creativity has occurred and find new ideas.
Ask teachers coming to your session to review their work over a period (a week or a half term) and ask whether they have been creative and whether their pupils have had the opportunity to be creative. Share responses and use critical questioning for reflection, for example, is there room for more creativity?
May point to: Environment, Observing, Practice

02  Enjoyment and Excellence
To focus on enjoyment in learning and how this may affect creativity
Ask teachers to consider times that their pupils showed signs of enjoying their schoolwork. What sorts of things did they enjoy? Share the results and consider factors such as: relation to age group; can ‘enjoyable’ activities be grouped into categories; and does creative work always have to be enjoyable?
May point to: Defining, Observing

03  Lost in Work!
To focus on pupil engagement in learning
Ask teachers to review the work of their pupils and identify times when they were self-motivated and fully engaged. Share and analyse the results.
May point to: Environment, Observing

04  Show and Tell
To identify evidence of pupils being creative in their learning
Ask teachers to bring samples of pupils’ work to demonstrate what they feel was a creative response and an uncreative response to a task. What factors do they think are involved in the different responses?
May point to: Defining, Observing, Practice
To focus on resources that are available to the school, but that might not be normally considered when developing creative learning

Part One
Ask the teachers to review the resources currently used by the school or department. These might include equipment, facilities, space, expertise, time, National Curriculum materials, ICT, visits, websites, reference materials, QCA and DfES materials. Discuss whether the best use is made of these resources in offering the pupils opportunities to be creative. Are there other ways in which the same resources could be used to promote creativity?

Part Two
Review the partnerships currently used by the school or department. These might include colleagues, other schools, parents, governors, the local community and creative practitioners. Discuss whether the best use is made of these resources in offering the pupils opportunities to be creative. Explore further the potential for working with partners and resources.

If you have a local branch of Creative Partnerships, they will offer contacts and advice, even if you are not a Creative Partnerships school. Other resources include: Qualifications and Curriculum Authority, Cape UK, museums and galleries, local environmental agencies, Higher Education departments. Many of these organizations will have websites that offer stimulus material or case studies. There are more resources suggested at the back.

May point to: Environment

Reflecting
- Why do or should we want the school and our teaching to be more creative?
- What would being more creative add to what we already offer to our children, parents and staff?
- How would being more creative add to pupils’ learning, achievement and attainment?
- How does the creative agenda relate to the school, local and national priorities?
- How could the school get greater access to creative partners, both funded and free?
Creativity is a term that is used frequently in education without full agreement about its meaning. There are a number of definitions around. ‘Imaginative activity fashioned so as to produce outcomes that are both original and of value’ is currently the most common.

Our strong view is that other people’s definitions are only partially useful. Teachers have to come to their own understanding and engage with the concept personally if they are to ‘own’ it.

The focus of this section is on personal experience, rather than how to ‘teach’ creativity.

We strongly recommend that you run the You Can Do It activity with your group. Our experience has shown that this particular activity provides a basis of understanding and shared experience that enriches further exploration.

**Thinking**

This section is intended to help you and your colleagues understand the complexity of creativity. It encourages you to:

- think about the features of your own and each other’s creativity
- reflect on what it means to be creative and what it feels like

Your group will probably come up with a number of perceptions, including:

- There are many stages to a creative process
- There is no prescription or formula for the process – it is different each time
- There are many characteristics associated with creativity and they are not always easy to deal with
- Creativity is not a personality trait, but innate in all of us. Yet creativity can be a different experience for different individuals, depending on factors such as environment, confidence, support and encouragement

**Activities**

06  **You Can Do It!**

*To establish a common understanding and language about creativity*

- The group works together on a specified task. The emphasis is on the experience of the creative process rather than the quality of the outcome. The activity directly engages people in the characteristics and stages of creative behaviour, emphasising the complexities and issues to be explored.
- It is important to prepare well for this activity in order for the participants to get the full benefit of the experience. While the activity is not reliant on new technology, access to a range of resources, including digital cameras, minidisk recorders and creative practitioners, will greatly enhance the process and outcome.
- The duration of this activity can be extensive, but the amount of learning gained by participants is worth the investment of time.

> May point to:

- Environment, Observing, Practice, Sustainability

07  **Plasticine People**

*To identify and articulate the range of characteristics that can be associated with creativity*

This activity asks participants to model a creative person using plasticine and other materials, to focus their attention on the features of a creative individual. The key resource for this activity is plasticine. However, you may have access to other materials that you feel would be more appropriate for your group.

> May point to: Observing
08 Creative-opoly
To investigate the issues associated with establishing creativity in the school setting
Using the concept of a board game as a starting point, participants are asked to model some of the complexities involved in developing a creative school. The resources needed for this activity are any materials that could be used in reproducing a board game model, for example, card, paint and glue.

⇒ May point to: Environment, Observing and Sustainability

09 Diary of a Creative Classroom
To articulate the different ways in which a student can respond to creativity
Using key words as inspiration, participants gather an evidence diary of creative behaviour within the classroom. The resources needed for this activity are any materials that could be used in producing a creative diary e.g. photos, sketches, observations, etc.

⇒ May point to: Environment, Observing and Practice

10 Creative Behaviour Body Map
To articulate the different ways in which a student can respond to creativity
Using the five senses, participants note the ways in which their students manifest creative behaviour. The resources needed for this activity are any that may be used for drawing i.e. paper, pens, pencils, crayons, etc.

⇒ May point to: Environment, Observing and Practice

Reflecting
- What is our common definition for creativity? Why is this important?
- How do we manifest creativity?
- Can we see evidence of the characteristics of creativity in our current school environment?
- Is creativity wider than the arts?
- Can creativity be used to link curriculum strands and establish synergy?
- Can we encourage our students to undertake creative processes for themselves?

NOTES
1 All our Futures: Creativity, Culture and Education. National Advisory Committee on Creative and Cultural Education report, 1999.
Generating an environment that fosters creativity depends upon the purpose, the needs of students, available time and resources and the strengths of the teacher. Creativity always takes place in a specific setting and there is no one formula for nurturing it. Teachers have to evaluate their own circumstances when thinking about the environment for creativity.

**Thinking**

This section explores the nature of environments likely to facilitate and inspire creative learning. To a large extent, the climate for learning in a classroom is set by individual teachers through their relationships, style, enthusiasm, interests, knowledge, and their own approach to learning and class organisation.

The elements that contribute to a conducive environment go beyond physical resources; think also about attitudes, permission, experience, real questions, problems, opportunities, values, risks, support, belief, fun, interest, imagination, vision, faith, ambition, patience, drive, direction, respect, and humour.

There is no pre-defined method for producing the ‘right’ environment. Individuals have to decide how best to maximise their own opportunity for creativity. They need to monitor and influence the learning environment – a process that most teachers are familiar with. They need to take decisions about the most appropriate mix of teaching approaches to foster and encourage creative engagement. And they need to bear in mind the many parameters that can affect the opportunity for creativity.

Ongoing observation of creative behaviour can lead to an appreciation of environments that support individuals in developing their ability to be creative.

The involvement of external partners, particularly creative practitioners, provides breadth and depth both to the curriculum and the general ethos of the school. However, partnership is not always an easy option – it requires commitment, time and energy to get the most from it.
Activities

11 Signposts
To provide a framework for making decisions about the best ways to foster creativity
The group discusses the evaluations that have to be made when developing the creative potential of those they are working with. The activity requires use of the Signposts document on the cd-rom.

May point to: Observing, Defining

12 Together We Can...
To develop ideas for using partnership within school to stimulate engagement and enjoyment in particular subject areas
Working with individual subject areas, identify aspects of the curriculum that would benefit from a more innovative perspective. This activity helps teachers with different kinds of expertise to come together to look afresh at curriculum ideas.

May point to: Environment, Practice, Observing

13 Artytecture USE FILM CLIP ON DVD
To consider what makes for good partnership working with external creative practitioners
Taking the Artytecture film clip as a starting place, teachers model successful and unsuccessful partnership arrangements. The models then become the focus for description and discussion. This film clip is from a longer film of a project at a Rotherham Secondary school to establish an artist in residence. They visited Caol primary School in Fort William to talk to their artist in residence in his studio, Room 13.

May point to: Practice, Sustainability

14 The Horse before the Cart
To help teachers put creative learning at the centre of planning
The activity asks teachers to consider creative behaviours and build a lesson or short programme of lessons around them.

May point to: Context, Observing, Defining, Practice

By providing rich and varied contexts for pupils to acquire, develop and apply a broad range of knowledge, understanding and skills, the curriculum should enable pupils to think creatively and critically, to solve problems and to make a difference for the better. It should give them the opportunity to become creative, innovative, enterprising and capable of leadership to equip them for their future lives as workers and citizens.

15 Creativity Flat Pack
To identify the factors that can affect an environment for creativity.
Participants are asked to consider all the factors and issues that can influence the environment for creativity by designing a ‘flat pack’ for creativity in education.
May point to: Defining, Observing

16 Dreamspace USE FILM CLIP ON DVD
To explore how the involvement of a creative partner can affect the environment for creativity
Using film material from the enclosed DVD, participants are asked a range of questions to draw out observations and issues from the content of the film.
May point to: Observing, Practice

17 The World Was All Before Them USE FILM CLIP ON DVD
To consider the issues raised in running a large scale, cross-curricular project
Participants discuss the requirements, advantages and challenges of running a large scale project.
May point to: Defining, Observing

18 The Generation Game – but not as you know it...
To consider available resources and consider how they may be used differently for creativity.
Using an imaginary conveyor belt, participants identify the range of available resources, assessing their importance with regard to creativity. You may choose to ask participants to build a representative model of their conveyor belt items which will require suitable materials i.e. card, paper, glue, etc.
May point to: Practice, Sustainability
Reflecting

- The Signposts activity (activity number eleven) should provide a good basis for discussion, but the group may benefit from further exploration especially in response to the question ‘What might the factors that affect the environment for creativity ‘look’ like?’
- What benefits do we hope to get through creativity?
- How do we already foster creativity?
- Why is establishing a creative ethos in the classroom important? What are the implications for the staff team and school as a whole? How necessary is it to have a school style or approach?
- What do we want our students to do in independent learning, investigation and problem solving?
- Do we want students to do the same thing or to be different?
- How much time, energy and resources are we willing to commit to this journey?
- How could we improve our environment for creativity?
- What will help us to establish an environment and approach conducive to stimulating creative learning?
- How can we manage the tension between the creative process, which can be unexpected or unique, and the demands of school, which can be dominated by routines and national strategies?
- What is the value of creative partners? How can we draw them into our school – volunteers, existing staff skills, sharing skills with other schools? How can we access funding and find effective practitioners?
How do we know when creativity is – or isn’t – happening in the classroom? How can we see creativity happening? How can we recognise the various stages of the creative process? What do we have to consider in attempting to bring about creative behaviour?

Thinking

This section explores the reasons for observing creative activity and processes, and how this will assist in promoting creative learning and development.

You will need to emphasise observing and understanding creative activity and processes rather than judging or measuring them. Observation is used to promote creative behaviour and identify further opportunities for it, rather than placing a value on an individual’s creative capacity.

There are many reasons for observing creativity in the classroom. Some of the most important are:

• To monitor the effectiveness of teaching – is the delivery method producing creative activity?
• To monitor the effectiveness of learning – are the young person’s ‘creative muscles’ being exercised sufficiently?
• To record the creative process – helping both teacher and learner to progress this project or future projects
• To provide an opportunity for the teacher to engage with the learner in the learning – to reflect back on the creative process
• To identify opportunities for the teacher to exemplify a successful creative process – identifying pupils who may benefit from working together or from sharing their creative practice with others

Activities

19 Seeing is Believing
To observe creativity in action and its features and reflect on the interactions and issues arising.

Participants work in small groups, either taking part in creative activities or observing them. The whole group joins in the subsequent discussion. Topics will probably include the varied features of creativity, what influences them and problems in observing. You will need un-pitched musical instruments or reclaimed craft materials and appropriate methods to record the discussions, observations and findings.

May point to: Context, Environment, Practice, Sustainability

20 What Happened to the Children? USE FILM CLIP ON DVD
To adapt existing practice to promote creative learning.

After watching a short film clip (Whatever Happened to the Children?), participants take an example of their current practice and shape it to foster creative learning. You will need appropriate methods to record the discussions, observations and findings.

May point to: Practice, Environment, Sustainability

21 Making Carts USE FILM CLIP ON DVD
To observe and identify creative learning including the factors that have influenced the environment for creativity.

After viewing the film clip, participants have the opportunity to discuss issues arising in the film, including evidence for creativity, group working and independent learning.

May point to: Environment, Defining
22 More or Less Creative
To consider and recognise opportunities and barriers to support progress in creative behaviour and outcomes
Participants are asked to compare creative behaviours using a simple progress frame and to brainstorm ideas for pupils needing support in their development. No specific resources are required other than appropriate methods to record the discussions, observations and findings.

> May point to: Environment, Practice, Sustainability

23 In the Driving Seat
To consider and recognise progression in creative behaviour and outcomes
Participants are asked to compare creative behaviours using peer group learning and brainstorm ideas for pupils needing support or development. No specific resources are required other than appropriate methods to record the discussions, observations and findings.

> May point to: Environment, Practice, Sustainability

Reflecting
• Have we seen creative learning recently and how do we know?
• How can we use this to help our students develop their creative capability?
• Are we clear about why we would want to observe creativity?
• How can we observe creativity in the classroom efficiently and effectively?
• Should we, and how could we, record our observations of creativity?
• What are the relationships between observation, decision making and evaluation of creativity?
There is a profound difference between teaching creatively and teaching for creative learning. The former has a clear focus on the teacher; the latter, on the learner. This is not an ‘either/or’ situation; both are important and teachers need to do both in a constructive and manageable way.

This section explores the issues that arise when teachers think through the planning of curriculum and school experiences for their pupils. When explicit consideration of creativity helps to shape a project or lesson, this is the time to draw out the opportunities for challenging pupil thinking and practice.

Many of the issues that will arise here are also dealt with in other areas – particularly in the section on the creative environment (e.g. Activity 11, Signposts). Factors such as individual and group creativity, and process, product and audience are central to many creative activities.

Thinking

If creative teaching is about making lessons interesting, engaging and memorable, teaching for creative learning is about providing an environment for young people where they can explore and discover, be challenged and supported, take risks and learn from both success and failure.

Creative Teaching:
- Uses innovative approaches to teaching and curriculum delivery
- Makes cross-curricular and wider links
- Provides exciting and memorable lessons

Leading to:
- interested, excited and motivated learners

Teaching for Creative Learning:
- Encourages an open-minded and questioning attitude to learning and knowledge
- Uses the existing curriculum to provoke questions, identify problems and open up lines of enquiry
- Encourages pupils to use and develop a wide range of intelligences and learning styles
- Encourages pupils to develop a range of thinking skills that enable them to come up with ideas and problems, to choose which to pursue, and to follow through in an effective and efficient way
- Encourages pupils to critique their own work and to accept constructive ideas and criticism from others
- Provides the opportunity and impetus for pupils to work constructively, both individually and in teams of different sizes and compositions
- Takes account of the influence of process, product and audience

Leading to: thoughtful, flexible, self-motivated, confident and effective learners

This section also considers the day-to-day reality of teaching for creative learning. It looks at:
- the ‘balanced diet’ of teaching styles, pace and learning opportunities needed to push the boundaries of pupil learning and creativity
- the involvement of external partners
- the relationship of the arts to creative learning
- the use of different ‘drivers’ to engage both the attitude and thinking of the learner

Activities

24 Shape, space and volume USE FILM CLIP ON DVD
To consider and reflect on the balance between creative teaching and creative learning

This activity involves watching and discussing a film of a cross-curricular project in an East London secondary school focusing on maths, dance and sculpture. The points for discussion raise issues of pupil experience and achievement.

May point to: Context, Environment, Observing
CHILDREN LEARN BETTER WHEN THEY ARE EXCITED AND ENGAGED – BUT WHAT EXCITES AND ENGAGES THEM BEST IS TRULY EXCELLENT TEACHING, WHICH CHALLENGES THEM AND SHOWS THEM WHAT THEY CAN DO. WHEN THERE IS JOY IN WHAT THEY ARE DOING, THEY LEARN TO LOVE LEARNING.

CHARLES CLARKE IN EXCELLENCE AND ENJOYMENT: STRATEGY FOR PRIMARY SCHOOLS, DFES, 2003

25 Theatre for the Five Senses  USE FILM CLIP ON DVD

To consider how children’s creative ideas can be stimulated by a range of triggers
This activity consists of watching and discussing a short film of a theatre company visiting a Birmingham Special school. The points for discussion focus on how the theatre group adapted their performance to meet the pupils’ needs and how this approach can be used in a wider curriculum context.

May point to: Environment, Observing

26 Creativity = the Arts ... Or does it?

To question and consider the relationship between creativity and the arts
This activity asks participants to consider why the arts and creativity are so often linked – or even conflated. Participants work in small groups to plan and outline a notional learning programme using a range of ‘arts’ starting places.

May point to: Environment, Observing, Sustainability

27 Play in a Day  USE FILM CLIP ON DVD

To explore the advantages of creative teaching and how to maximise the opportunities for creative learning.
This activity focuses on the relationship between creative teaching and creative learning, and how explicitly creative activities can influence both.

May point to: Environment, Observing, Sustainability

Reflecting

- How can we manage the tension between the creative process, which can be unexpected or unique, and the demands of school, which can be dominated by routines and national strategies?
- How often do we consciously plan ‘creative’ - memorable, exciting, unusual – lessons? How often do we consciously plan lessons or activities that provide a fertile setting for pupils to think and act creatively?
- Are there small ways in which we can adapt our current practice to stimulate more creative thinking in our pupils?
- Have we explored all the avenues for involving creative partners, both funded and voluntary?
- Do we have a clear sense of the features of a successful partnership?
- How can we promote creative thinking in subjects outside of the arts?
- How can we promote creative thinking within the arts curriculum?
- How do we model and affirm creative thinking and behaviour?
- What relationship does teaching for creative learning have to other ideas within current educational pedagogy (for example, brain-based learning, national strategies and preferred learning styles)?
Thinking

The aim of this section is to initiate discussion about the long term impact of creative learning and how it can be sustained.

Sustainability for creativity cannot mean simply repeating successful projects. Inevitably there will be changes in the school and staff that affect the creative environment and its outcomes. Schools and staff have to continue to review and develop their practice to continue to provide sound opportunities for creative learning.

Creativity often brings uncertainty, change and risk. Sustainability is partly dependent on the ability of the school and the staff to embrace the indefinite qualities of creativity, to review practice and to make changes where required.

Schools wanting to promote successful creative learning need to balance their structures, systems and planning with a climate of openness, questioning and review. They must regularly check whether and how their practice triggers creative experiences for pupils.

Activity

28 An Expedition, not a Day Trip...
To help teachers plan for sustained creative opportunities over the next year

This activity assumes that there is a good understanding of the issues in the creative agenda and teachers are keen to embed creative teaching, and teaching for creative learning, in their ongoing practice. Participants identify successful strategies and work already in place and build on these for practical medium and long-term planning. You will need appropriate methods to record the discussions, observations and findings.

May point to:
Context, Environment, Observing, Practice

Reflecting

• How can we manage long term creativity?
• How can creativity shape the existing curriculum?
• What changes to existing practice are required?
• Who will take responsibility for sustaining creativity?
• How do we avoid turning creativity into a routine?
• How do we focus staff enthusiasm for creativity?
• What changes are achievable within the short, medium and long term?
• What goals are we setting for the coming year?
• How do we embed creative practice into the school improvement plan?
• How, and when, will we celebrate creative learning over the coming year?
PROMOTING CREATIVE AND CULTURAL EDUCATION IS NOT A SIMPLE MATTER. IT WILL INVOLVE A GRADUAL REVIEW OF THE STYLES, PURPOSES AND ETHOS OF EDUCATION AT MANY LEVELS. WE BELIEVE THAT THIS IS NOT AN OPTION BUT A NECESSITY.

ALL OUR FUTURES: CREATIVITY, CULTURE AND EDUCATION
NATIONAL ADVISORY COMMITTEE ON CREATIVE AND CULTURAL EDUCATION, 1999

INITIATE DISCUSSION ABOUT THE LONG TERM IMPACT OF CREATIVE LEARNING
We all have creative abilities and we all have them differently. Creativity is not a single aspect of intelligence that only emerges in particular activities, in the arts for example. It is a systematic function of intelligence that can emerge wherever our intelligence is engaged. Creativity is a dynamic process that draws on many different areas of a person’s experience and intelligence.

Creativity and innovation must be harnessed and not just released. Creativity is not purely an individual performance. It arises out of our interactions with ideas and achievements of other people.
part 2

case studies

This part of the handbook contains summaries of the projects undertaken by Advanced Skills Teachers who participated in the AST Creative programme in 2004.

If you require further information on any of the case studies, you can find more extensive explanations of the projects on the cd-rom.
Case study summaries

These case study summaries come from projects undertaken by Advanced Skills Teachers during 2004. Most of the projects looked at the impact, either of creative teaching, creative learning or cross-curricular work, on young people’s enthusiasm, learning style and achievement.

They took place in a wide range of settings and provide interesting and stimulating examples of creativity in school. However, these are not simply descriptions of what happened. Teachers also reflect on what they learned from their work and consider ways of building this into their future practice.

We have chosen to report on a number of small-scale projects to reflect on issues and approaches that are integral to everyday life in school. It is often the small incremental changes, which are manageable and sustainable, that support the bigger transformational changes that many schools wish to achieve.

A longer, more detailed description of each project is available on the cd-rom and contact details are given in case you want to pursue any particular study.

Larger-scale case studies are available through Creative Partnerships, the QCA and the DfES.

How to use case studies

There are a number of problems with case studies. They are context specific. They cannot capture the complexity of most activities. They refer to people and resources not available elsewhere. They are often written in the golden glow of success.

Given these problems how can we learn from the experience of others presented in this way? The suggestion is that rather than see case studies as examples to be copied, they should be seen as a focus for questions and a stimulus for debate.

Questions a case study might raise:

• Is it believable?
• How strong is the evidence for the claimed outcomes?
• Are the described outcomes ones that would benefit us? (If not try another case study.)
• Could we do it here?
• If so, do we want to?
• If not, why not?
• What differences are apparent between the case study context and our own? Do we know enough to make that judgement?
• If we want the same effects or outcomes, how would we achieve them? Do we have the necessary resources, people, time and planning?
• Has it sparked other ideas?
• If following a similar programme, how would we evaluate it?
Developing teaching strategies to promote independent learning and encourage creativity

Holly Lodge Girls College  Liverpool

STEPHANIE LEWIS

The focus of my research project came from working with 6th form students. At that stage, we expect students to work creatively and independently, yet their experience up to that point has been very teacher led.

I targeted 45 Art and Design 6th form students for a series of creativity workshops. These included two one-hour classroom based introduction workshops, a half-day visit to the Liverpool Biennial Arts Festival followed by a four hour practical workshop. Groups of Year 12 students were given an open brief, a digital video recorder, digital camera and a sketch book and the freedom to follow their own pathway.

The role of Teacher as facilitator was a new, positive and rewarding experience for me, and the creative benefits from working as a team were enormous. My students responded enthusiastically, taking on a good deal of responsibility for their own learning. This led to surprising developments; there was a very early kindling of real interest in the subject, the new strategies of working together gave my students greater confidence, and many new fields of interest were discovered.

It was great – ideas sparked off each other and developed and then exploded into greatness!

6TH FORM STUDENT HOLLY LODGE GIRLS COLLEGE

A systematic approach to developing thinking skills and creative behaviour

Hempshill Hall Primary School  Nottingham

VICKY HOAD

I was interested to analyse how the learning environment affects the creative thinking and behaviour in Foundation Stage and Year one children.

During the last academic year I observed children who had recently transferred from Foundation stage to Y1 to identify why they seemed to experience loss of learning after transfer. This apparent regression in skills and knowledge seemed to be caused by our presentation of the environment and learning to the children. After some background reading, to establish a clearer pedagogy and structure, we altered the Y1 curriculum to reflect more features of Foundation practice: this included more space and time for children’s creativity and problem solving.

As Foundation Stage coordinator, I worked with staff from both stages to pilot a new approach that encouraged children to take greater control and initiative in their learning and develop their creative thinking skills. This led to children engaging more with their learning, using that learning in other contexts and developing more originality in their thinking. Staff have been very excited by this and we are further developing our skills to deliver a more creative cross curricular approach. They have felt that this new system has given them the opportunity to take risks and create space in the children’s day to think for themselves whilst learning and developing skills.

CREATIVITY IS LIKE A WITCH THINKING OF A NEW SPELL EACH DAY

AMANPREET
focus on defining creativity

Children's understanding of creativity

Greenland Community Infant School
Co Durham
STEPHEN BRENTNALL

I wanted to explore the level of understanding a class of 6 and 7 year olds (Year 2) had about creativity and asked 4 key questions.

1. Who is creative?
2. How are they creative and what makes them creative?
3. How are you creative?
4. When are you creative?

I found that:

• Children as young as 6 and 7 do have an understanding of creativity. My class of Year 2s from a socially deprived area had some level of understanding, although only 50% of children made contributions to the discussions.
• Children have already begun to see creativity in its stereotypical view – just art.
• A range of responses raised questions about how you become creative. Are you born with it or do you learn it? When can we do it? And how do you know you are being creative?
• If we want children to understand the notion of creativity and for them to ultimately become creative in a variety of situations, then as teachers we need to be using a common language around children of all ages, identifying creative activity when it happens. We should also make it clear that the creative process is rewarding but can also be difficult and frustrating.

My log of comments shows an understanding of the issues raised by 'creativity' and to my surprise opens up a wealth of new areas for discussion.

Can children identify creative processes?

Latchmere Junior School
Royal Borough of Kingston upon Thames
CLAIRE BARNETT

This project was about children identifying and reflecting upon creative processes. I organised a series of open-ended activities which enabled the children to engage in imaginative processes such as having ideas, making connections, sparking off others and using materials in new and interesting ways. One of the activities was to design and build a space craft to act as a stimulus for a science fiction story. This involved having initial ideas, listening to others’ ideas, using different materials, planning ahead, adapting and reflecting. A second activity was to make an environmental sculpture during a visit to Richmond Park.

The children completed an activity after each creative session in which they reflected on the creative processes they had experienced. The children were able to identify honestly their strengths and weaknesses regarding creative processes. They began to see the processes as tangible outcomes for their learning and were able to set personal targets based on these processes. The children used a reflective learning log to record their ideas. They now use their learning log to record ideas about their learning in other areas of the curriculum.
Perceptions of creativity in the primary school

Ghyllside Primary Training School Kendal
MATT TOWE
I looked at the creativity of children in my school and how we help them develop further, using two research methodologies. Firstly I used a series of questionnaires with teaching staff, and interviews with children of varying ages. I then did a small scale case study of seven mixed ability Year 5 children, who often had problems concentrating in class, working as a team on a self-directed project.

From the questionnaires and interviews, I was able to audit staff and pupil perceptions of creativity and identify some basic strategies that were used in school to both promote and teach creativity. The responses were used as a basis for planning future staff training and development work on the theme of creative learning.

The case study helped me to identify when and how children used creativity during a task and provided me with the opportunity to question them on it. This also enabled the children to recognise their creative skills. I used CAPE UK’s ‘Creativity Observed’ materials to record and share the children’s successes.

Providing children with the language and environment to describe their learning to see how effective this is in developing their creative behaviour and thinking

Dunkirk Primary School Nottingham City
AUGUSTA STEELE
I investigated whether helping children to understand how they learn could have a positive impact on their creative capacity. I provided a range of activities for different age groups to find out how they learnt. I explored a range of learning styles with the children to illuminate and understand their learning preferences and used this knowledge to help children explore creative experiences in both preferred and least-favoured learning styles.

Children responded constructively to discovering how they learnt as individuals. When they understood more about their own learning styles, they were better able to use their environment as a tool for learning. Children who were more in tune with their learning were more confident in exploring and creating. Brain Gym had positive effects on children’s learning, particularly in lateral thinking, creativity and understanding their own learning processes.
Meditation and relaxation for children

Latchmere Junior School
Royal Borough of Kingston upon Thames
KEVIN HOGSTON

This project aimed to develop and study a structure for pupils to relax their minds and stimulate their creative thinking through meditation. I was interested to find out which meditative exercises and environments best develop learning and creativity – and why. I established a Meditation Club for twenty upper key stage two children to learn basic meditation techniques. At this weekly club, I taught breathing and relaxation skills, and calming and stress-reducing strategies. Children learned about their ‘inner selves’.

I felt that although children needed to be calm to be creative, they were stressed by their lives and were unable to relax. Meditation seemed a good way to help them with their learning and thinking skills as well as develop their focus, self-esteem, memory and concentration.

The children enjoyed meditation. After a few weeks they all learned to relax and remove stress and tension from their minds and bodies. They started to use meditation in their everyday lives. Children’s self-esteem increased as they got to ‘know themselves’ and they were more confident in their learning, taking greater ‘risks’ in creative activities.

Room for change

Paddock Primary  Kirklees
ELAINE RATCLIFFE and JEAN PALMER

In the summer of 2004 we were able to persuade our Senior Management Team to put creativity at the heart of our School Development Plan. This included recruiting creative teachers. All staff, not just teachers, were given the opportunity to explore their own creative skills and commit to an eight month process of considering whether stimulating interactive resources in classes would foster an increase in creative planning, teaching and learning in all curriculum areas.

Working closely with the children on design and construction, we changed each classroom into a ‘fictional story environment’ – a haunted house or a treasure cave… and used them as a stimulus for creative activities for a week. We even set up a ‘crime scene’ in the hall and invited everyone, including parents, to solve the mystery of stolen time – every clock having been stolen. There was a great response across the school and across the curriculum – this was not just an arts project. As one member of staff put it, school was ‘really buzzing!’ Children were ‘engrossed and enthused’ and there was fantastic team spirit.

One teacher expressed the feelings of many of us – ‘I feel that this is the way to go. All curriculum areas can be covered using this creative approach to our environment. Teaching is easier as the children learn with a purpose and are having fun at the same time.’
**Sense of place**

**Biscovery Junior School  Cornwall**  
**ELIZABETH DAVIES**

I wanted to examine the effects that the outside environment could have on children’s literacy and creative work. The rich local area and community did not seem to have much impact on children’s learning.

I planned a programme of activities based on the nearby St Austell clay pits. As this project grew, great possibilities emerged. I made contact with a number of local artists and started the project by raising awareness in school of the rich outside environment, both geographical and cultural. I also contacted the local community of people involved in traditional trades as well as creative artists.

Although I had initially thought that this project would be Literacy, DT and Geography based, it has also been a remarkable stimulus for Numeracy. All children have made their own personal journeys and kept diaries of their experiences and thoughts. The project has continued this term and has included creative work connected with the clay industry and local mythology. This will culminate in a dance performance at the new Keay theatre in March 2005.

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**Manchester totally:**

the encouragement of creativity through independent working and learning

**Settlebeck High School  Cumbria**  
**STEPHEN BURROWES**

Prior to a day trip to Manchester, I challenged a small mixed ability group of Year 8 learners to produce independently a record of the day focusing on whatever most struck them, using a digital video camera, digital camera and sketchbooks.

What a wonderful sight, to see children so enthused by an open ended, unstructured task, eager to use some unfamiliar resources to support and further their ideas. Just what do they find so interesting at the end of that narrow street? Is it the juxtaposition of slightly shabby, older Manchester and the bright new shiny modern buildings? How will they connect the images and thoughts that they are collecting? I am intrigued. Should I be giving them more direct guidance, or would that change the outcome, not necessarily for the better? What lessons are there to be learnt from the way the children have responded to the freedom that they have been given, and how can this be used to inform future creative activities?
Looking at what impacts on creative development in young children

Hamstreet Primary School  Kent
GILL LANCASTER

How does a cross-curricular, brain-friendly approach to teaching and learning, together with plenty of opportunity to make use of the outside environment, impact upon creativity in young children?

I set out originally to investigate the impact of the outside environment upon creativity, but soon realised that many other things were contributing to the creative development of the children in my class and it would be unrealistic to look at the environment in isolation.

Our creative cross-curricular planning and our teaching and learning policy, which is closely linked to Trevor Hawes’ Optimum Learning Cycle, will hopefully also have a big impact upon creative development.

But what is a creative idea and how can you assess this? At this point I nearly gave up on the investigation. I found it quite easy to recognise creative thinking, but how could we assess this and how could we show value added? This was impossible and quite alien to the whole concept of creativity!

In spite of my original scepticism I was quite pleased with the success of the “test” and with the results that it provided in relation to the improvement made by the children in one term.

Promoting collaborative working strategies and developing problem-solving skills in an infant classroom

Norton Infants School  Doncaster
DEHLIA CANNING

A story session involving a giant and a castle led a child to express a wish for ‘a classroom-sized castle to make up our own stories’. Excited discussion followed and the children’s ideas began to flourish in my mind. I was unsure how these could be achieved practically, so I presented it back to the class as a challenge for them to resolve! With no predetermined blueprint to follow, just ideas from the children and adults present, conditions were set: the castle would be temporary; it had to be finished by break (one and a half hours); we could use any of the assembled resources; the finished products did not have to look perfect!

Adults and children went through periods of: uncertainty; excitement; frenzied activity (not always with a useful outcome!); frustration; perseverance; inactivity; success; failure; compromise and constant evaluation / reflection of their work. They moved towards more collaborative working as the activity progressed and thus found more solutions, encouraging and protecting each other along the way. Above all they were highly motivated and completely involved in the project without having to be refocused on a task!

CREATIVITY IS TO MAKE SOMETHING NO-ONE ELSE HAS MADE OR CAN MAKE

MAKBULE
Creativity in the classroom

Anston Park Junior School  Rotherham  JILL JESSON

My aim was to discover the potential for children to work creatively in my class and to find ways to increase opportunities for creative work. Once I had a working definition of creativity, I tried to discover how the children viewed their creative abilities, and what they felt blocked creativity or what enabled them to increase their creative capacities. Next, I identified prospects for my pupils to both act and record creatively. Finally I looked at ways of improving and extending these opportunities.

I found that most children not only felt they were already creative, but also wanted to continue to work creatively. I found that, with support, all the children were able to increase their imaginative output. Some lessons were more likely to result in creative output than others, so planning was needed for a balance of innovative activities in each subject. Creative response was increased by teaching cross-curricular techniques, incorporating pupil-led activity and imaginative use of resources such as ICT. Creatively presented lessons may have engaged the pupils, but didn’t necessarily result in creative output by the class. This study raised my awareness of the need to get a balance of visual, auditory and kinaesthetic activities within each lesson. Finally, I saw how my creativity could hinder theirs. I could be too keen to suggest preferred responses, and they were too keen to please. Creativity can be taught, but permission must be given to allow pupils to trial their ideas and to make mistakes. It takes time.

Does oral story telling improve written literacy standards?

St. Mary’s C of E Primary School  Kent  MARION LEWIS

I started with the idea that if we encouraged children to invent and tell stories, the confidence they gained would help them improve their writing. I expected that the experience of listening to others would broaden their own fund of ideas, give them a greater ability to recognise well constructed sentences and make their grammar more accurate. With greater confidence and fluency they would be more able to recognise accurate spellings and this would help to improve their story structures.

The starting places for the stories were photographs of everyday places and objects and I asked children to invent stories around them. I assessed them before and after the six week programme to track any progress. I modelled the process of building ideas from small, even unlikely, starting places with the class and over the course of a fortnight, they developed their skills and imaginations. They then began to link the ideas into storylines and write them. I assessed their writing against the National Curriculum levels, focusing on story and sentence structure, punctuation and description.
Does creative teaching and learning help to improve challenging behaviour?

Immanuel and St Andrew Primary School  London
LUCIE WICKHAM

F has behavioural difficulties due mostly to low self-esteem. He can display aggressive behaviour and is quite withdrawn. However, he loves musical activity and has a creative nature.

I used a session from a visiting drummer, when F was engaged, to observe him. He had the variety of listening to music and “teacher talk” as well as the practical experience of banging a bass drum and “feeling” the air vibrating. The “free flowing” aspect of the session benefited F: he doesn’t always respond well to constraints.

We may be able to build on F’s positive “physical” experience of “feeling” the drum in order to transfer his incredible physicality, which in the playground he uses in a negative way. F is performing at the Festival Hall in March with the Infant Choir.

I plan to have more African drumming sessions for children who, like F, are experiencing behavioural difficulties, in order to help channel their creative energies.

Developing independent learners

Anfield Comprehensive School  Liverpool
DAVID BROWN

I looked at why Year 12 and 13 students seemed to lack the confidence to be independent in their learning. I felt they had experienced a very structured, perhaps over structured, education up to that point. They had not developed the problem solving or organisational skills they needed to be independent.

In Design and Technology, I set a number of design projects that were open ended, but with every chance of success. I hoped this would develop their problem solving skills and build their confidence. One project, for example, which aimed to develop creative thinking and independent working by moving away from the more traditional technology projects, asked students to make a model of an insect using a variety of wooden spatulas.

I investigated the students’ level of confidence as designers and used this information as a baseline to study the effect of the approach.

As the students worked on the projects, they became more independent in their thinking and work. Now they are using their time more effectively and putting in more after-school study time than previously.
Developing creativity by teaching mind mapping skills

St Mary’s C of E Primary School  Folkestone  RUTH LOZANO
For about 15 minutes a week I taught children mind mapping skills. I also taught the children the theory behind mind mapping. The children learned the importance of using colour, branches and sub-branches, images and text. At the end of each session the children evaluated what they had learnt. I also taught techniques for developing fluency and flexibility of ideas.

I then compared the baseline piece of writing for each child with a piece of writing they had completed after being taught mind mapping skills. I found that almost all of the children produced more creative and original ideas after they had learned the mind mapping techniques. All the pupils’ writing was more focused and I observed the greatest impact on the less able pupils. In the baseline piece four out of six of this group had completely misunderstood the task and so produced very few original ideas. However, when they used mind maps they were more focused and this led to their producing a number of creative ideas.

Building a rich and expressive vocabulary to develop confidence in story telling

Downhill Infant and Nursery School  South Tyneside  JAN ADCOCK
To further develop speaking and listening skills in the school, I introduced a system to stimulate children’s ideas for story telling. I used three colourful boxes to represent the beginning, middle and end of a story and put randomly selected objects into the boxes. I used them with groups of children, and the objects acted as starting places for children’s ideas. I ‘scribed’ for them and without too much intervention, the story emerged, to be developed when the next box was opened in the next lesson. I encouraged children to think of new ways of saying things to extend their vocabulary and encouraged them to record and illustrate the stories.

The project helped all the children – the less able responded well, free to think and have ideas without worrying about writing it down and the more able excelled, while offering inspiration to the others. This group activity helped children to cooperate and stimulated lively discussion about exciting adjectives and adverbs. It reinforced the importance of story structure and character development and extended their expressive language. It was also a good opportunity to model re reading the text to ensure consistency of both the story and the illustrations.
The big question – guiding classroom dialogue – how can creative thinking be encouraged through more effective use of questioning?

Hexthorpe Primary School  Doncaster
ELIZABETH ELLISON

With support from a peer mentoring partnership in the school, I explored the use of questioning to promote creative thinking in my teaching. I gathered evidence from lesson observations, pupil questionnaires, planning audits and pupil sociograms¹. I looked at my use of key questions to encourage pupils to use their own initiative to solve problems and how I scaffold initial questioning. I also looked at how I promote co-operative and collaborative learning styles and the opportunities I provide for pupils to devise and ask their own questions.

What did I learn?
• The importance of questioning in promoting problem-solving approaches
• The significance of identifying fewer but better quality questions and the importance of encouraging pupils to generate their own questions
• The significance of a school ethos that values creativity and risk taking
• The value of a culture in school that encourages professional dialogue in promoting creativity at all levels, and shares its outcomes with other professionals in order to disseminate innovative practice.

NOTES
¹ A teacher-made device used to provide additional information regarding a student’s reaction to peers.

Creativity and language development: are stories an effective means for developing thinking skills?

Wellgate Primary School  Barnsley
JULIE BROWN

Using action research, I have been studying thinking skills and have set up a community of enquiry in my classroom. I used Robert Fisher’s “Stories for Thinking” and interviewed children, used evaluation sheets and ‘thinking journals’. This encouraged good creative thinking skills in the children and they were particularly impressed by the idea of ‘enquiry’. ‘I feel it is great, because it lets all my questions get answered.’ The seating arrangements were also much appreciated by the children and helped to facilitate open and shared discussion: ‘You can see everyone, and it is nice to sit in a circle, so you can see everyone clearly and hear what they are saying.’

Following on from this research, I would like to find out whether the community of enquiry would be a useful strategy to develop better creative writing skills in 7-11 year olds. In the next academic year, I will have the opportunity to work for half a day per week in each of the junior year groups. I will set up communities of enquiry in these classes and teach lessons using this approach. I will monitor progress by sampling writing, looking at changes in levels of creativity and content (against SATs standards), by informal interview with the children and by encouraging the use of thinking journals.
Developing creativity in the curriculum

Hardwick Primary and Moorhead Primary Schools
Derby City
HELEN HOLMES and CHRISTINE MORSE

Using existing schemes of work and lesson plans (QCA, Numeracy and Literacy strategies), we developed our pupils’ creativity. We focused on the local area with a year three and a year two class from two schools in contrasting locations of Derby City. We took the children out of school into their local areas and encouraged them to make choices of what to record and how to do it. They looked for features of interest and used a variety of means to record it, including sound, photographs and writing. When they returned to school, they used their ‘evidence’ to make a picture of their local area and exchanged them between the schools.

The children discovered immense differences within the local area and this helped explore a wide range of curriculum areas, including citizenship and personal, health, social and citizenship education. They had the opportunity to make choices for a real purpose and were inspired to write about it. This work not only enhanced their topic work, it also met many of the National Curriculum and QCA objectives.

The teachers were able make good links to other schools with both staff and children. This more open ended approach to learning was engaging and exciting for us and has encouraged us to develop it further with other year groups and curricular ideas. We are thinking of making a bridging pack to help transition between classes or at secondary transfer.

What sustains the teachers who are involved in the Manchester Arts and Education Initiative?

Crab Lane Primary School  Manchester
DEBORAH EVANS

The team consists of Manchester LEA Consultants, voice coaches, artists, staff seconded from schools, musicians and three Manchester ASTs. Other educational establishments have become involved during the project, including the local museums and art galleries and Manchester Cathedral. The aim is to provide teachers and children from Manchester schools with a fantastic learning opportunity: everyone involved is a learner.

Over a school year, the project, which has two large topics and three smaller ones, crosses three key stages and includes an Advanced Drama Group, Special Schools and Social Inclusion Groups. Although it covers many areas of the curriculum, it focuses on dance, drama, music and art. The major projects have the opportunity to perform at Manchester’s Contact Theatre during a three week slot in July and children’s artwork, relating to the projects, has been displayed in Manchester Art Galleries, at the Contact Theatre and at the Education Conference held in Manchester.

This is a big commitment for teachers and my enquiry has been a reflection on what sustains such a group. What is the glue that holds it together and helps it to achieve such a significant outcome as the Manchester Arts and Education Initiative? The staff training is a mixture of fortnightly twilight sessions, full training days, both during the school week and occasionally at weekends and residential courses.
How does a school sustain creative partnerships?

Millennium Primary School  Greenwich
ALICE HICKEY

As a Creative Partnerships school we are fortunate. Funds and support have enabled us to travel far on our journey of creative teaching and learning. Yet, has this journey impacted on the priorities for our busy Primary School? After two years of excitement, enthusiasm and perhaps novelty, what next? Can we maintain this level of partnership work, or has it been a flash in the pan opportunity?

There have been two strands to our enquiry. Working with our partners, in two long term whole school projects, we have looked honestly and critically – listening, observing and reflecting – at the effects and demands of partnership work. We have also considered how we can move forward after these two years of intense creative work.

All of us have enjoyed working this way, wish to do more and yet, need a rest. We need to settle and allow some of the ideas, inspirations and questions to sink in and take shape: to stop and take stock before moving on. Jumping straight to the next big thing is not the best option.

How does interaction with media practitioners enhance KS4 students’ learning experience?

Dinnington Comprehensive School  Rotherham
IAIN CONNELL

The Showroom independent cinema in Sheffield was booked for a day. Two hundred and twenty five 14-16 year old GCSE Media Studies students and their teachers from schools throughout Rotherham attended. The day started with an illustrated talk by Sheldon Hall a former film critic with a UK regional newspaper, who is currently lecturing in film studies at Sheffield Hallam University. Using a wide selection of film trailers representing the history of the cinema, he explained to students the key concepts and techniques involved in promoting and marketing a film to the UK audience. There were some lively question and answer sessions and by the end of the morning students were ready to split into small groups. The groups spent the afternoon designing storyboards and posters to promote a new film of their own invention. The session ended with all the group designs being displayed around the auditorium.

The scale of this event and the input from Sheldon made a very positive impact on students of all abilities. They were able to see and hear for themselves, the processes involved in marketing films in a real industry setting. Follow up coursework was much more innovative and quickly displayed a far greater knowledge and understanding of the conventions associated with film trailers than previous year groups.
Using Interactive media to enhance the teaching and learning of data handling skills in maths

Spen Valley High  Liversedge

TONY SHEPHERD

This project is a creative partnership with Marcus Frost, a student of Interactive Media at the University of Huddersfield. Although we are still in the early stages of it we think it will help students develop their data handling skills effectively and efficiently. We aim to produce a series of videos from worldwide locations, for students to use in gathering mathematical data.

We think this will be effective for a number of reasons. The data will be more varied and interesting than would be possible from traditional, field-based observations. Students will be able to observe the same sources of data, encouraging comparison and accuracy. The videos will be shown, using interactive whiteboards, with the teacher able to illustrate learning points, pausing and restarting as needed and analysing the data on screen.

We think this will also be an efficient approach. By eliminating the need for students to gather data ‘in the field’, it will save time for them and for staff. Students will be able to work as a group and individually, either on paper or on computer.

other research projects

Many of the research projects summarised here are described in greater detail on the enclosed cd-rom. On the disc are also descriptions of projects on:

- My World Landscapes – involving reluctant learners in a physically creative project that develops useful skills for lives outside of school (Mike Evans, Sydney Smith Comprehensive, Hull)
- Walking the Plank – working alongside a professional theatre company (Liz Kennedy, St. Peter’s RC High, Manchester)
- The immediate environment and how it could help the creative process – an exploration of how the outside environment can affect creativity (F.P. Mahen, Formby High, Merseyside)
- Movement and speaking to a musical beat – the impact of music on the wider curriculum (Joe Monks, St. Cleer Primary, Cornwall)
- Creativity – a Journey – defining and exploring creativity with learners (Bruce Warburton, St. Benedict RC Secondary, Derby)
- The impact of visual, auditory and kinaesthetic teaching on phonic recognition (Rachel Bramwell, Thatto Heath Primary, Lancashire)
- The impact of mind friendly learning strategies on drama (Jeanette Arnold, South Wirral High, Wirral)
- The impact of mind friendly approaches in plenary sessions (Yvonne Diaz, Waterloo Primary Merseyside)
- The impact on of a mind friendly learning cycle approach to creative teaching and learning on pupils’ motivation (Lisa Wheligan, Woodchurch Road Primary, Wirral)
- The impact of the mind friendly cycle of planning and teaching on pupil motivation (Kate Jones, Woodchurch Road Primary, Wirral)
- The impact of pair-sharing, group sharing and hot seating on understanding and retention of information (Kirstie Salisbury, West Kirby Grammar, Wirral)
Creative Partnerships Merseyside ‘learn to learn creatively’
CPD programme

Creative Partnerships Merseyside (CPM) developed a CPD programme in partnership with Peter Greenhalgh (Learning and Teaching Consultant) with aims to:
• Establish a framework for ‘orchestrating’ creative learning in classrooms.
• Link creativity to: thinking skills, multi-sensory learning, multiple intelligences, review and reflection, assessment for learning and co-operative learning.
• Focus on students’ creative learning so it is fun and connects to the challenges they face in the future.
• Develop a central focus in schools on ‘learning creatively’ so that students, teachers and creatives develop lifelong, creative learning skills.
• Establish and support networks of teachers and creatives to promote and disseminate creative learning across Merseyside.

A group of twenty five teachers and twenty one middle leaders:
• Experienced six days training
• Undertook action research to measure the impact of changes in practice on students’ learning
• Engaged in a co-coaching programme to support the development of creative learning processes.

CPM also delivered ‘The Advanced Skills Creative’ (ASC) programme for creative and cultural professionals in partnership with Peter Greenhalgh, Gerri Moriarty (Arts and Cultural Consultant) and Geoff White (Sector Director for Creative Industries).

The programme provided an opportunity to explore the links and differences between learning and creative processes. The ASC’s developed their skills in partnership with teachers to produce a piece of action research. All participants on the courses are being offered accreditation through John Moores University. For further information contact ruth.bradbury@creative-partnerships.com

Problem-solving starters and making multiplication tables memorable

Sutton Manor Extended School St. Helens
JUNE DUNNING

What was I trying to find out?
• Does a problem-solving challenge at the beginning of a lesson encourage children to adopt a more positive approach to problem-solving skills; does this initial stimulus affect their attitude to the rest of the lesson?
• Does giving the children a range of alternative methods for learning tables affect their ability to memorise tables?

What did I do?
I used a range of short problem-solving activities at the beginning of the lesson, which were sufficiently challenging with a novelty value to capture the children’s attention. These included: tactile resources, dyslexia squares, tables triangles, musical tapes, videos and CDs. The activities lasted no more than 5-10 minutes.

What I learned?
My year 4 class became excited and anticipated the next challenge. It gave them confidence in their own ability, one SEN pupil said to another pupil, “We’re getting good at this, aren’t we?”

The children are happier to meet challenges and carry them out with perseverance. In the past they would have given up and said that they could not do it. They have realised that if one method for learning tables doesn’t work for them, they can explore alternatives to discover the method which best suits them. They no longer look on making mistakes as failure, but as stepping-stones to learning and, therefore, success.

The Head commented that, “Your children have a problem-solving attitude to their work which has led to much more interesting work in their books.”
Creative strategies for taking greater responsibility and improving self review and reflection

Holly Lodge Girls College Liverpool

STEPHANIE LEWIS

Research Question
What impact will the implementation of mind friendly approaches to teaching and learning – focusing on teaching and giving more control to students to use review techniques – have on the performance, motivation and attitude of my pupils.

Outcomes
Hot seating has given me an excellent opportunity to get a much fuller picture of pupil’s knowledge and understanding and build ‘short falls’ into my future planning. I have also found it an excellent time to agree the outcomes of the lesson with pupils – giving them ownership of this has improved their willingness to do their best to achieve our goals for each session. The opportunity for pupils to put into their own words their learning in this way has had a big impact on their understanding, confidence and ability to employ new art language to convey their ideas and thoughts.

Using pair/share, network and group activities has improved the relationships and the ability of pupils to retain and disseminate their knowledge.

One of the most important outcomes of my research using the Mind Friendly Learning Cycle is the opportunity it has given me to review and reflect on my own teaching practice.

What did I do?
I used the Hot Seat review technique at the end of a landscape project. This gave an ideal opportunity to review and reflect on half a terms work and the pupils responded extremely well. I followed Hot Seat review work by a think-pair-share activity.

During the work on self-image, I introduced a selection on new approaches:
• Mind mapping – as a means of pupils identifying and focusing on their self-image and as a tool for discussing stereotypes.
• Network activity – was used after the mind mapping activities as a tool that encouraged my pupils to find out about and take a greater interest in each other, whilst also improving collaborative working skills and interpersonal skills.
• Group work – mask making through cast making of pupils own faces. Teams were given the task of devising a plan of their strategy for the making of the masks. After each session time was given for the groups reflect on the way they worked as a team, what they had achieved and to consider different approaches and how they might improve their practice next session. The group then shared their experiences – through a ‘hot seat’ activity - with the whole class.

NOTES
1 ‘Mind Friendly Learning Cycle’ – a framework for creative and inclusive learning processes based on current research and best practice from the neuro and cognitive sciences including learning styles, multiple intelligences, thinking skills and emotional intelligence.
A study of the impact of VAK activities on self-esteem and numeracy skills

Allanson St. Community Primary School
Merseyside
LYNSEY GROSE

What was I trying to find out?

• To what extent will incorporating a range of VAK activities (using the visual, auditory and kinaesthetic modes – multi sensory stimuli which help make learning more memorable) into everyday Numeracy sessions improve the self esteem and motivation of lower ability children?
• Will this have any impact on the Numeracy skills of these children?

Outcomes of the research

I discovered that the children were much more engaged in the numeracy activities and stayed on task for longer periods of time. The chunking of sessions created more frequent opportunities for the children to succeed. These regular successes led to the rise, quite dramatically in some children, of self-esteem. Children began to enjoy practical sessions more and entered the room each lesson in a much more positive mind state, particularly if the previous session’s plenary contained a feeder into the next lesson.

Children are now more willing to try new tasks and accept a challenge than they were previously. The children’s opinions of themselves as learners changed. From having very little confidence in their own abilities and seeing themselves solely as learners they began to respond as seeing themselves capable of teaching one another.

I am sure there are many determining factors as to the final results of the QCA tests the students undertook. However, both myself, the class teacher of two of my target children and teachers from the children’s previous year all commented on the surprising results gained by most of the class.

What I did

I assessed using questionnaires with three target students their perceptions of:

• The most commonly used teaching and learning methods that they faced during numeracy sessions.
• Themselves and ultimately their self-esteem levels.

In addition I discussed with the rest of my ‘lower ability’ numeracy group, the focus of the next series of Numeracy sessions. I probed them for ideas of what they would like to do more of and methods that they thought they would like to use to learn.

Armed with this information and the theory learnt from the ‘Learn to Learn Creatively’ programme I then made a sustained effort to plan and carry out a series of numeracy sessions incorporating a range of VAK activities and the ideas raised by the children (e.g. opportunities to work outdoors).
Key reading

• ‘All our Futures: Creativity, Culture and Education’, National Advisory Committee on Creative and Cultural Education, 1999
• ‘Creativity: Find It, Promote It’, National Curriculum in Action, Qualifications and Curriculum Authority
• ‘Excellence and Enjoyment: A strategy for Primary Schools’, DfES 2003
• ‘14-19 Curriculum and Qualifications Reform’, Working Group on 14-19 Reform, Michael Tomlinson, 2004

Websites
www.capeuk.org
www.creative-partnerships.com
www.qca.org.uk
www.ncsl.org.uk

Organisations
Arts Council England
Cape UK
Creative Partnerships
National College of School Leadership

This is a short list – each reference has full bibliographies and further references for you to follow up.

Cape UK would like to recognise and acknowledge the support and guidance provided by Joe Hallgarten, Learning Director, Creative Partnerships during the ‘AST Creative’ programme and development of the learning materials.

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Birmingham: Brays School; James Brindley; Mapledene Primary; Stanville Primary; Sheldon Heath Community; Wilson Stuart.

Hackney: Haggerston; Jubilee Primary; Central Foundation Girls Secondary

Northampton: Hackleton Primary.

Rotherham: Brinsworth Comprehensive.

Fort William: Caol Primary School.

Creative Partnerships and the Qualifications and Curriculum Authority

Maverick TV www.mavericktv.co.uk; Eelyn Lee Productions Ltd info@eelynlee.co.uk; Gorilla Cinema www.gorillacinema.co.uk; Television Junction Ltd www.televisionjunction.co.uk; Doublecream Ltd www.doublecream.co.uk

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THE CREATIVE JOURNEY IS CONTINUOUS AND HAS NO CONCRETE END POINT

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In December 2003, Creative Partnerships commissioned Cape UK to design and deliver a Continuing Professional Development programme for Advanced Skills Teachers throughout England to develop creativity in schools – AST Creative.

Between April 2004 and March 2005, fifty Advanced Skills Teachers undertook this experiential programme, exploring and developing their understanding of the theory and practice of creativity. They considered creativity within the National Curriculum and the environments that support it. They explored their own creative capability to develop their understanding of their pupils’ learning for creativity.

These training materials are based on the programme, the ideas and experience of individual ASTs and the work of Cape UK.

"IT WAS QUITE DIFFICULT TO EXPLAIN ALL THE GOOD STUFF THAT WENT ON. MY WIFE SAID SHE HADN’T SEEN ME FIRED UP AS MUCH SINCE I FIRST STARTED TEACHING SO IT MUST HAVE HAD A POSITIVE EFFECT!" ADVANCED SKILLS TEACHER FROM AST CREATIVE

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