



Cyflwyniad i Ddysgu Creadigol

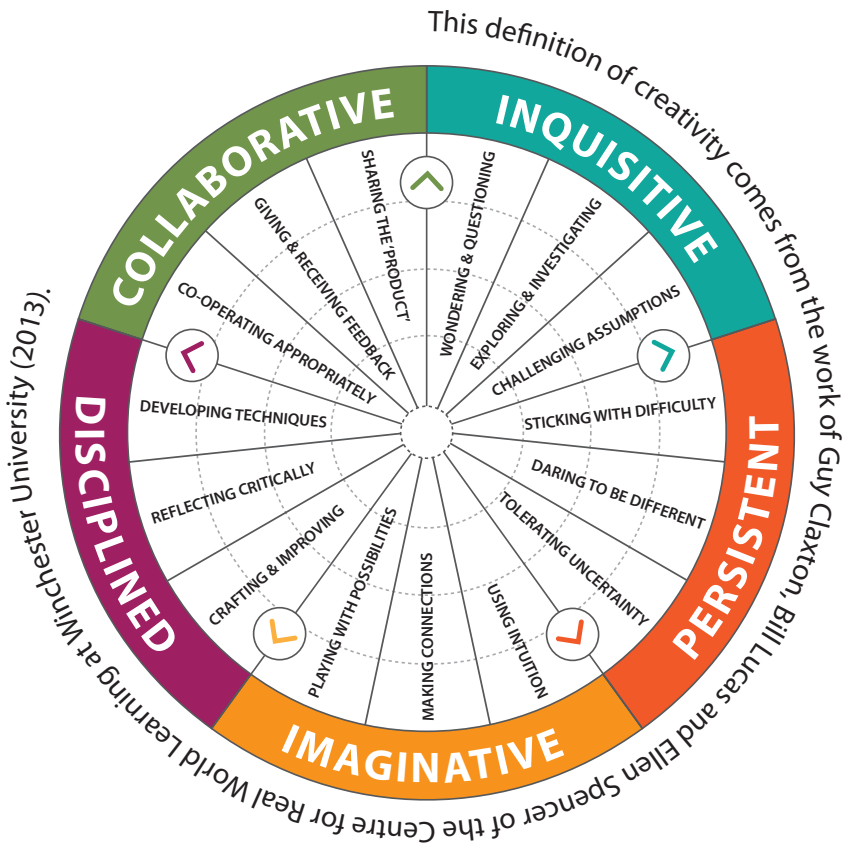
Ysgolion Creadigol Arweiniol | Cyngor Celfyddydau Cymru

An introduction to Creative Learning

Lead Creative Schools | Arts Council of Wales

What is Creativity?

Creativity is a habit of mind that can be developed within and through all subjects and disciplines. It's not a skill bound within the arts but a wider ability to question, make connections, and take an innovative and imaginative approach to problem solving.



The 5 Creative Habits of Mind

The wheel can help pupils, teachers and creative professionals to:

- Develop a shared language of creativity
- Reflect, self-assess and value their own creative skills/disposition
- Gather supporting evidence
- Track their progress over time
- Be more self-aware of when they are using their creative skills
- Seek opportunities to be more creative; and identify future learning goals

Collaboration



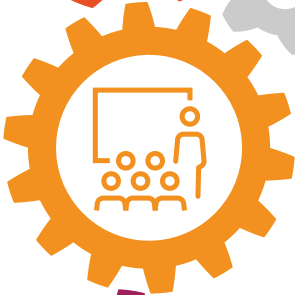
SCHOOL COORDINATOR

This is usually a member of the senior leadership team. They promote the work by ensuring the project is focussed on the school development priorities, offering practical and organisational support and advocating the work to all staff and the wider school community.



CREATIVE AGENT

They help schools through the process and bring a different perspective to the issues being addressed. They can also assist with recruiting and contracting suitable practitioners and once work begins, they become a 'critical friend' by observing and offering support and advice.



TEACHER

The teacher co-plans and delivers alongside the creative practitioner. The teacher is a co-expert in the process but is open to exploring new approaches to teaching and learning through ongoing dialogue and reflection.



CREATIVE PRACTITIONER

Creative Practitioners understand the learning needs and priorities of the school as an ongoing feature of the collaborative relationship. The practitioner is a co-expert in the process but they are not curriculum advisers, this remains the teacher's area of expertise.



PUPILS

It is vital that pupils are informed and consulted throughout the process. This not only improves engagement but also helps to reveal new creative opportunities and directions.

An Enquiry Approach

1 What are the school priority/
national priority areas you
would like to address?

Decide on the enquiry question or title. This should be simple and focussed on finding the answers to a problem or issue within your school.

Consult the pupils about the project and invite their ideas, thoughts and ongoing co-ownership.

Gather benchmarking data to compare to results post-project. This data may be a mixture of quantitative and qualitative depending on the enquiry question.

2 Together with the Creative Practitioner begin to plan a framework for the project but try not to plan each session at this stage. Consider your combined knowledge; about the curriculum, creative practice and the creative habits.

3 Implement the project but continually reflect on the learning with your Creative Practitioner but also with the learners. Use the high-functioning classroom as a reference tool to make sure you are on the right track.

4 Modify and adapt the project in response to pupil, staff and creative practitioner reflections, and any formative assessments of learner progress.

5 Bring the project to a close with a sharing event for colleagues, pupils and wider school community.

Evaluate the project. Collect evidence and compare to the benchmark data.

Draw conclusions about the changes observed and the impact both to the learning and the teaching. Build on the project's strengths in the next enquiry and embed the new teaching approaches that have been explored.

A High-Functioning Learning Space

Creativity, Culture and Education (CCE), one of our partners on the programme, commissioned a study that looked at the features of effective creative learning environments. The research showed that a high functioning approach results in a thriving learning space where all pupils are able to achieve and where they are physically, socially, emotionally and intellectually engaged. This is not to say that a low-functioning approach is ineffective, many education systems are built on this model but it doesn't appeal to all learners therefore, we need to be able to move between the approaches to ensure that there's variety in teaching and learning and the pedagogy responds to pupils' needs.

What are the characteristics of the space?

Low functioning

High functioning

Guided	←	Role of the teacher	→	Challenging
Contrived	←	Nature of activities	→	Authentic
Bellbound	←	Organisation of time	→	Flexible
Classroom	←	Organisation of space	→	Workshop
Individual	←	Approach to tasks	→	Group
Hidden	←	Visibility of processes	→	High
Static	←	Location of activities	→	Mobile
Ignored	←	Self as learning resource	→	Central
Ignored	←	Emotion	→	Acknowledged
Some	←	Inclusiveness	→	All
Directed	←	Role of learner	→	Self managing
Limited	←	Reflection	→	Continuous

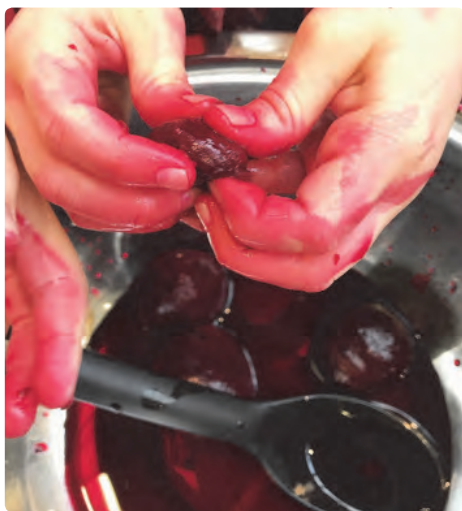


Year 7 learners work in groups to sketch out their ideas for their comedy show to develop their English Language skills.

To make the group work manageable, furniture was pushed to the sides of the classroom to enable the pupils to work on large sheets of paper taped to the floor.

The teacher and practitioner spent time with each group to help them develop and challenge their ideas.

- **Approach to tasks** - Group work
- **Location of activities** - Mobile
- **Organisation of space** - Workshop
- **Role of learner** - Self managing
- **Inclusiveness** - All



This foundation phase class were taken outside to discover the colours and dyes produced by a variety of vegetables. The dyes were then used to stain natural wool tops.

- **Self as learning resource** - Central
- **Location of activities** - Mobile
- **Organisation of space** - Workshop
- **Nature of activities** - Authentic
- **Approach to tasks** - Group work
- **Reflection** - Continuous
- **Inclusiveness** - All



Year 3 and 4 learners were given the opportunity to develop their problem-solving skills by exploring stop-motion animation. They worked in groups but each individual was assigned a specific role e.g. director, continuity supervisor. The teacher and practitioner spent time with each group to help them develop effective working relationships and persistence until they were able to continue the work without their intervention.

- **Organisation of space** - Workshop
- **Location of activities** - Mobile
- **Approach to tasks** - Group work
- **Self as learning resource** - Central
- **Reflection** - Continuous
- **Role of learner** - Self managing
- **Inclusiveness** - All



A group of Year 7 learners spent the day at a local farm estate to develop their numeracy skills. They participated in a range of practical activities and learnt how the farm's business operation has developed.

- **Nature of activities** - Authentic
- **Location of activities** - Mobile
- **Organisation of space** - Workshop
- **Inclusiveness** - All

Further Information

The Arts Council of Wales have a database of 233 Creative Agents and over 750 Creative Practitioners across all four regions, if you would like to be matched to one of our creative professionals please get in touch with our team: creative.learning@arts.wales or call 0845 8734 900

Arts Council of Wales, Creative Learning through the Arts

<http://www.arts.wales/arts-in-wales/creative-learning>

Preparing for the new curriculum

<https://beta.gov.wales/preparing-new-curriculum>

Creativity, Culture and Education

<https://www.creativitycultureeducation.org/>

Lucas, B., G. Claxton and E. Spencer (2013) *Progression in Student Creativity in School: First Steps Towards New Forms of Formative Assessments*, OECD Education, Working Papers, No. 86, OECD Publishing

<http://dx.doi.org/10.1787/5k4dp59msdwk-en>

Hwb Creative Learning

<https://hwb.gov.wales/creativity>

Creative habits of ours, Gwernyfed High School

<http://www.gwernyfed-hs.powys.sch.uk/assets/Uploads/Creative-Studies/Creative-Habits-of-Ours-FINAL.PDF>



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Arts Council of Wales

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