

# STRATEGIES FOR FOSTERING CREATIVITY IN YOUR CLASSROOM



Cornwall Teaching School's

**Annual NQT Conference**

Thursday 28<sup>th</sup> January, 2021

████████████████████ – Cornwall SCITT

██████████ – Bath Spa University

████████████████████ (FIA, Isles of Scilly)

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# Aims

- To define creativity and understand its importance in education.
- To explore strategies for fostering creativity in your classroom.
- To learn about how staff (working in a remote location) have embedded creativity in their everyday classroom practice.

# Creativity in schools ...

Sir Ken Robinson

- I define creativity as the process of **having original ideas that have value**. Creative work in any field often passes through typical phases ... It's a **dynamic process that often involves making new connections, crossing disciplines and using metaphors and analogies**.
- **Everyone has creative capacities**; creativity is possible in whatever you do, and it can require great discipline and many different skills.
- Raising achievement in schools means leaving room for these differences and **not prescribing a standard steeplechase for everyone to complete at the same time and in the same way**.
- For creativity to flourish, **schools have to feel free to innovate without the constant fear of being penalised for not keeping with the programme**. (Guardian, 2013)

# Creative Learning

KS1/2 – **play, roleplay, interplay** - learning through the arts - Vygotsky's Theory of Creativity (1930)

KS3 – arts **complement** core subjects

KS4 – **EBACC v Arts**

KS5 and beyond – **arts as indicator of cultural capital**



# REVISED BLOOM'S TAXONOMY (2014)

Produce new or original work

*Design, assemble, construct, conjecture, develop, formulate, author, investigate*



So what might  
creativity look  
like in the  
classroom?

## TEACHERS CAN HELP TO STIMULATE CHILDREN'S CREATIVITY BY



- A fostering the study of any discipline in depth
- B encouraging the development of purposeful outcomes across the curriculum
- C developing children's motivation to be creative
- D offering a clear curriculum and time structure to children but involve them in the creation of new routines
- E providing an environment where children are rewarded for going above what is expected
- F using language to both stimulate and assess imaginativeness
- G helping them to find personal relevance in learning activities

**1. Open-Ended Projects:** Teachers can encourage students to research a topic or question of their choosing. The students will be responsible for coming up with the topics, researching them and ultimately drawing their own educated conclusions.

**2. Passion Projects:** Allotting a certain amount of class time for students to work on projects unrelated to the curriculum is important. Commonly called "[genius hour](#)," passion projects are implemented in the same manner as open-ended projects, only less frequently.

**3. Classroom Collaboration/Team Building:** Classroom collaboration can spur creative thinking and encourage the exchange of ideas. Putting students in groups for certain in-class assignments enables them to experience different perspectives while working towards a common goal. Teachers can even add a digital element to these groups by integrating [social media](#).

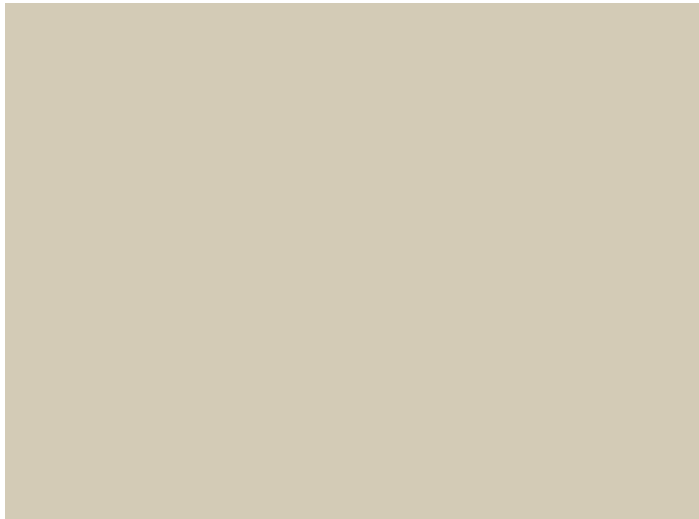
**8. Gamification:** A [study by Michigan State University](#) recently found a correlation between students who play video games and higher levels of creativity. Implementing [gamification](#) in the classroom engages students in goal-oriented activities. There is no shortage of education-related video games from which teachers can choose.

**9. Make Creativity a Grading Criteria:** When grading student assignments, teachers should consider creativity. How original is the assignment? Did students express themselves, or were they just going through the motions? Teachers can take these questions into account to encourage more creativity from their students.

**10. Encourage Risk-Taking:** Students need to familiarize themselves with failure. They need to know not only that it is okay, but that failure is inevitable. Creativity takes courage and tenacity. Not every idea will work out or be a good one. But that's all part of the creative process. To teach this important lesson, teachers can have students act out their own plays, or make short films about an important concept.



**13. Involve Students in the Teaching:** Teachers can have students come up with some of the questions on quizzes or create captivating lesson plans to further involve them in the education process. Pairing up struggling students with students who excel; for the students who do the teaching, the teaching fosters creativity as they develop new ways to present the material.



**14. Utilize Visualizations:** The use of infographics can help students better understand concepts, while [mind mapping](#) can optimize both the creative process and the learning process.

**BEHOLD THE AWESOME SCIENCE OF  
MIND MAPPING**

# Expansion Pilot (DfE, 2017- 2021)

- Teacher recruitment and retention in hard to staff places: metropolitan, suburban and remote locations in England.
- Promoting social mobility via education and opportunities.
- South West: Blue economy, Blue growth and... “Blue schools”..

◦ National initiative

# Evaluating the pilot

What are the significant contributions that NQTs /ECTs make to:

- pupils,
- schools, and
- neighbouring communities?

What are teachers' lived experiences of place-conscious pedagogies and teaching practices in our remote "blue" settings?

## Sources

DfE. (2017). "Unlocking talent: fulfilling potential. A plan for improving social mobility through education."

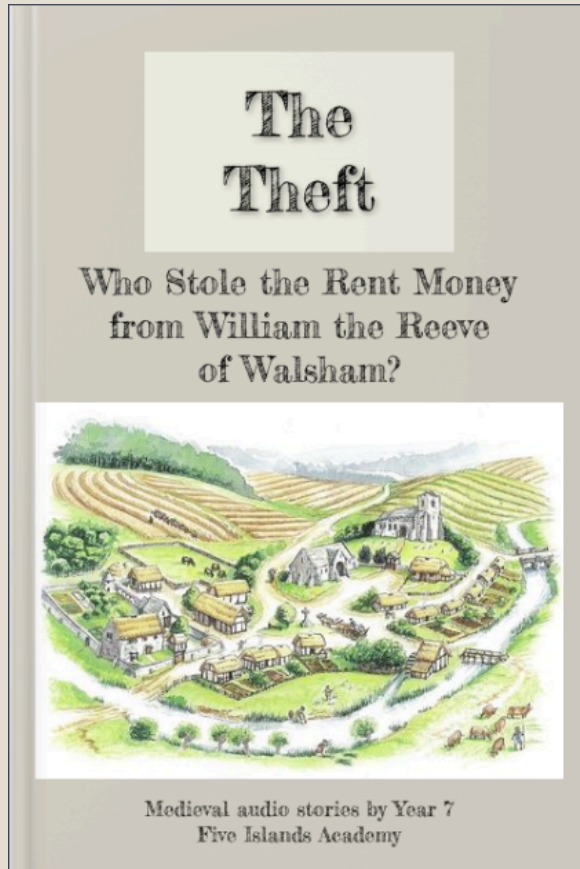
Parfitt, A. (2020). "Turning around coast-based schools: an interpretive narrative analysis of a report on school reform in English coastal communities." Improving Schools. doi.org/10.1177/1365480220968744

Roberts, P., and B. Green. (2013). "Researching Rural Places: On Social Justice and Rural Education." Qualitative Enquiry. doi:10.1177/1077800413503795.

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# Substantive knowledge through creative storytelling



- Problem: a low prior attaining class with little substantive knowledge of the medieval period – how was I going to get the key concepts to 'stick'?
- Research:
  - Teaching History magazine - Mike Hill's article on 'world-building'; Chloe Bateman's article on historical fiction;
  - Primary use of Talk for Writing and BookCreator
- Solution: 'How can we tell the story of medieval life?' – bringing to life substantive concepts such as the feudal system, the medieval church, the hue and cry through the dramatic story of the theft of the rent money from the village reeve of Walsham
- Outcome: a published online book of 'The Theft' with narration from adult storytellers shared with the wider community. Students' powerful understanding and retention of knowledge through their creative engagement with 'story'
- Top Tips:
  - **Use your subject association for fantastic creative ideas**
  - **Don't be afraid to step outside your subject's usual boundaries – collaborate with colleagues across the curriculum**
  - **Creative, authentic outcomes generate engagement, pride and powerful learning**



Rachel Lewin  
Professional Tutor  
Five Islands Academy



# Storyline (approach)

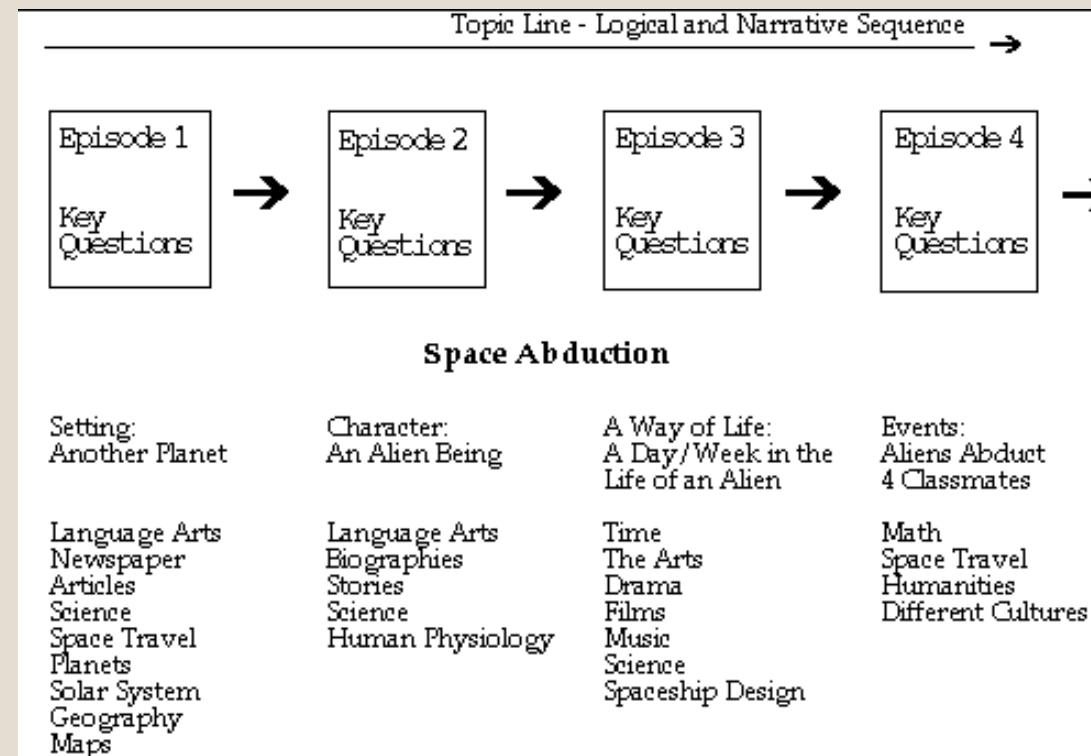
Lessons become chapters in a narrative/book ... created by teachers and learners (collaborative)



Knowledge and skills-based learning

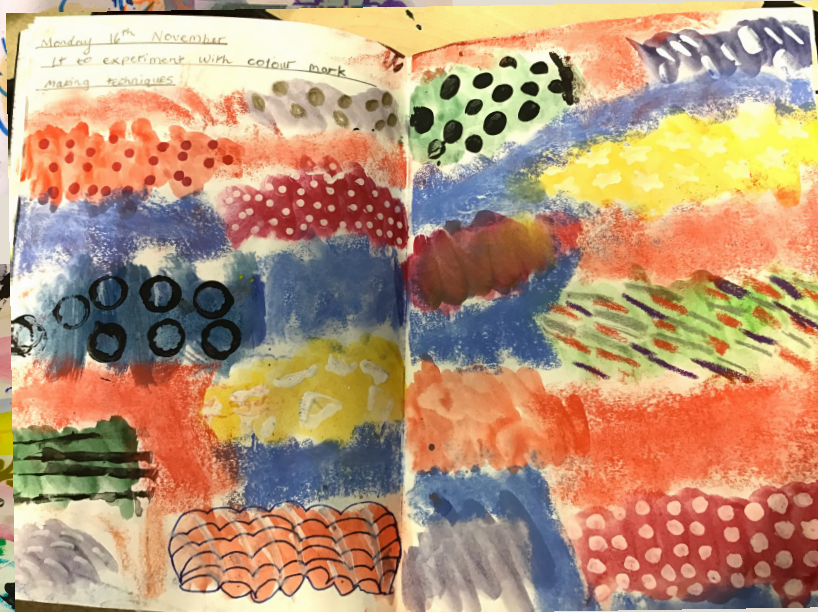
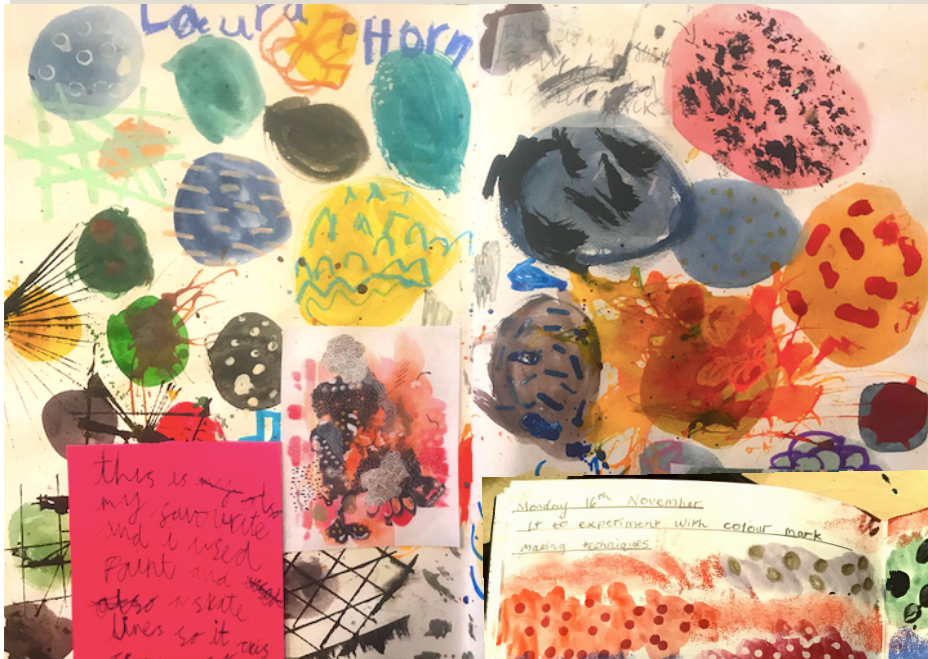
A learner goes on a journey/adventure, with many twists and turns ... teacher as guide/narrator?

Learning becomes more meaningful and so more memorable ...



Student-centred and student-owned

# Abstract Art to build resilience across the curriculum



- Problem: a low prior attaining small group of students struggling with resilience and risk taking with abstract maths concepts – how was I going to build resilience for bold risk taking?
- Research:
  - Access Art Charity website & CPD
- Solution: Introduction of personal sketchbooks rolled out as trials across the school focusing on creating abstract art for mindfulness and resilience
- Outcome: We've had so much training over the years on growth mindset and resilience but this was such a clear and overwhelming example of a complete mindset change within these children. One of the biggest changes in resilience I saw was in maths risk taking in particular with their reasoning.
- Top Tips:
  - **Don't be afraid to dedicate more time to the arts, it's impact can spread in a matter of weeks across the curriculum.**
  - **I do feel like I am lucky to come from an arts background but if anything its almost better that you yourself are not 'arty' the key point here is that you are role modelling this have a go and experimenting with learning. Be brave.**



# Building confidence and progress through drama

- **Problem:** A class lacking in confidence in their: oracy, class discussion and their exploration of ideas in writing.
- **Research:** My mentor suggested some ideas linked to oracy and I used my love of drama to build on resources sourced through other professionals online.
- **Solution:** I planned a lesson on figurative language for horrifying effects! We recapped figurative language and sensory descriptions. Then a 10 minute task, where students worked in small groups. Everyone was expected to take part in some form.

**Trainee:** "How can I build their confidence in class discussion and promote progress in their writing?"

## PERFORMANCE

- Decide on your setting
- Mind map ideas for figurative language on your whiteboard
- Practise your description aloud. How dramatic can you make it? Can you use sound effects? Which words could you emphasise?

### Success Criteria:

Effective figurative language  
Sensory descriptions

**Horrifyingly horror-full voices!**



Clare Robson  
English NQT  
Five Islands Academy

# Building confidence and progress through drama

- **Outcome:** Students' powerful understanding and retention of key terms through their creative engagement in group work and the performance. Confidence in sharing their ideas and in participating in the performance (narrating, sound effects, emphasising horrifying words!). Self editing of their Gothic writing. Progress and confidence in their creative writing outcome.

**Mentor:** "Creative lesson, developing students' confident oracy and sophisticated vocabulary through drama."

"Great to see teacher and students taking risks!"

## Standards:

- 1- Challenge
- 2- Promote Progress
- 3- Subject Knowledge
- 4b- Love of learning
- 5- Adapt Teaching



## Top Tips:

- Use drama warm up games, to boost confidence in oracy, before students share their learning outcomes. This could be at the beginning, middle and a longer presentation at the end of each unit of work.
- Use drama to teach and embed subject terminology and new skills (metacognitive learning) – freeze frames, performances, use of character voices when reading out information/ facts, hot-seating.

# Using drama in the classroom

- Drama activities sometimes have surprising and unexpected results.
  - The artificial world of the classroom can be transformed into a quasi-real language situation and provides an endless amount of opportunities for student's personal growth.
  - Advantages in Language Learning: the language can be used in context and makes it come to life.
  - Drama has the potential of making the learning experience fun for the students and even memorable because it is interactive and visual.
  - The personal nature of improvisation provides many outlets for self-expression. We even hear that children need to play as an important developmental process.
- Imagination
  - Critical thinking
  - Cooperation skills
  - Social awareness and understanding
  - Healthy release of emotion in a safe setting
  - Self-acceptance and acceptance of others can be encouraged

- Pupils?
- Department?
- Wider community?
- Your well-being?

# MENTAL HEALTH & WELLBEING 5 A DAY

- 1: Connect
- 2: Be Active
- 3: Take Notice
- 4: Keep Learning
- 5: Give

*Foresight Mental Capital and Wellbeing Project (2008)*



6: GET  
CREATIVE!



Where am I now and where do I want to be?

**How can I make my journey more colorful?**



# Further reading

- Anderson, L.W. (2013) A Taxonomy for Learning, Teaching, and Assessing: Pearson New International Edition: A Revision of Bloom's Taxonomy of Educational Objectives. London. Pearson.
- Robinson, K. (2016) Creative Schools: Revolutionizing Education from the Ground Up. London. Penguin.
- Storyline-Scotland.com
- Twistleton, Prof. Sam (2016) Developing Effective teacher. Impact: The Chartered College of Teaching.