

The Creativity Wheel

Assessing creative development
Teacher resource



Supported by
**ARTS COUNCIL
ENGLAND**

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for Creative Partnerships Durham Sunderland



Assessing creative development at Key Stage 2

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In the pocket:
CD and DVD

Creativity can be ‘taught’. Teachers can be creative in their own teaching; they can also promote the creative abilities of their pupils. The roles of teachers are to recognise young people’s creative capacities; and to provide the particular conditions in which they can be realised.

All our futures¹

Introduction

In Spring 2004 the headteacher of Westlea Primary School in County Durham approached Creative Partnerships Durham Sunderland. The school was part of the Creative Partnerships programme, and had for some time been exploring ways that learning and teaching could be improved through creative practice. The school places a high value on developing opportunities for pupils to develop their own creativity. But the school had identified a stumbling block to further progress. ‘We haven’t developed a method for assessing pupils’ creative development. How can we demonstrate to pupils, parents and to ourselves that we value creative development if we do not clearly describe what it looks like, and if we can’t identify pupils’ strengths and areas for improvement?’

Creative Partnerships worked with Westlea School over the next twelve months to develop an assessment framework for pupils’ creative development. Teachers, pupils and cultural partners have all contributed their ideas and opinions to the development of a framework that will assist teachers in assessing their pupils’ creative development at Key Stage 2.

Acknowledgements

Assessing Creative Development was developed and written by Caroline Redmond on behalf of Creative Partnerships Durham Sunderland. Creative Partnerships would like to thank everyone who has contributed to the development of this resource. Special thanks are due to Westlea Primary School, Seaham, County Durham. Thanks to the Department for Education and Skills for their financial support.

¹ All our Futures: Creativity, Culture and Education. Report to DfEE and DCMS by National Advisory Committee on Cultural and Creative Education. May 1999.

Who is assessing creative development for?

This framework will be of interest to schools that are in the process of developing creative learning and teaching across the curriculum. It is intended to be used as part of a whole school approach to creativity, not in isolation. The support and vision of the School's Governing Body, as well as its headteacher and senior management team, is key to the successful implementation of the framework for Assessing Creative Development.

Excellence and Enjoyment (DfES 2003) has encouraged teachers' commitment to a creative approach to curriculum delivery and has enabled a growing number of schools to review the place of creativity within teaching and learning. The framework for Assessing Creative Development builds on this climate for change, and offers schools an opportunity to reflect on their practice in assessing creative learning.

The framework for Assessing Creative Development will be of particular relevance to teachers of pupils in Key Stage 2.

Why assess creative development?

The principal purpose of assessing creative development is to better understand pupils' needs for appropriate experiences that will promote and develop their creative behaviour.

Whole school improvement

A framework for Assessing Creative Development will contribute to whole school improvement by:

- Enabling whole school review of the extent to which creative development is evident in learning and teaching across the curriculum.
- Developing a sense of vision and professional confidence in understanding what creative development in learning means.
- Contributing to the assessment for learning and personalised learning process, by helping teachers to tailor their teaching towards pupil improvement, involvement and motivation.
- Creating a climate in which reflective practice is valued for teachers and pupils.
- Celebrating innovation.
- Identifying areas of curriculum strengths and weaknesses in creative development.
- Identifying staff development needs.
- Conveying the importance of creative development to all staff, pupils, governors and external partners.

Improved learning

Assessing pupils' creative development will contribute to improved learning by:

- Identifying and celebrating success in pupils' creative development.
- Offering a structure for self-evaluation and assessment with the teacher which identifies areas for improvement by involving pupils in reflecting on their own learning.
- Enhancing the personalised learning profile for each pupil, which responds to the whole child.

Improved teaching

It will contribute to improved teaching by enabling teachers to:

- Track the types of creative development opportunities that pupils are offered.
- Identify areas of the curriculum where creative development opportunities are most and least likely to be offered.
- Reflect on this information and develop a range of creative opportunities across the curriculum.
- Develop opportunities for shared planning and delivery of creative opportunities with other teachers, other schools, and creative and cultural partners.

First steps

It is important to avoid a 'checklist' approach to developing pupils' creativity. Assessing pupils' creative development is only useful if it is part of a wider strategy which is committed to promoting creativity in pupils' learning, and if it is delivered in the context of a shared vision and understanding of the role of creativity in young people's lives. Before using the assessment framework in the classroom, it is strongly recommended that the following planning and preparation process is used to set the ground for successful implementation.

Establishing a whole school approach to assessing creative development

Implementing an assessment framework for creative development will benefit from a whole school approach. The framework is principally aimed at pupils in Key Stage 2, but developing its implementation in your school will benefit from the input and ideas of colleagues in Foundation Stage and Key Stage 1.

You will need to adopt a specific definition of creativity which is shared across the school staff, and is informed by the pupils' experience. There is a corresponding need to be clear about the implications of any definition for the characteristics of creative development. All Our Futures offers a definition of creativity which has been further developed in QCA's resource *Creativity: find it, promote it*.

First, they [the characteristics of creativity] always involve thinking or behaving imaginatively. Second, overall this imaginative activity is purposeful: that is, it is directed to achieving an objective. Third, these processes must generate something original. Fourth, the outcome must be of value in relation to the objective.

Time will need to be set aside in staff meetings and other professional development sessions in order to develop a whole school understanding of creativity and creative development in pupils. It may be useful to work with creative and cultural partners during this process.

Whole school approach: starting points

Does everyone in school think it is a good idea to assess creative development?

Do some members of staff already do this? In all subjects? If not, which ones? Where do opportunities for creative development occur most frequently in the curriculum? Is this the same across all year groups?

These are some of the questions you will need to discuss in order to establish the starting point for implementing the framework for Assessing Creative Development. The questionnaire on page 5 will be a useful tool for collecting attitudes to and practice in this area. By analysing the results of this questionnaire, you will get a baseline of teachers' responses to issues around assessing creative development. You will also be able to identify where such assessment already takes place, perhaps within the Foundation Stage where statements for creativity exist. If so, this process can be a useful way of sharing that information with colleagues, and discussing the strengths and limitations of current practice.

A whole school approach to preparing for the implementation of assessing pupils' creative development will need some level of co-ordination, and it will be useful to identify at an early stage which member of staff will be responsible for co-ordinating and monitoring activities.

Whole school approach: Teaching questionnaire

**In column A (on the left of the statement) record your response as follows:
How important is the statement for you?**

1. Essential 2. Very important 3. Quite important 4. Of limited importance

**In column B (on the right of the statement) record your responses as follows:
How does your current practice mirror the statement?**

1. Mirrors the statement 3. Elements require development
2. Room for minor improvements 4. Requires re-thinking

A				Assessing creative development	B			
1	2	3	4		1	2	3	4
				I know how to assess pupils' creative learning in arts subjects				
				I know how to assess pupils' creative learning across a range of curriculum areas, including non-arts subjects				
				I regularly assess pupils' creative learning				
				I feel confident about assessing pupils' creative learning				
				Evaluation of pupils' creative learning is an important part of the assessment of their overall progress				
				The staff at our school has a shared understanding of what creativity means				

Whole school approach: Classroom observation

You may wish to deepen your knowledge and understanding of the ways in which your school offers opportunities for creative development. This can be achieved through classroom observations. Classroom observations require a commitment from the school to release staff from their usual teaching duties in order to enable them to plan and carry out observations and then analyse and discuss their findings. The benefit of investing in staff development of this kind includes:

- Developing a shared vision of creative development in pupils
- Sharing knowledge and links about creativity across curriculum areas

Classroom observations around creative development will need to focus on key questions, such as:

- Have you seen pupils behaving and thinking creatively?
- How did you know this was happening?
- What impact did it have on pupils' achievement and attitudes to learning?
- Are there opportunities for creative development in the homework that is set for pupils?

The observation proforma on page 7 may be used, or you may wish to develop your own observation record in order to add to this list of questions with issues that are of particular relevance to your setting and to the pupils in your school. It may be that concerns around gender, cultural and ethnic background, or the school environment, for example, are important to your school and should therefore be reflected in the focus for classroom observation.

Whole school approach: Classroom observation record

Date:	Class observed:	Subject:
Brief description of activities.		
Have you seen pupils behaving and thinking creatively? Describe what you saw.		
Did pupils' engagement in creative behaviour have an impact on their attitude, behaviour or achievement?		
Are there opportunities for creative development in the homework that is set for pupils?		
Additional notes		

Analysing classroom observation records

Time needs to be allocated to enable staff to analyse the classroom observation records. You can use the information gathered from the observations in order to:

Stimulate staff discussion about creative behaviour in pupils:

- What kinds of creative behaviour were observed in the classroom most frequently? Why might this be?
- What kinds of creative behaviour were observed less frequently? Why do you think this is?
- Were there any unexpected outcomes when observing examples of creative behaviour?
- Did you feel confident that you knew what you were looking for when observing creative behaviour?

Stimulate discussion about creative opportunities in the curriculum:

- Are opportunities for creative development more likely to occur in some subject areas than in others? Why is this?
- Are some subjects more creative than others? Which ones are they?
- Is it possible to develop opportunities for creative development in all subjects? If it is possible, is it desirable to do so? Is it necessary? Why?/Why not?

Whole School Approach: Consulting with pupils

**What do your pupils understand by the word 'creative'?
Or 'assessment'?**

In developing a whole school understanding of creative development it is important to find out what pupils think.

A useful starting point for pupils is to think about what pupils think A Creative School, A Creative Pupil and A Creative Teacher are like. This could be achieved through class discussion, and the following activity might be helpful in ensuring that as many pupils as possible are able to contribute their ideas.

Whole school approach: Pupil consultation activity

What is A Creative School?

Learning objective

Children should think about and discuss their ideas about creativity, and explore what creativity means.

Activity

Children should work in small groups in a large space, such as the hall.

Each group will need a very large piece of paper (plain wallpaper is ideal) and a selection of writing and drawing tools.

Ask each group to draw an outline of a school, and to then fill the outline with words, pictures and phrases which express their ideas about A Creative School.

Ask them to think about and talk to each other about the ways in which their school is creative, and the things that could happen to make school more creative.

Each group should then present their ideas to the rest of the class.

Outcome

Children are able to present their ideas about what makes a creative school, and discuss them with their class.

Additional notes

This activity can be repeated with the titles A Creative Teacher and A Creative Pupil. This is a good opportunity to introduce some of the language that you are likely to use in assessing creative development, and to ask pupils what words like 'originality' and 'imagination' mean to them.

Key concepts of the Creativity Wheel

Assessment for learning

The Wheel contributes to the assessment for learning and personalised learning process, by helping teachers to tailor their teaching towards pupil improvement, involvement and motivation. The Creativity Wheel is not a checklist. It is a way of sharing goals with pupils, involving them in an ongoing assessment process, and involving both teacher and pupil in reviewing and reflecting on creative development.

Pupil centred

The Wheel is a tool for pupils and teachers to collaborate on in order to better understand pupils' needs for appropriate experiences that will promote and develop their creative behaviour.

Individual responses

Each Wheel is different, and a completed Wheel should reflect the individual learner. Some will be neat and tidy, others might take a more creative approach, with sticky notes and pieces of work attached.

Whole curriculum approach

The Creativity Wheel can be applied to all subjects that are taught in school. It should not be limited to the subjects which have traditionally been seen as 'creative'.

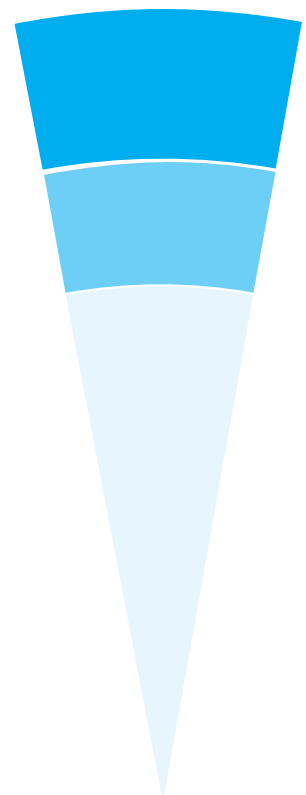
The Structure of the Wheel

The Wheel is divided into three sections or themes: Imagination with a purpose, Originality and Value.

These three sections respond to the definition of creativity promoted by QCA:

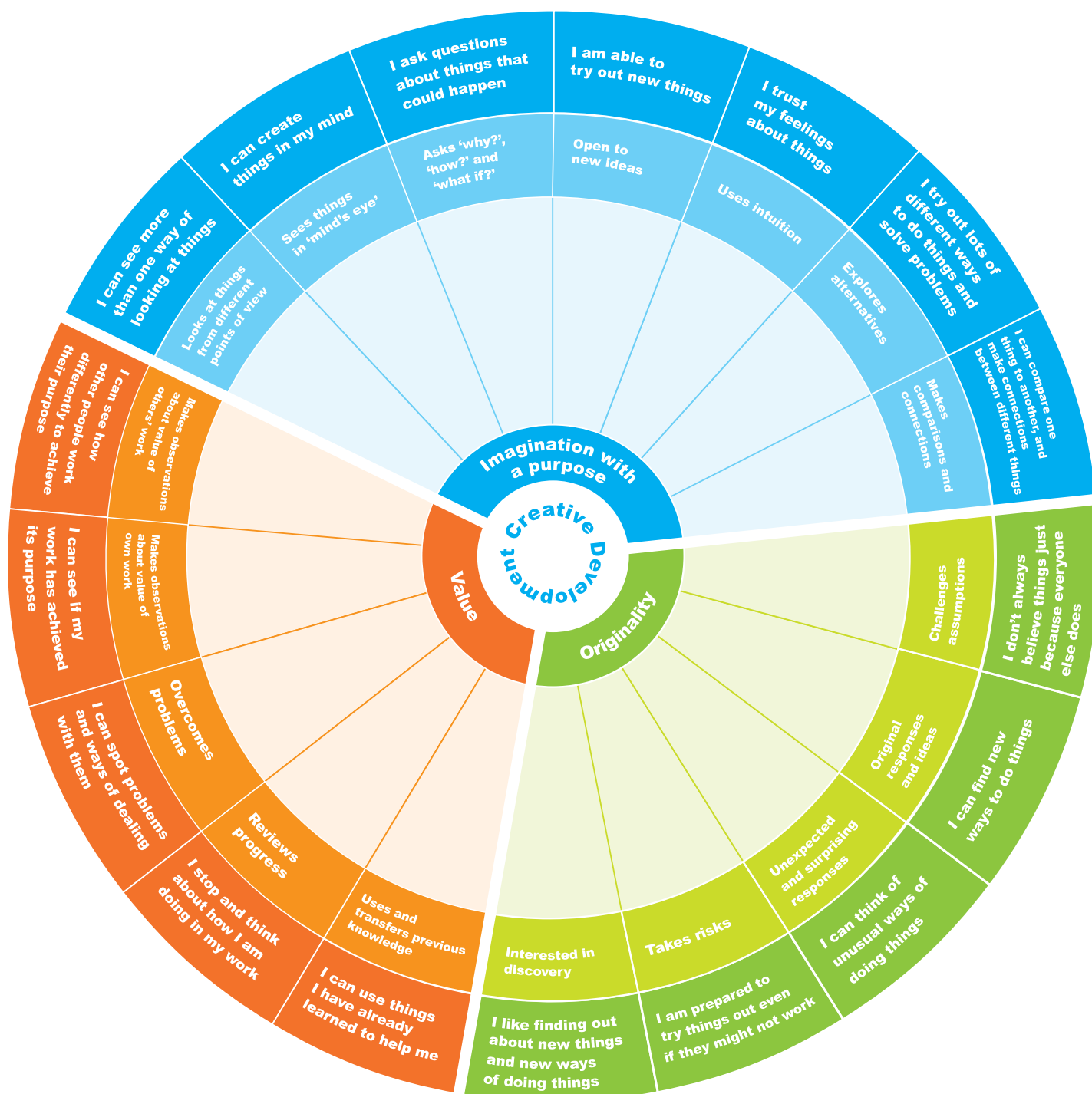
- First** They [the characteristics of creativity] always involve thinking or behaving imaginatively.
- Second** Overall this imaginative activity is purposeful: that is, it is directed to achieving an objective.
- Third** These processes must generate something original.
- Fourth** The outcome must be of value in relation to the objective.

Each of the three sections or themes is divided into a number of indicators of creative development. The indicators are described in both 'teacher language' (outer circle) and 'pupil language' (inner circle). The indicators have been developed from a range of sources, including QCA Creativity: find it, promote it; Foundation Stage statements; National Curriculum handbook; All Our Futures; and the input of teachers, pupils and artists' during the initial research phase of this project.



The Creativity Wheel

The framework for assessing pupil development



Defining the themes

The following definitions are taken from All Our Futures

Imagination with purpose

‘Imaginative activity directed at achieving an objective.’

Imaginative activity in creative development is not the same as daydreaming or fantasising. It is about having a purpose and taking action to pursue it. Imaginative action might involve producing mental representations of things that are not present or have not been experienced, but in order for it to be purposeful it will work towards making something original, expanding the possibilities of what is conventional, providing alternatives and fresh perspectives, making new and unusual connections. Intuitive thought might also be part of this journey.

Originality

‘Skilled teachers help pupils tackle questions, solve problems and have ideas that are genuinely new to them. This makes the pupils’ ideas original, the result of genuinely creative behaviour.’

The originality of creative work is described in All Our Futures in the following three categories:

Individual: A person’s work may be original in relation to their own previous work and output.

Relative: It may be original in relation to their peer group: to other young people of the same age, for example.

Historic: The work may be original in terms of anyone’s previous output in a particular field.

Originality in pupils’ creative development in schools will often fall into one of the first two categories. It will be characterised by pupils’ willingness and ability to experiment, to try out new ways of working, and to question conventions.

Value

‘Imaginative activity can only be creative if it is of value in relation to its purpose: if it satisfies what pupils set out to achieve. Pupils will need help to judge the value of what they and others have done.’

Originality on its own does not give a full picture of creative development. It is possible for pupils to develop ideas which are highly original, but which do not address the purpose in hand; or to develop creative approaches to the task, but approaches which do not work, are not fit for the purpose. An important aspect of pupils’ creative development is their ability to reach outcomes that are of value in relation to their purpose. Depending on the area of activity, there are many questions that can be asked about value: is it useful? Is it effective? Is it enjoyable? Is it satisfying? The criteria for value will change depending on the activity pupils are involved in. However, there are likely to be common indicators that help pupils to develop this aspect of creative development, such as the ability to overcome problems; to comment on the value of their own and others’ work; to reflect on which ideas do and don’t work, and why.

Using the Creativity Wheel

It is suggested that the Wheel is used throughout the year, using one theme per term. The Wheel identifies 17 segments, each of which is an indicator of creative development. There are seven in term 1, and five each in terms 2 and 3. This allows time for introduction and reflection, and to spend longer on some of the segments than others if this suits your class. It also means that you can respond flexibly to special events such as visiting creative professionals, visits, and focus days or weeks in school (eg World Book Day; Technology Week etc).

Term 1, Week 1

- Display the poster in a prominent place in the classroom.
- Ask pupils what they think the word Creativity means.
- Collect ideas as part of a Creativity display.
- Have a selection of sticky notes easily accessible to pupils. Ask them to note down any examples of creative behaviour that they see during the week. This could be something they have done, or that someone else has done. It might even be something the teacher has done! Add these to the display, with examples of work if possible.
- At the end of the week, make time to reflect on and discuss the examples of creative behaviour that children have found.

Term 1, Week 2

- Give pupils a copy of the Creativity Wheel each and a folder to keep it in.
- Explain to them that the purpose of the Wheel is to keep a record of the different examples of creative behaviour. This might be a useful time to draw pupils' attention to the different ways in which your school promotes and values creativity
- Reassure pupils that the class will be exploring the Wheel one segment at a time, and that each segment will be explained in turn.
- For homework, pupils could be asked to decorate the folder that their Wheel will be kept in.

Term 1, Week 3

- Use the consultation activity on page 09 in order to develop pupils' thinking about creativity further.
- As pupils will be starting to use the Wheel to record the creative development from next week, this is an appropriate time to introduce the first theme, Imagination. A class discussion can focus on the following questions:
- What does imagination mean?
- Can you think of any examples of when you have used your imagination in your school work?
- What do we mean if we say someone has a 'good imagination'?
- Do creative people need to have good imaginations?
- Can you think of any jobs that need someone with a good imagination?
- Do you enjoy using your imagination?
- Do you use your imagination outside school?

Developing an overview

The Creativity Wheel poster that accompanies this pack is laminated and can be written on with a dry wipe pen. You can use the poster to keep an overview of interesting examples of creative development. Record keeping for each segment can simply be the pupils' initials, a few words about what was achieved and the curriculum area that the example occurred in, if appropriate. The detail of the example will be recorded in the pupils' Creativity Wheel so that you can cross reference it if you need to. For instance, the classroom example given on the CD for **Explores alternatives** is as follows:

D and J were deciding on a theme for their pop-up castle. D wanted a knights' castle, and J wanted a magic castle. They were asked to discuss an alternative which they would both like to explore. They decided to make a King Arthur's Castle, which would include elements of both a knight's castle and a magic castle.

**The teacher record on the poster might simply be as follows:
DM D&Tech: King Arthur's castle (pair work)**

The poster will build a picture of how this sort of work develops creative responses in your pupils. There is also space on the week by week guidance to record additional notes. This overview will help you to track some of the following issues, and takes appropriate action:

- Do certain subject areas keep cropping up?
- Are certain subject areas less likely to promote creative behavior in pupils?
- Is there a predominance of working methods that promote creative development?
- Is creative development more likely to happen as a result of individual work, small group work etc?

Sharing your findings with other members of staff will help to develop a whole school picture of where and how creative development is most likely to occur in your school.

T1

T2

T3

Using the Creativity Wheel

Within this pocket is a cd which contains a week by week programme of how each indicator can be introduced to and used in the classroom. The examples of pupil activity for each of the indicators are drawn from classroom experiences collected during the research phase of the assessing Creative Development project.

You will also find a DVD (approx running time 15 minutes). This short film shows the wheel in use, and will give you hints and tips about how teachers have incorporated The Creativity Wheel into their everyday practice.

Bibliography

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