

Creativity and Creative Learning: Redefining the Future of Learning



Faculty of Education

Pam Burnard

A group of children are playing on a wooden climbing frame in a park. The frame is made of vertical posts and horizontal bars, with some bars having ropes or ladders attached. The children are of various ages and are wearing casual clothing. The background shows trees and a grassy area.

Creativity

Good for:

economies

societies

communities

re-engaging the disaffected

enhancing learning

improving teachers' practice

Creativity policies



- NACCCE Creativity and Culture (1999)
- Creative Partnerships (2002)
- Creative Thinking Skills 5-16 (2003)
- Creative Development early years (2004)
- Roberts Review (2005)
- Select Committee recommendations re creativity & curriculum integration (2007)
- Government response (DCSF, 2008)
- McMaster Report (2008)
- Rose Review (DCSF, 2009)



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23 June 2011 Last updated at 02:13

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School Sats review: Lord Bew calls for more creativity

By Angela Harrison
Education correspondent, BBC News

A review of Sats tests in England's primary schools is calling for changes to English tests to increase creativity - but with more focus on the basics.

The review of the controversial national curriculum tests taken by 11-year-olds, headed by Lord Bew, will be published later on Thursday.

It recommends greater use of "teacher assessment" in English composition rather than the current written test.

Last year 4,000 schools boycotted Sats, saying they narrowed pupils' education.

Teachers and head teachers in two unions had been calling for the tests - in English and maths - to be scrapped.

The coalition government promised to reform a "flawed" testing system, subsequently commissioning this review.

Lord Bew, a cross-bench peer and Professor of Politics at Queen's University, Belfast, was asked to look at how best to ensure schools were held accountable for the achievement and progress of every child.

He was also asked how to avoid "the risk of perverse incentives", such as the drilling of children for testing at the expense of a rounded education.

'Teaching to test'



Heads say Sats results 'do not reflect properly what individual pupils or a school can do.'

Related Stories

- Unions up the pressure over Sats
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Features & Analysis



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A look back at Sonic the Hedgehog as he turns 20.



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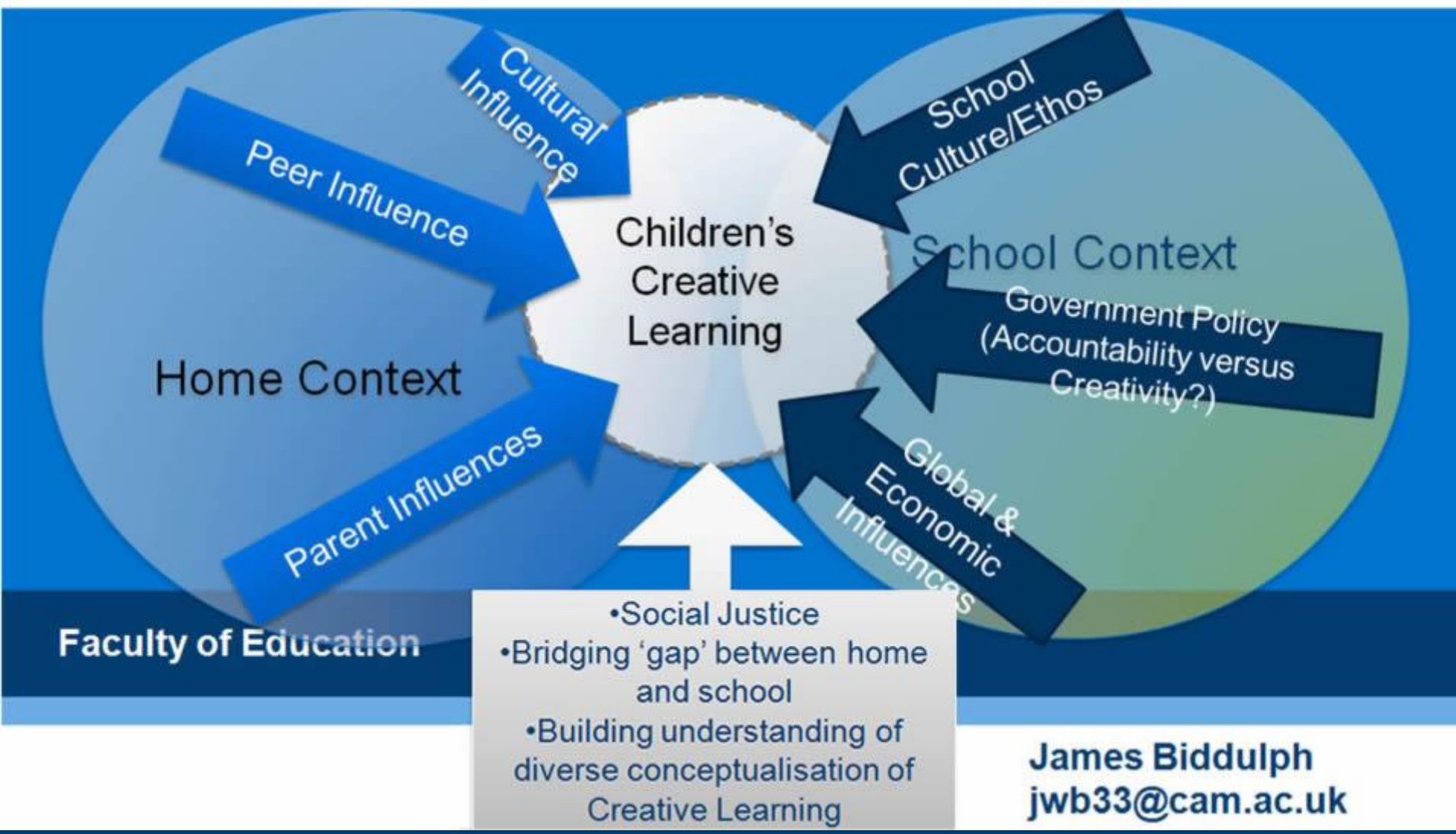
Rethinking creativity to author change from inside traditional conventions





Reframing creativity

Consulting children and parents about Creative Learning in Home & School Contexts



Daubeney : Creativity underwriting school change

The Daubeney School promo was devised,
performed and filmed by

Darlington, Tia, Norressa,
Julie, Iwan,
Mehmet, Fllanza

Music by
Year 6 Students

Alpay, Raquib, Ese, Helen,
Sanjida, Sana

Performed by
Elder Class



Daubeney Primary School, Hackney - We're ready to learn

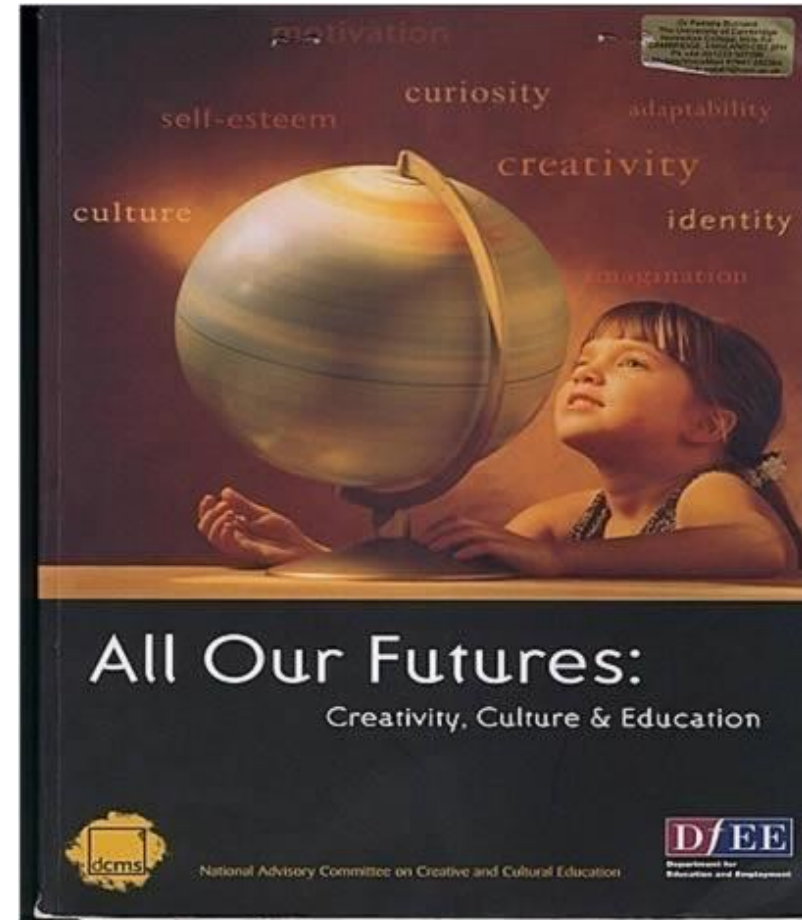
<http://youtube.com/watch?v=l6Z0efMIGjQ>

Creativity in Education

National Advisory Committee on
Creative and Cultural Education
(NACCCE report, 1999)

*‘Creativity is **imaginative activity**
fashioned so as to produce
outcomes that are **original** and of
value.’*

www.ncaction.org.uk/creativity/about.htm



creativity described...

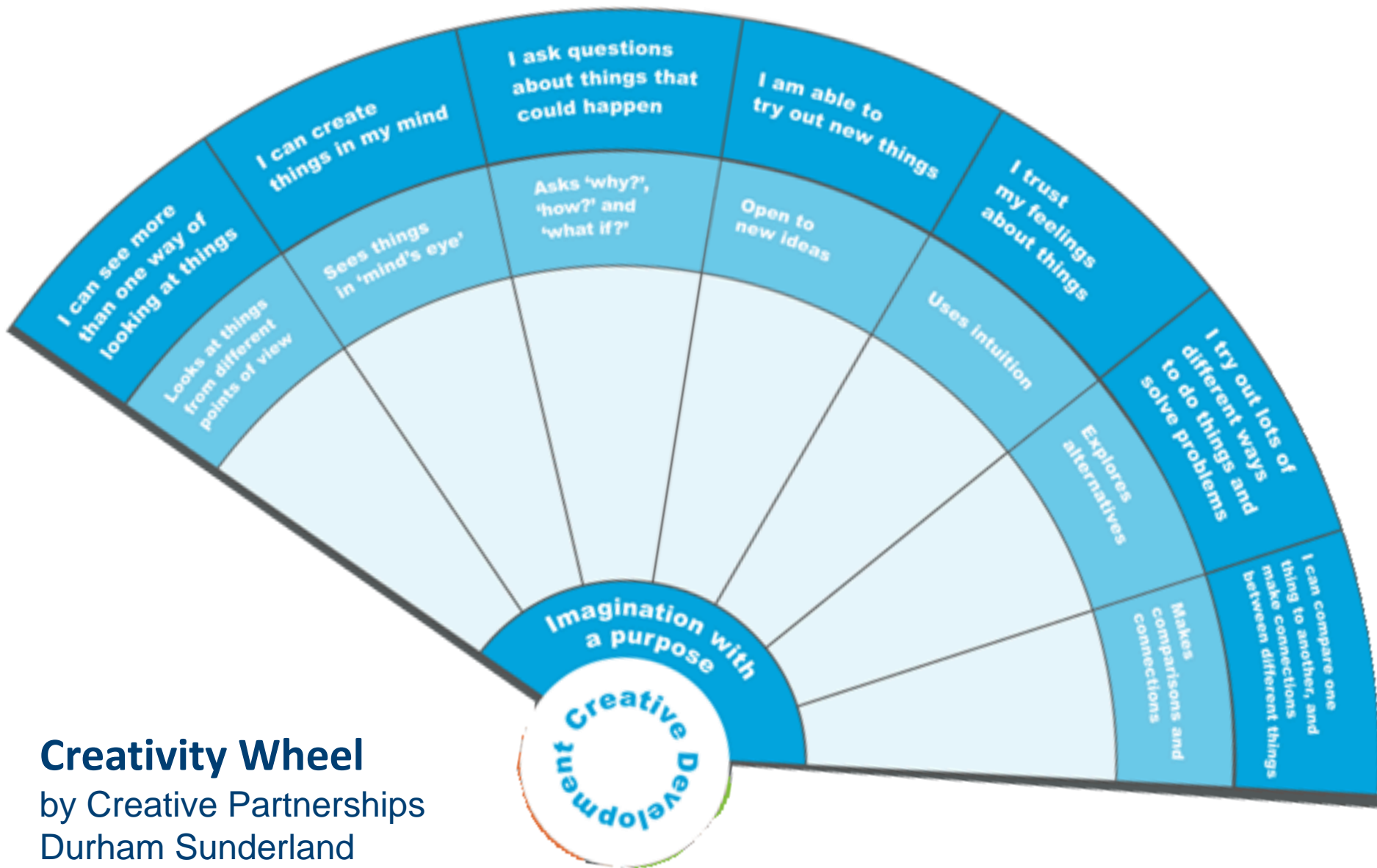
Bruner (1962:3)	Amabile (1996:38)
described creativity in general terms for that which accomplishes an 'effective surprise'	described creativity as a 'novel, appropriate response to a heuristic (or open-ended) task'
Boden (2004:1)	Robinson (1999:5)
described creativity as the 'ability to come up with ideas or artefacts that are new, surprising and valuable'	described creativity as 'imaginative activity' fashioned so as to produce outcomes that are both original and of value'

creativity in education

- ❑ Questioning and challenging
- ❑ Making connections and seeing relationships
- ❑ Envisaging what might be
- ❑ Playing with and exploring ideas and keeping options open
- ❑ Representing ideas in a variety of ways

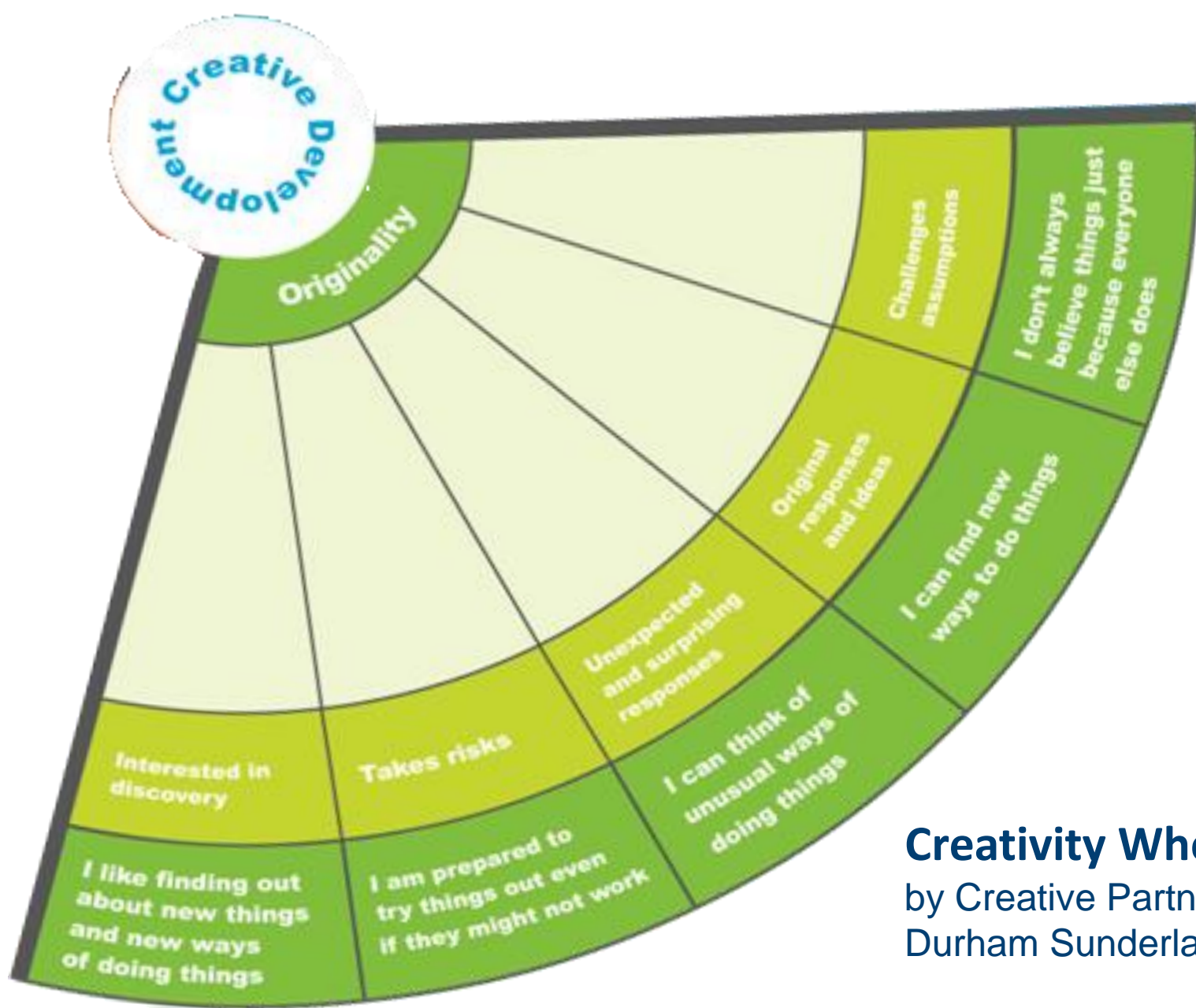
QCA (2006)





Creativity Wheel

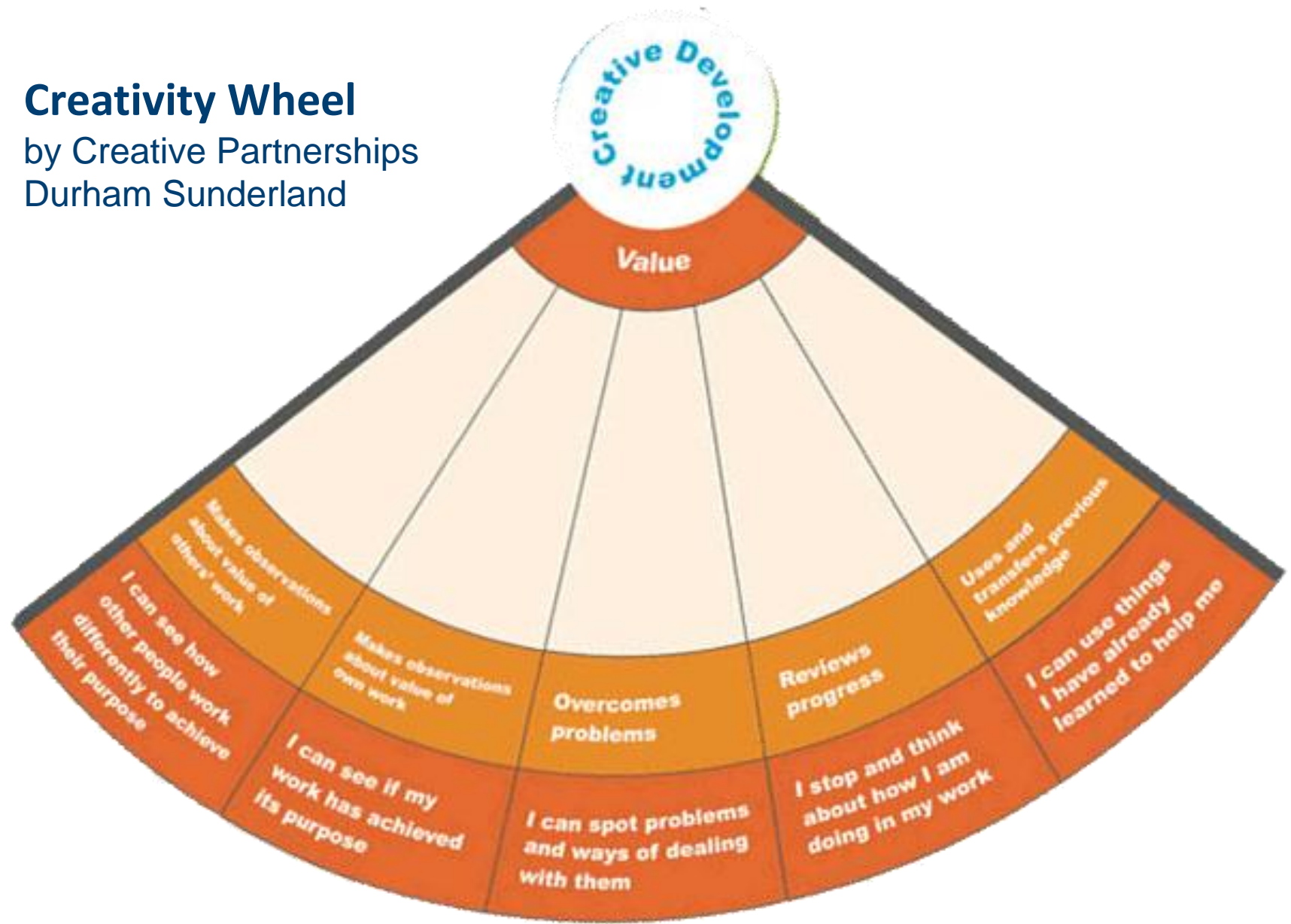
by Creative Partnerships
Durham Sunderland



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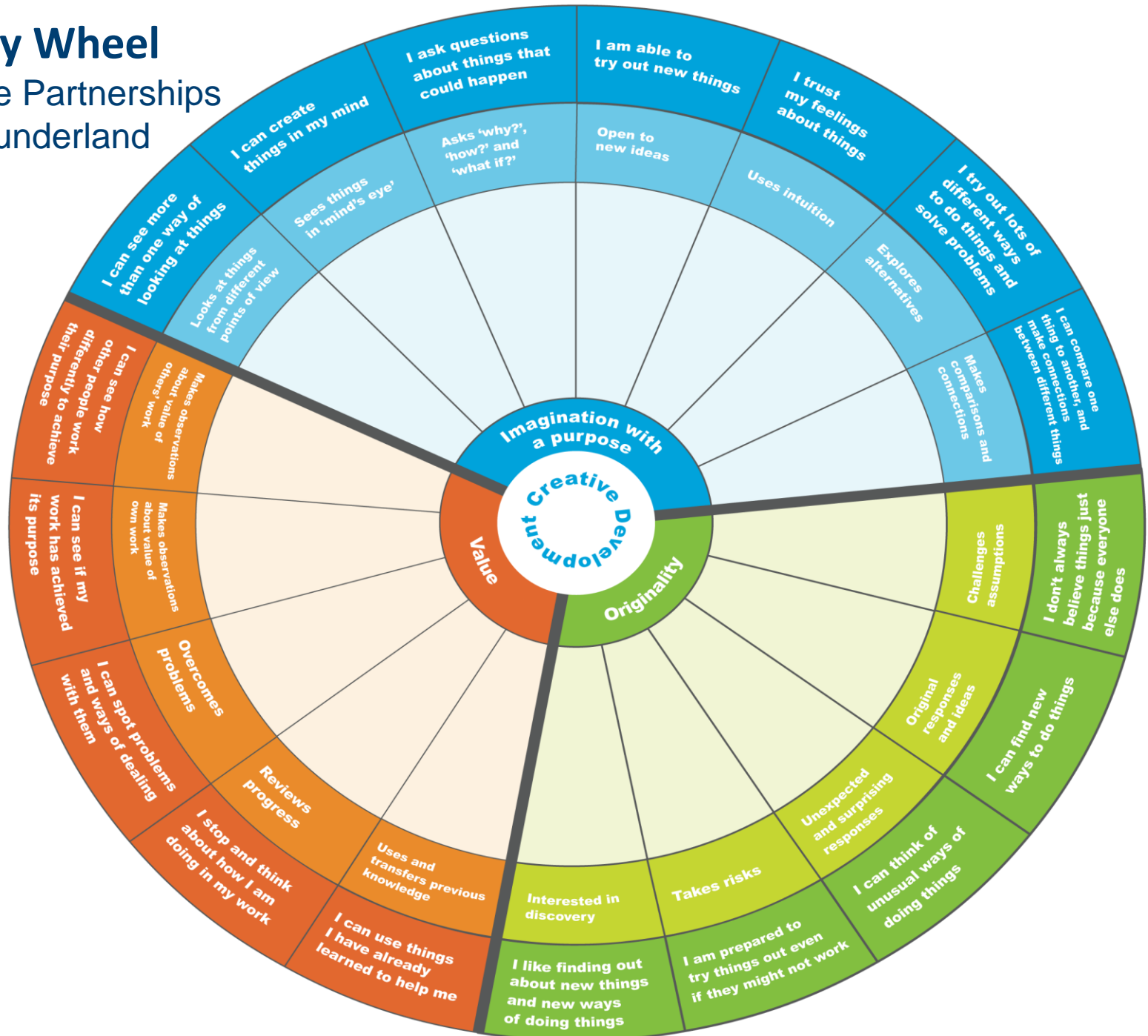
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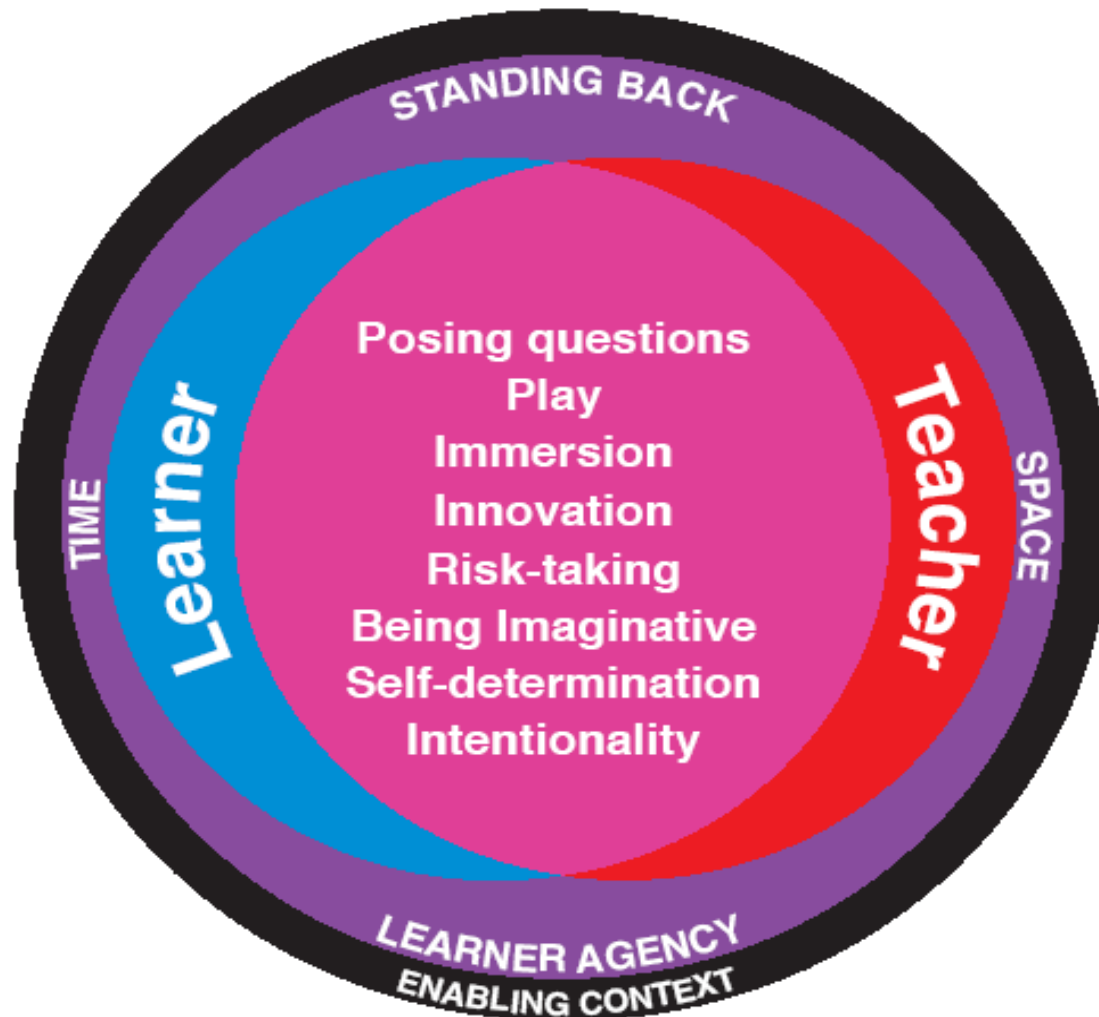
Creativity Wheel

by Creative Partnerships
Durham Sunderland



creative teaching

Burnard, P., Craft, A. and Grainger, T. et al (2006), Possibility Thinking,
International Journal of Early Years Education, 14 (3), 243-262.



Music **creativities** described

Igor Stravinsky (1947)	Tanaka <i>et al</i> (2005)
<p>...as my freedom which consists in my moving about within the narrow frame that I have designed myself ... the more constraints one imposes, the more one frees one's self of the chains that shackle the spirit <i>(One composer's practice)</i></p>	<p>... as artistic creation situated at the intersection of electronic music, interaction, and social computing. Building creative communities is a fundamental part of the musical process. <i>(A codified community of practice inscribed by the field of electronic music experts)</i></p>
Keith Sawyer (2006)	Burnard (2011, 2010, 2009, 2008)
<p>...as shared system of conventions, and no one can create music without first internalizing the rules and conventions of the domain. <i>(A canon inscribed by the field of</i></p>	<p>...a relational concept relative to real world practices...just as there is no single creativity for all musics, there are multiple manifestations of creativities which involve diverse practices as diverse as the musics themselves</p>

Turntablist composition



Whose creativity underwrites change for low-achieving and disaffected boys?

Pete works in in an extremely challenging school; massive social deprivation in the local area; intensive 'redevelopment'

38.2% of pupils FSM
41.6% SEN

73% reading age at least one year below their chronological age.

80% of learner's families fall into the 'Hard Pressed' category according to the LA Acorn Profile 2007.



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Expanding the concept of musical creativity:

For the DJ:

.....An example of high achievement:

- *a faster piece using long words, including syncopation.
- *inclusion of a hook line being sung
- *a longer piece requiring constant rhyming and rapping.

For the Woodwind Player:

.....An example of high achievement

- *play a part in a more difficult key
- *play with a wider range of notes, and more difficult leaps;
- *play with some dotted rhythms; contrasting dynamics

Pedagogies of risk and empowerment

Railroad Rhythm Ferny Grove High School



- Co-constructing authentic learning
- Learning to listen to the voices of students
- Inspiring students as leaders



http://www.youtube.com/watch?v=6Xp_T1st2Eg

This Tickles

I am a composer. This is my inspiration repository / some pretty stuff I found on the internet. My real website can be found at www.leahkardos.com



"I guess I put down my banjo and started finding D-flat on a Logic plug-in tom-tom"

- Sufjan Stevens

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Creative Practice

scores

Timbral deconstruction of a recording of a performance of a score that was originally generated from improv?

recorded sight reading

Mistakes = variations?

modes of engagement

Filtering

Commissions / Scores

String Quartet

Triquetra/ Sax Trio

Recycling Music Assets

You Can't Hide Beat

String Quartet

Feather Hammer

Visual/musical language

Art / Music Project

"This Tickles" inspiration blog

Working with Media

Spider & I

Experimental AV shows to promote Feather Hammer album (Aug/Sept 2011)

Film Scores

Attack of the Herbals

My Brother's Keeper

Sawney - Flesh of Man

Improvisation

Perform in response to stimuli

Within limitations, eg. tuning & pitch sets

oblique strategies

using tech to capture creativity

explore/exploit creative potential of tech tools

The art of the possible



"Core"

Music by composer Leah Kardos.

Video art by Matthew Greasley.

<http://www.youtube.com/watch?v=p4AUcdz-fmQ>

Leah's blog <http://thisticklesleah.tumblr.com/> <http://www.leahkardos.com/>

Authoring change from inside the classroom

Using student voice in shaping the curriculum:

- Alex Baxter – On mobile learning with a ‘Ringtone Curriculum’
- Andrew Brown & Steve Dillon – On re-engaging with new technologies

Redefining the future of learning:

- Framing classrooms as adaptive learning environments
- Developing a listening ear and modelling the process
- Reviewing and celebrating the learning journey together with students

Vision: Looking at the future of learning

To broaden the concept of creativity in education to create outcomes that are *not the norm*

To enable diverse, inclusive and real world creativities to underwrite change

To embed mobile technologies and digital media production in learning

Thank you!

- The Powerpoint slides, related links to the videos and websites mentioned in this keynote, as well as related papers by Pam Burnard to this presentation are available for download at:
- <http://ianchia.com/pamburnard-rscon3>
- Comments are open on this blog post and Pam welcomes your continuing discussion with her there.
- Further publications can be found on Pam's personal homepage at:
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