

Global Institute of Creative Thinking Creativity Education Summit 2019



Presentation Abstracts
January 2019



2019 Creativity Education Summit

Fostering Creativity through Curricular Innovation

24 - 25 January 2019 UK

■ Introduction

The Global Institute of Creative Thinking, London is an initiative first proposed by Professor Xiping Tao, one of the most famous educators in China. In Tao's last overseas visit in January 2019, he travelled to the U.K., where he visited the local educational communities and spoke at the 2019 Creativity Education Summit.

This forum was co-held by the Bryanston School, one of the UK's leading independent boarding schools for boys and girls aged 13-18 in Dorset in South West England.

The theme of the first international conference was "Fostering Creativity through Curricular Innovation". It sought to explore the good practices and challenges teachers and schools encountered in traditional classrooms and explicitly asked the following questions:

- ? What is a Creative Curriculum?
- ? What do we mean by a Creative Curriculum?
- ? How can we develop the creativity of students?
- ? What has UK independent schools done right?

The conference proposed the need to identify the

contextual reality to nurture student creativity and how to support teachers to achieve it on campus.

■ Aims

- To learn from the UK experience in fostering creativity of young people.
- To explore the concept of a creative curriculum and measures to review and improve curriculum design
- To create a dialogue mechanism among educators from UK, China and beyond.

■ Impact

After the summit, in the same year, the Global Institute of Creative Thinking, London, along with its first key project Creative Lab, was launched.

The conversation offered Chinese educators, and policy-makers first-hand information on creativity education in the U.K. and beyond. The efforts later secured a fully-funded project from the Shanghai Municipal Education Commission to explore the role and value of creativity and leadership in education - the Creative Lab.

A summer training course in Shanghai and a mid-term training course in the UK were co-organized by Shanghai and UK schools, including Bryanston, to discuss a wide range of topics, from the concept of creativity, the role of students, and building teachers capacity.

2019 Creativity Education Summit

Abstracts

Key Speeches

Learning on the Modified Dalton Plan

Edrys Barkham

Deputy Head and International Recruiting Consultant, Bryanston School



Started in USA 1922 by Helen Parkhurst to encourage children to take responsibility for their own learning and provide them with all the resources they needed to learn. There were 3 key elements to the Plan

1. House – home base where the pupil registers each day
2. Contracts – work set each month in each subject to be completed by a particular date – there were no formal lessons
3. Laboratory – the space to work with specialist staff available to support the pupils learning

Bryanston's Modified Dalton Laboratory Plan

The Dalton Laboratory Plan but with modifications

1. Assignments - the monthly contact of work agreed between teacher and pupil was changed to weekly assignments set by teacher
2. Classes – all pupils had a timetable of classes but also had assignment periods to work independently. The ratio of assignment periods to classes increased through the 5 years in the school
3. Tutorial system – one-to-one conversations each week to review and reflect on the previous week and plan for the following week.

In line with Dalton Laboratory Plan pupils have access to a subject library with all the resources they need to learn: books, internet and subject specific teachers available to help pupils. In the final 2 years of school each pupil has a one-to-one session with their subject teacher to correct and review their work each week. Each pupil receives an effort mark and a grade for their work each week which is recorded on their chart and forms the basis of the tutorial discussion.

Learning how to learn

- In the classroom with teacher led activities
- Independent learning in assignment and prep time
- In conversation with subject teachers
- Reviewing and reflecting on progress with tutor

Pupils are encouraged to learn from their mistakes, they are given the freedom to experiment with their approach to their studies until they find how they work best but with guidance from the teachers and tutor. We believe the key to creativity is that pupils enjoy their studies. They start with a broad range of subjects and discover their strengths and gradually reduce the number of subjects they study as they go through the school.

Creativity

As well as a broad range of academic subjects all pupils are encouraged to have a broad range of co-curricular activities. Sport, music, drama, art and DT are all studied by all pupils in their first year and the tutor ensures the pupil has a balanced programme.

By trying a wide range of activities each child can develop their own skills and discover their own talents and grow in confidence. Not only does Bryanston prioritise some of the traditionally more creative academic subjects such as music, art, DT and drama but also encourages a creative approach in science, maths, English, languages and other subjects. Many of our pupils contribute to society through the creative industries. Often it is their experiences from the co-curricular programme that stimulates their creative interest and starts their creative career.

Creativity through Sport

Alex Fermor Dunman

Head of Physical Educaiton, Bryanston School



Bryanston's vision with regards to sport is *that* "every pupil leaves the school with an affectionate connection to a sport or physical pursuit whilst developing the traits of character, effort & respect."

Bryanston's sporting missions:

- Allow pupils to experience a large range of sports and physical past times beginning with an emphasis on team sports but allowing for the increasing demand for more singular sports and physical pastimes.
- Use sport, physical exercise and training as a vehicle to positively affect pupil's health and wellbeing.
- Developing sporting environments which challenge pupils to make decisions and think creatively for themselves, enabling a creative mindset and focusing on individual mastery orientation.

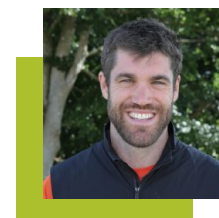
Bryanston Sporting initiatives:

- Performance Sport Programme: Looking specifically at growth and maturation of pupils and the effects that growth has on a pupil's muscular skeletal. Developing an in depth understanding of their bodies and how they work during training and sport in general, pupils follow bespoke training sessions which are designed to challenge and support in equal measure.
- Our sports department is committed to supporting all pupils during their 5 years at Bryanston. We measure success as whether our pupils go on to continue to enjoy sport and remain physically active once they have left the school. Whilst we wish to be successful with regards to results and producing top quality sports people, the main aim is to inculcate each pupils affectionate connection with sport and physical activity.

Creativity through the co-curricular programme

Duncan Fowler Watt

Director of Performing Arts, , Bryanston School



1] The importance of empowering students - giving them the freedom and responsibility to direct their own plays, organise their own music concerts, create their own art installations. We, as adults and teachers help, advise, facilitate if necessary but it is their festival, their ideas and they learn a huge amount from standing on their own two feet, taking on challenges, working together.

2] Collaboration/teamwork - they learn quickly that good ideas are not enough in themselves. You need to work hard together to turn the ideas into reality. For them to succeed in the outside world, they will have to show the ability to lead, to galvanise others and to be a selfless, integral part of a team.

3] Confidence - so may example over the years of students who discovered talents they did not really believe they had, whose achievements in the festival gave them self-belief that they had never managed to find in the classroom. This then often leads to greater focus and belief in their academic study

4] Challenge - So often in the classroom, you are following instructions, being led, being told how to solve an equation, how to write a good essay. Creative pursuits outside the classroom encourage students to take the initiative, to take risks, to create challenges for themselves.....

Creativity through Art

Douglas Knight

Head of Art, Bryanston School



Structure of the Creative Art courses

In D (First year) we rotate the classes so that they are taught by 3 Art teachers who set 3 very different projects. That way, students are exposed to very different techniques such as drawing, sculpture and printmaking. They get to understand where their interests lie and what their strengths are. We also want to make sure they have enough exposure to the courses we offer in the next stage at GCSE.

Students then have a choice of 2D or 3D Art study for GCSE. At the beginning of C, I encourage all students to work on a larger, experimental scale to take them out of their comfort zone. It also sends a message to students that it's ok to make mistakes, to learn from experiences and to work with ambitious ideas. I believe resilience is an important factor in art. Students are then taken through a series of workshops to explore techniques and look at a range of artists. They are then given the opportunity to create their own projects which show a more personal approach.

This approach to projects is taken further at A level. Students have more assignment periods and regularly come to the department to carry on with their projects. We encourage them to be ambitious with their ideas and techniques.

Teaching and Learning

I believe high quality teaching and learning is key to a successful Art department. We coach students and question them to get them to show their potential. As Art teachers we are also practicing artists, so we are constantly challenging our own ideas, skills and creativity which has a positive impact on students' work. It's important to learn new techniques and keep ourselves fresh with ideas. This extends to visiting galleries and attending workshops such as a recent trip to Vienna where we also discussed creative ideas and networked with other Art teachers from across the country. We encourage group discussion, particularly at A level. Students present their projects to the class and ideas are shared in a positive way.

How Learning fits around the parameters of Assessment

If the students understand the assessment criteria, then they understand how they can explore ideas as well as gain more marks. In the sixth form we give regular tutorials to students. These are linked to the assessment criteria so that students can plan their projects around these. There is more emphasis on the process, planning, investigation and experiments than the outcome. The level of skill involved in student work is of course important, and this is reinforced through tutorials as well as the extra-curricular programme.

How do we encourage creativity and Individuality?

We offer a wide range of courses such as IB Visual Arts, A level 2D Art, A Level 3D Art and AS Photography. There are Cultural and contextual resources through Gallery visits and trips. We also have workshops from visiting artists such as the Royal Academy outreach programme. We have an extensive extra-curricular programme, particularly in the sixth form. We offer life drawing, photography, portraiture as well as regular worknights. We advise students on the best programme for them according to their work. We have a wide range of resources available and encourage students to explore techniques such as digital art, painting, printmaking, textiles and 3D.

What Art Colleges are looking for...

We prepare students for Art College and University by inviting a teacher from the Slade school of Art in London to come in and interview them individually and look through their portfolios. The feedback is based around 4 areas:

1. Strength of the Portfolio
2. Ability to present themselves and communicate effectively.
3. Level of commitment, aspiration and enthusiasm.
4. Level of wider contextual knowledge.

These 4 areas can only be achieved if students have their own ideas, are creative, resilient and passionate about their subject. Which again goes back to how we structure the courses and try to provide them with opportunities to thrive.

The Role of the Tutorial System in Developing Creativity

Pippa Quarrell & Laurent Johnson

Heads of History and Modern Languages, Senior Tutors



Selection of tutors for students

It's a bit like a sorting hat (Harry Potter). We match students and tutors together by listening to the parents, comments and insight from their previous school, from the understanding we will have developed of the child through the interview process, and by considering any common / shared interests they might have (either hobbies or academic studies).

The nature of the relationship

Tutor as guiding light / avuncular eye, and also as the student's main advocate

- Giving general, practical advice about day-to-day life
- Subject choices
- University choices
- Possible career paths

Tutors will talk about issues relating to school, but also beyond the boundaries of school (ie current affairs, moral debates, etc). The tutor can give firm direction and judgment, and in doing so make a crucial difference to the child's experience of life at the school.

They should challenge, stretch, encourage and help the student to manage their talents and their time. It's all about maximising the child's potential, whatever avenue that might be in. The tutor should be the first person to whom the student turns when there are academic / practical difficulties, in school. Their relationship might also be one that means they'd be the first port of call for students experiencing more personal difficulties.

How this works in practice

- Tutors are '*in loco parentis*', in relation to many aspects of the student's life at Bryanston.
- Students are expected to have the same tutor for the whole of their time at Bryanston, although changes can be made if necessary.
- The tutor should grow (quite quickly) to be the expert in that child (alongside the Hsm)
- The tutor needs to communicate very well with the student, their parent and their Hsm
- Effective tutoring requires strong and positive communication with the subject teachers of that student too, to discuss either progress or obstacles.
- The tutor will experience lots of different types of and scales of parenting and needs to be able to manage them all!
- Weekly one-to-one meetings / tutorials are a firm expectation, but often there might be other meetings / encounters with the tutorial pupil throughout the week (especially if the tutor teaches them as well or is in their house team).
- As well as the expectation of discussing academic progress, we hope that the students grow willing to discuss a wide range of topics with their tutors, and so it's expected that the relationship will develop an intimacy that it's unlikely that other teachers will have with these students.
- The aim is that the development of mutual trust would then become the foundation of this relationship.

The success of the tutorial relationship is based on:

a) The knowledge and understanding that the tutor has of the child. This comes from listening carefully to them and using one's experience to inform the support that one offers, and the advice that one gives.

b) The trust that the child develops in their tutor. The certainty that the tutor is always going to do their best to help them, whatever the situation or the circumstance



How this links to the development of a student's creativity:

Tutors need to know their tutorial pupils very well and have a good understanding of the place that all activities (academic, sporting, musical, creative arts, social, etc) have in the child's life, and therefore where they lie on their list of priorities.

Similarly, tutors should know of, and understand, family circumstances, hopes, expectations etc. It's the job of the tutor to try to broaden the horizons of their students and encourage a bit of lateral thinking when it comes to their pursuit of interesting and challenging activities.

More than anything, though, creativity is about making decisions and choices, about problem-solving and about taking (calculated) risks. Self-evaluation / reflection is at the heart of the tutorial relationship, as is the process of listening to the advice that the tutor offers. In the end the students need to make their own decisions (and that's the creative part) but having had a trusted person with whom to discuss the options (in the tutorial), the students are well-equipped to go out into the world ready to take responsibility for their decisions, and willing to take brave steps, where necessary, to ensure their future success.

In conclusion:

The job of the tutor is to help the student develop from someone who probably needs a high level of assistance, (eg. in terms of planning their time, knowing where they're going, etc) to someone who – five years later – has taken responsibility for having made a series of good decisions (subject choices, UCAS choices, etc) and is ready to embark on life in the real world!

The key to this is communication – most specifically through discussion. Without this a tutor can't grow to know the child, and so can't begin to offer them possible routes through education, and they can't know how best to help them address any problems that emerge. Through an effective tutorial relationship the pupil should grow to know themselves well, and in turn this makes their ability to plan their lives, and make certain crucial decisions about the next steps they're going to take, far more straight-forward and successful.

Learning with Leonardo - Creativity & Unfinished Perfection

Ian Warwick

Author and Senior Director of London Gifted and Talented

What are the 7 key concepts that drove Da Vinci's inventive thinking and how can we still use them to improve our own creativity, 500 years after his death? How did the man earn his genius across many disciplines and achieve a genuinely universal mind? How can attention to detail, breaking the frame and straddling contradictions help us to learn? What approaches do we need to take that will make our own learning more original and thoughtful? In pursuit of the unified learning principles that sit at the heart of his work, this presentation will explore what innovative thinking Leonardo can offer to our modern world.

- Conscious ignorance Developing a beginner's mind
- Regaining Wonder Developing the fuel of enthusiasm
- Perfecting Attention Developing a sensory approach
- Unnecessary beauty Developing the dialogue across disciplines
- Thinking aside Developing a metaphoric perspective
- Negative capability Developing productive frustration
- Unfinished Perfection Developing sustained irresolution