No More Either/Or
Harmonizing Creativity AND Assessment

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Session Outcomes:

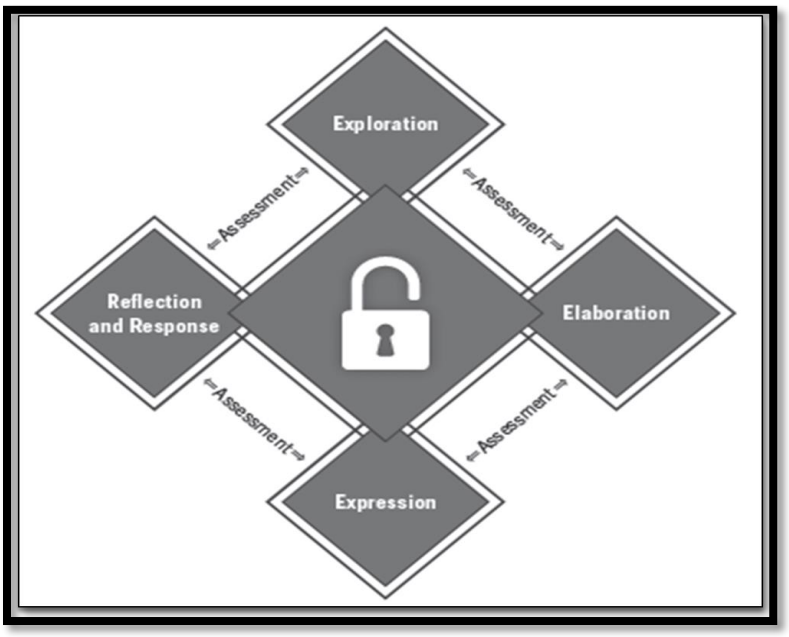
- Explore criteria-setting, observations, self-assessment, and feedback as critical pieces of both formative assessment and creative processes.
- Engage in a practical simulation, consider outcomes, and reflect on the implications, for learners, of various responses to formative assessment.
- Apply the connection between assessment and creativity in personal contexts.

"Creative people don't effortlessly think of great ideas; they also produce a lot of junk that has to be evaluated to see if it is any good."

Andrade, H. (2010)

What is your definition of creativity?	How can it live in every classroom?
Sir Ken Robinson's definition:	**Things to note about this definition:**

"Good teaching is a response to student learning rather than the cause of student learning."
Rodgers and Raider-Roth (2006)

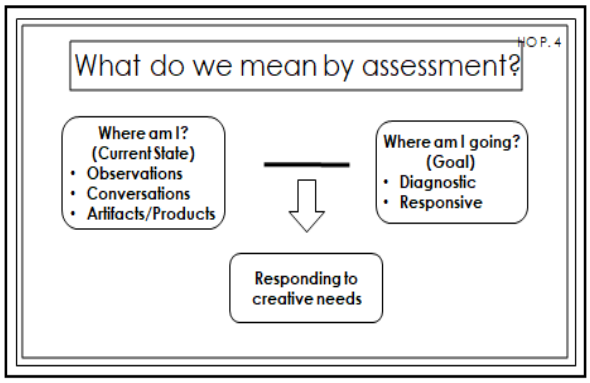


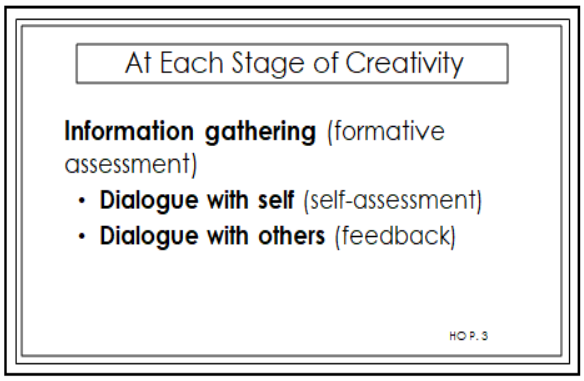
White, K. (2019). Unlocked: Assessment as the Key to Everyday Creativity in the Classroom. Bloomington, IN: Solution Tree Press

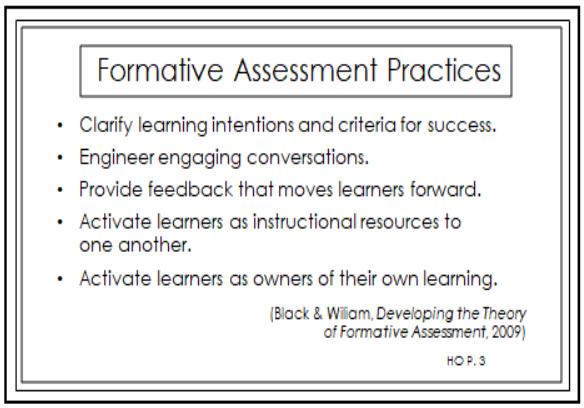
Self-Assessment of Critical Actions for Each Stage of the Creative Cycle

1 → Rarely or never
2 → Occasionally
3 → Regularly
NMI → I need more information before deciding

Stage	Critical Actions	Rating
Exploration	I provide time and means for students to: 1. Engage with catalysts 2. Ask questions and generate ideas 3. Practice patience and take incubation time 4. Collaborate, trust and play 5. Suspend judgment and accept ambiguity, failure and loss 6. Make connections 7. Have choice and make decisions 8. Set effective goals and success criteria	
Elaboration	I provide time and means for students to: 1. Engage in research and development 2. Build a knowledge base and develop insight 3. Notice, describe and analyze 4. Refine goals and criteria through experimentation and evaluation 5. Experiment with form 6. Redesign, revise and revisit	
Expression	I provide time and means for students to: 1. Establish method for sharing and confirm the reason 2. Confirm product, performance, or service 3. Clarify audience and ensure emotional safety	
Reflection and Response	I provide time and means for students to: 1. Illuminate (clarify awareness of results and feelings that surround them) 2. Verify the degree to which the wok meets established goals and criteria 3. Internalize creative mindsets and practices 4. Re-engage and refine 5. Demonstrate forgiveness and empathy 6. Choose reflection method	







Reflection:

To what degree do my students currently experience assessment that can nurture creativity?

Design a Tree Fort

Directions:

1. Forms groups of 2-3
2. Design a tree fort
3. You have 10 minutes

The Power of Observation: Formative Assessment

"To be a better observer is to be a better teacher."

- —**Hall & Simeral**, *Teach, Reflect, Learn: Building Your Capacity for Success in the Classroom*, 2015

How many of you leaned into the challenge?

How many of you disengaged? Why?

Elaboration: Co-Constructing Criteria

What are the criteria for strong tree fort designs?

HO P. 4

My thoughts:

Designing a Tree Fort

Elaboration and Self-Assessment: Co-Constructing Criteria

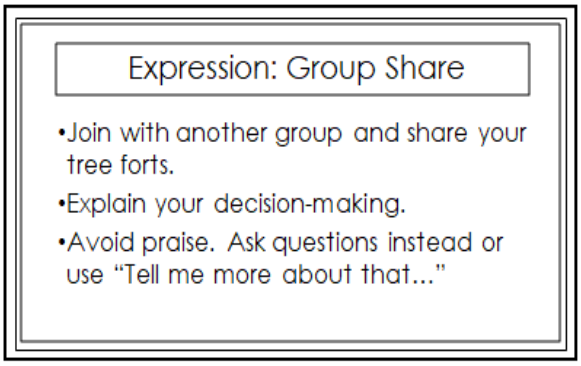
1. Set a goal based on criteria.
2. Revisit your tree fort design. You have five minutes

	Enriched Understanding	Proficient	Exploring	Building Readiness
Utility	You have attended to all critical features in your design. You may also have: • Offered an very enhanced design that reflects thorough consideration of purpose • Considered attachments, materials, physics • Added additional explanations, measurements, descriptors	You have attended to the following in your design: • Areas for recreation • Area for eating • Method for getting into the fort • Sightlines • Protection from the elements	You are exploring ways to make your fort useful. You may be working on: • Areas for recreation • Area for eating • Method for getting into the fort • Sightlines • Protection from the elements	You are beginning to consider the use of your fort. • Why is it important to decide what the fort is for? • How will the people who will use the fort impact the design? • What factors need to be considered?
Safety	You have deeply considered and designed for the safety of your fort. You may have: • Added features that can be flexibly applied if children or seniors visit • Applied innovation to accounting for safety • Provided unique features that enhance safety	You have considered the following in your design: • Safety when looking out the windows • A safe approach to the entry • A safe way to get into the fort • Strong and balanced placement in the tree	You are exploring how to make sure your fort is safe. You may be working on: • Safety when looking out the windows • A safe approach to the entry • A safe way to get into the fort • Strong and balanced placement in the tree	You are building readiness for designing a safe fort. • Why is safety so important in design? • What aspects of a tree fort may not be safe? • What kinds of features would increase safety in a tree fort?
Complexity	You have designed your tree fort with innovation and great detail. You may have: • Included unexpected and intricate details, relating to interest, aesthetics or function • Demonstrated consistent clarity in ensuring viewers understood the purpose of each detail	You have designed your fort with complexity. You have: • Details that relate to the purpose of the fort • Details that relate to the people who will be in the fort • Details that attend to comfort and recreation	You are exploring complexity in your design. You may be working on: • Details that relate to the purpose of the fort • Details that relate to the people who will be in the fort • Details that attend to comfort and recreation	You are building readiness for designing a fort with complexity. • What kinds of details would add interest to the fort? • How does the intended use affect our details? • How can we add complexity?

Elaboration: Dialogue with Others

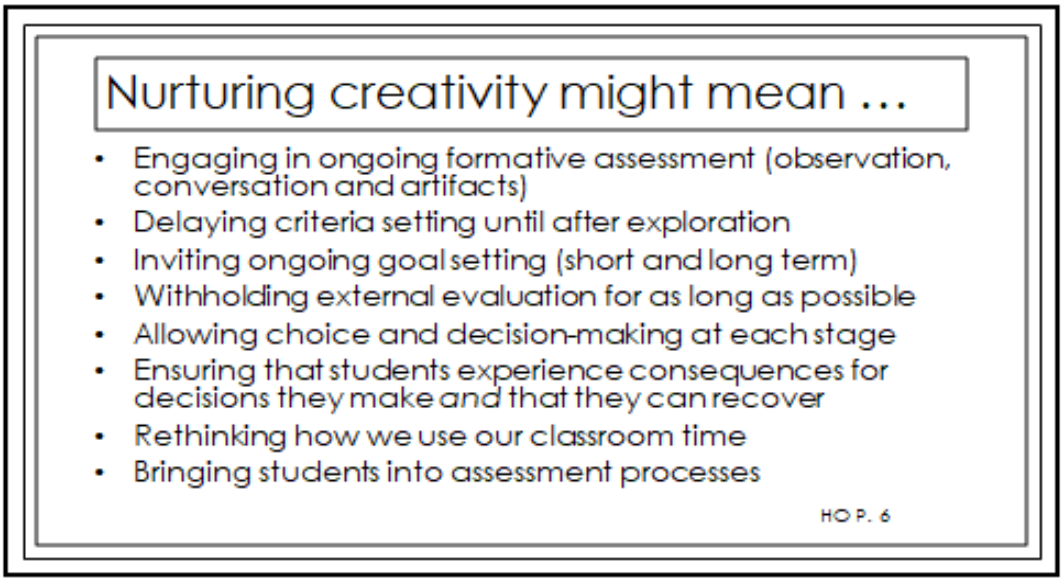
1. Share your designs with each other
2. Consider the criteria and compose feedback using the template provided. Each of you take a turn reading the script, allowing your partner to respond before you do.
3. As you receive your feedback, jot notes to guide your next steps

	Script	Feedback Notes
Ask:	What do you like best about your design? Which criteria do you think you really captured?	
Respond:	Here is what I thought went well: (*insert strengths in relation to criteria and your own response*)	
Ask:	What were some aspects of your design that you found challenging? What would you like to improve or change?	
Respond:	Challenges (*Choose some of the following as appropriate*): • I noticed… • I wonder… • I see… • This criteria… • I wonder if you might…	
Ask:	If we were given another half hour to design, what would you add or do differently? How would you approach this next time?	
Respond:	*Offer feedback as to HOW to approach the chosen goal(s). Try any of the following to guide the conversation:* • I wonder if you could try… • Maybe spend more time… • Before you start, consider… • Try looking for ideas… • Something to consider… • Perhaps a different way to approach that is… • Sometimes, I… • What if…	



Reflection and Response

Which personal decisions and approaches supported your vision for your tree fort?
Which personal decisions and approaches might you change next time you head into a design challenge?



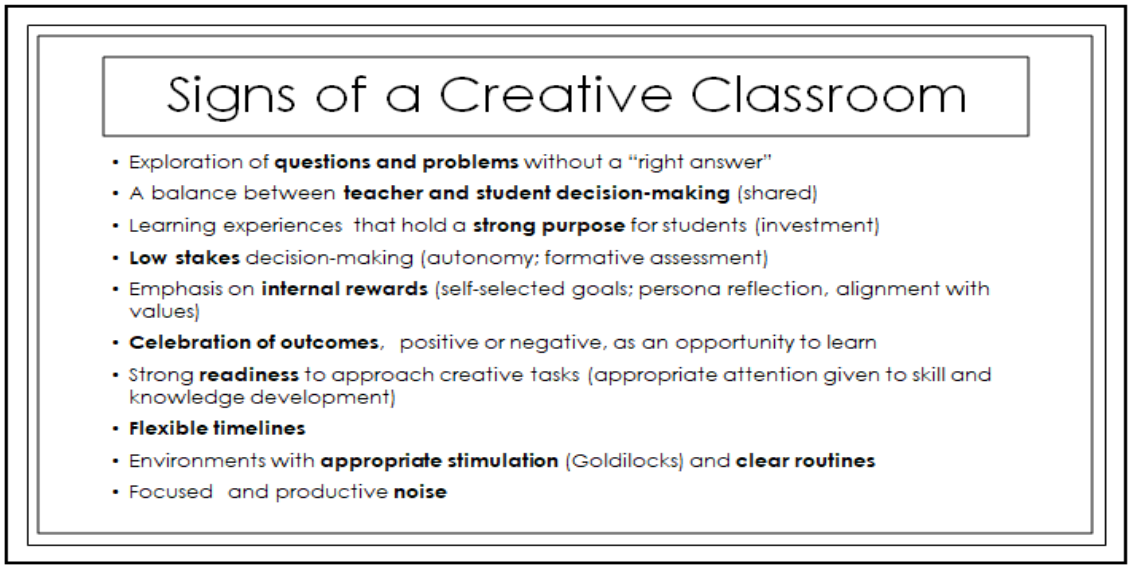


Table 1.1	Ways Teachers Can Develop Student Creativity
English Language Arts	• Allow students voice and choice in their work. • Use leading questions to help students identify the purpose for and meaning within their work? • Have students revise and review their work to enhance, elaborate, refine, and focus. • Combine ideas across texts. • Let students use varied modalities to enhance their message (for example, images, video, digital tools, sound effects, maps, voice-overs). • Invite students to respond to texts in ways that matter to them (for example, choose a song to go with the text, write a letter to a friend, and design a commercial).
Mathematics	• Engage learners in open-ended, interdisciplinary, and real-world processes. • Create problems where the steps are not formulaic and the solutions are not predetermined; reinforce original and flexible approaches. • Provide open-ended materials and loose parts (materials like buttons, beads, nuts and bolts). • Connect mathematics to real-life applications. • Invite students to create problems. • Provide mathematics artifacts and invite students to form questions. • Engage in complex *mathematics talks* (exchange of mathematical ideas and problem-solving strategies)
Science	• Engage in experimentation. • Seek connections. • Invite students into real-life problems and challenges. • Generate questions and identify potential errors. • Allow students to choose materials, methods for sharing research, and audiences for their work.

Social Studies or History	• Challenge students to propose solutions to world challenges. • Prompt students imagine social or political structures under a variety of conditions or variables. • Design tools or resources to enhance a need (for example, build a tool to drain a playground puddle or create a resource to support students new to the school). • Have students relate personal identity with social realities. • Connect the present to the past. • Allow students to engage in a variety of artifacts (for example, maps, data) and invite questions.
Health Education	• Ask students to craft supports and plans to address health-related challenges. • Have students examine relationships (between factors, structures, organizations, and emotions). • Explore issues from individual and societal perspectives. • Challenge students to propose impacts, solutions, and future concerns.
Physical Education	• Encourage students to design new activities, games, or events. • Have students craft a plan to achieve a desired outcome. • Ask students to propose solutions to fitness-related challenges. • Challenge students to invent and organize drills and activities that enhance performance and precision.
Arts Education	• Encourage students to express a unique vision or message through artwork. • Challenge students to improvise and elaborate. • Have students combine elements (notes, tone, line, shape, movement, voice) in personally meaningful ways (a score, a play, a painting, an installation, a dance). • Ask students to select or curate components and items. • Allow students to engage in a performance as a performer or a viewer.
Practical and Applied Arts	• Have students use practical skills to imagine new products, new applications, and new designs. • Ask students to apply resources (ingredients, materials) in new and unique ways. • Encourage students to curate and make decisions; consider many variables when designing.
Foreign Languages	• Ask students to imagine multiple ways to communicate meaning. • Instruct students to craft personal messages. • Guide students in synthesizing isolated information to generate new meaning. • Synthesize a variety of strategies to comprehend meaning.
Business and Career Education	• Challenge students to build on the ideas of existing businesses. • Have students identify societal needs for development of products. • Ask students to collaborate in teams to design business plans. • Prompt students to imagine a variety of career options and the requirements for them. • Encourage students to invent new careers.