



NURTURING CREATIVITY IN THE CLASSROOM

TRAINING HANDBOOK

RESTORATIVE JUSTICE SERIES: 51



Co-funded by the
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of the European Union

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Restorative Justice for All (RJ4All) International Institute is an international Non-Governmental Organisation (NGO) with a mission to advance community and social cohesion at the local, national and international levels. Through our programmes, we redistribute power within society using education and the values and practices of restorative justice.

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Nurturing creativity in the Classroom: Training Handbook

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About the project

At a critical point for Europe when COVID19's impact on the creative and cultural sectors has been unprecedented, up-to-date pan-European tools that empower the young and new generations to be creative are needed. To overcome the pandemic's health and socio-economic impacts, innovation and creativity must be employed in all that we do. Creativity is necessary to inventive thinking in any domain but under-appreciated in many formal educational environments. All solution making and construction require creative thinking. Yet almost no school teaches creativity or trains teachers to teach creativity. Creativity is fundamental to human thought development and survival. Creativity theories are important in supporting instruction and learning, and elevation of teacher understanding and learning design. As the economic gap is widening due to the pandemic, creativity can act as a key engineer for facilitating social harmony, sustainable human development, technological invention, and scientific revolution.

Restoring Power responds to this need. It brings together 6 diverse organisations from the UK, Turkey, Norway, Italy, Ireland, and Malta to form a strategic partnership that will empower schools to pursue creative education with their young people. Responding to Covid19 challenges, our project's main objective is to deliver the Erasmus HORIZONTAL priority of Skills Development and Inclusion through creativity and the arts.

Some of the main project are the following objectives:

- To equip young people and adults with the necessary tools and competences needed to come up with creative and innovative solutions to face unprecedented risks and societal challenges;
To train teachers/educators in the use of new methods and tools related to creativity, innovation and entrepreneurship;
- To strength the profiles of the teaching professions, including teachers, school leaders and teacher educators through enhancing teachers' professional development and supporting teachers in collaborative and innovative practices;
- To develop students' creativity and awareness of their own culture, as well as get familiar with the cultural diversity of Europe;
To encouraging dynamic thinking through varying scenarios, showcasing multiple solutions, and considering mind expansive concepts.

Organisational partners & authors



Restorative Justice for ALL (RJ4ALL)

Restorative Justice for All (RJ4All) is an international institute with a mission to advance community cohesion and human rights locally, nationally and internationally. RJ4All redistributes power in a more equal way by delivering social justice projects, educational programmes and high-quality volunteering opportunities to the most marginalised groups of society. RJ4All does this by using the power of education, sports and arts as well as the practices (mediation, conferencing, circles, dialogue, workshops) and values of restorative justice including power sharing, fairness, equality, dignity and respect. RJ4All is the leading Europe-wide restorative justice network with members from over 40 countries. RJ4All has carried out a number of projects for the EU, UK founders and international organisations. This includes independent evaluation of rehabilitation and restorative justice programmes, awareness raising and training projects, work on radicalization as well as research consultancies and expert advice to governments and international organizations. RJ4All also runs an independent, publishing arm. RJ4All Publications is an impactful publisher specialising in social sciences and the publication of cutting-edge research.

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CUMHURIYET ANADOLU LISESI



Our school is located in Sultangazi, a district of Istanbul. The school, that opened its doors in 2001, hosts currently 812 students. It is one of the 84 project high schools in Istanbul and the only school in our district that accepts students after they sit required entrance exams. Every year, our school prepares Scientific Research Institution of Turkey's average of 30 projects, provincial and intra-provincial foreign trips, study and research activities in numerous fields. Our school was involved in different Erasmus+ projects in the past, finished them successfully and most of the staff remains very positive and motivated about participating in local and international projects. We have language classes consisting of skilled and engaged students who are willing and eager to improve their language acquisition on different levels. By implementing the activities of the project, we would like to upgrade school's and region's profile in terms of quality of general education and civic skills.

A lot of attention is paid to learning foreign languages – English and German are compulsory subjects. The development of individual aptitude and interests of the students is emphasised and encouraged. Our curriculum also offers civics lessons where our students learn about democratic processes and history of world democracy. With this Erasmus project we intend to share our best practices and learn from other partners to be more efficient. As for our students, our interdisciplinary and multitask project is a great tool to make them more active in the learning process, to offer them exciting and innovative learning opportunities through collaboration and cooperation with their peers from other countries with European dimension.

Our school wants to improve the quality of the internationalisation, teaching methods and the knowledge and competences of the staff.

Associated Partners: Ministry of Education, Aydin University, Istanbul University, Local NGOs, Sultangazi Municipality

Webpage: <https://sgcal.meb.k12.tr/>

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I&F EDUCATION



I & F Education is an Irish based organisation working in and from Dublin for the educational development of people of all ages, especially in the areas of entrepreneurship, sport and personal development, youth, language acquisition, inclusion and diversity and rural development. We stress and put the emphasis on lifelong learning as well as adult learning.

ENTREPRENEUSHIP: Our programmes offer everyone a possibility to upskill and learn the abilities to become an independent self-starter, who tries hard to face the obstacles in life with a

sporting spirit. We offer courses for entrepreneurs and the self-employed. We give special pride of place to the acquisition of soft skills by personal coaching and mentoring and by providing people with links to companies. We encourage new companies and initiatives and get people to think laterally and positively about their careers and their future.

YOUTH: Young people can learn key competences if the educational setting is right. We believe in providing young people with the tools to improve their personal development in many areas, such as emotional intelligence, soft skills, care of the environment, sociability and entrepreneurship. I & F Education runs programmes for young people who wish to develop their soft and presentation skills, emotional intelligence, etc. through our Horizon programme.

SPORT: Sport is a key means to educate people and advance their personal development. Good instruction and individual centered formation is the way for people to flourish. I & F currently runs soft skills programmes through sport in several clubs. We had the privilege to work with Atlético de Madrid in the past.

LANGUAGES: The acquisition of a foreign language, especially in the case of English, is an indispensable tool for entrepreneurship, for young people to get opportunities in life and for older people to get a job in a highly competitive market. I & F has developed tourism packages intended for students and adults involved in cultural and learning programmes centered on English language acquisition in Ireland. I & F Education currently offers English and Spanish language courses with full immersion for students in a family and school setting.

SOCIAL INCLUSION AND DIVERSITY: In keeping with our supportive approach to programme management, we at I & F promote and support Erasmus+ in the context of Inclusion and Diversity.

The Inclusion and Diversity Programme devised by I & F develops project ideas with an emphasis on inclusion and diversity. It also develops trustworthy partnerships and engages with programmes in a meaningful way. Our main target groups are: migrants, refugees and asylum seekers, NEET youth, women, elderly, youth and adults with learning or emotional difficulties, people with fewer opportunities with and without disabilities. We develop and implement innovative projects and provide new tools and methods that meet social needs, create social relationships and form new collaborations to prevent social exclusion of vulnerable groups.

Webpage:www.instructionandformation.ie

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PIXEL



Pixel is an international education and training institution with over 20 years of experience in international cooperation and project management. Established in Florence (Italy) in January 1999, Pixel obtained quality certification according to UNI EN ISO 9001. Pixel is also accredited by the Italian Ministry of Education. 12 people work as full-time staff and over 100 external experts and trainers cooperate with Pixel.

Pixel has relevant expertise and significant experience in the following areas:

Direct submission and management of European projects: In the past 22 years Pixel successfully coordinated and managed over 130 European projects. The European programmes that funded the projects in which Pixel was involved are: Erasmus+ (KA2 Strategic Partnerships, Knowledge Alliances, and Capacity Building), Lifelong Learning, eLearning, Leonardo da Vinci, Socrates Minerva, Socrates Grundtvig, Socrates Lingua, Socrates ODL, Justice, and Safer Internet. More information on the European projects carried out is available at http://www.pixel-online.net/PRJ_european_projects_list.php

Organisation of international education and training initiatives: Pixel organises and delivers international in-service training courses on different topics such as European cooperation, new technologies for education, innovative educational methodologies, language learning etc. Some of these courses have been delivered in over 50 editions so far. An average of 300 participants, from all over the world, attends Pixel international courses every year. Since 2011, Pixel also organises the international Master on European Project Planning and Management that has now reached its 10th edition.

More information is available at <http://europian.pixel-online.org/index.php>

Organisation of international events and conferences in the field of education: Pixel organises international conferences. Three of them are organised on a yearly basis. About 250 participants attend each of the events representing over 50 countries in the five continents. More information is available at <http://conference.pixel-online.net/>

Pixel has developed international partnerships with over 500 organisations worldwide. Pixel's transnational partners are: Higher Education Institutions, Schools, VET Organisations, Adult Education Institutions, Public Authorities, Research centres etc. based all over the world.

More information about Pixel can be found at <http://www.pixel-online.net>

Webpage: <http://www.pixel-online.net>

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PRIOS



Prios Kompetanse AS (Prios) is a research-based corporation having main tasks within project management, business consulting, innovation processes, training and software development. Prios as research center aims to implement the idea of lifelong learning, support and conduct

development projects. The center is open to all who wish to develop their talents, refresh their knowledge, improve their business, needs new or better digital tools or have ideas in need for support to be fulfilled.

We value innovation and creativity, since training content and training methods constantly need to be improved as response to digitalization and development of society in general. Our courses and assignments are carried out by own staff or professionals from our large network. Prios receives no government funding. Main source of income is sales fees from our services. Prios have 8 persons in its administration staff and about 15 teachers/programmers/consultants.

The main sectors and activities Prios operate in, is in brief:

Our educational activities are focused on adult learners and labor market service within basic skills training, VET, entrepreneurship training and tailored training for businesses.

Our software department supports our educational activities as well as developing new digital solutions based upon requests and needs in different projects we participate in. We developed and own the Follow-Up® concept.

Our consulting department activities supports our business clients within internal innovation processes, HR processes, economical advises and management improvements.

Our international project department manages and coordinates a wide scope of projects connected to our other activities.

For more information, please visit <https://www.prios.no/en-gb/about-us>
E-mail: post@prios.no

GENISTA



Genista research foundation has been operating as an NGO since 2002 and during these past years we have managed as applicant and coordinator 28 approved projects, as partner in 154 approved projects and project writer and project manager for other organizations in 24 approved projects.

Genista foundation is also a Registered centre of Informal Education with the Malta Qualifications council providing training on organic farming, media, communication, EU affairs and intercultural dialogue working both in Malta and in various other EU and Non EU countries, coordinating and providing training in Palestine, Turkey, Slovakia, Poland, Tunisia, Italy, Norway, France, etc.

For 4 years we were also the local contact point and manager of Europe Direct network, with 500 offices around the EU and members of the EU communication policy development.

Facebook: <https://www.facebook.com/profile.php?id=100057428470813>

Introduction

This Training Handbook has been developed by the consortium of the Erasmus+ project Nurturing Creativity in Education: Restoring Power. It is addressed to teachers, educators, youth leaders, organisations and focused on training professionals working in formal (e.g. school) and informal (e.g. in the community) educational settings in the use of new methods and tools related to creativity, innovation and entrepreneurship.

The Handbook is structured around 5 modules. Each Module is composed of 4-5 Units. A module involves 2-3 hours of learning. The programme is accredited with Continuing Professional Development (CPD) status by the RJ4All International Institute. It is supplemented by the CPD certified ecourse.

The 5 educational training content modules are developed by: 1st Module- RJ4all, 2nd Module- I&F, 3rd Module- PIXEL 4th Module- PRIOS, 5th Module-Sultangazi.

Learning principles

- Use of inquiry-based and problem-based learning approaches.
- Accommodate multiple learning styles (work and project-based learning, collaborative learning).
- Contextualize learning to meet the project objectives in different contexts.
- Provide authentic learning opportunities.
- Present the content in modular small chunks that will be able to provide just in time learning.
- Preparation of learning activities to be carried out either synchronously or asynchronously.
- Provision of best practices.

Handbook structure

1. **Restorative justice and art in nurturing creativity in schools- RJ4ALL**
2. **How to foster creativity in the classroom? I&F**
3. **The necessity of creativity in education - PIXEL**
4. **Creativity methods that teachers use to enhance the effectiveness of teaching?- PRIOS**
5. **What should teachers, students, parents and school boards do to remove the barriers to creativity in education - SULTANGAZI**

Restorative art in nurturing creativity in schools – RJ4ALL

MODULE I		CONTENTS
Title:		Restorative justice and art in nurturing creativity in schools
Target group:		Youth workers, youth educators, principals, teachers, parents and professionals in school settings
Learning Objectives:		<ul style="list-style-type: none"> • Understand what restorative justice is and its benefits • Understand the key restorative justice practices • Foster creativity in education by using a restorative justice approach • The application of restorative justice in school settings and restorative art
Overall duration:		2h
Unit 1	Title: <i>Understanding restorative justice</i>	<p><i>Topic title 1.1: Introduction</i></p> <p>This module will inform on how restorative justice practices can be a useful tool to in classrooms not only to foster understanding and respect but also to nurture creativity through restorative art.</p> <p>Through restorative justice practices, the collective responsibility and ethos are promoted along with shared values in the community. This is essential for a healthy community being active in a free of expression environment.</p> <p>Restorative Justice can take place in a variety of different contexts including schools, the workplace, universities, and communities. Promoting the values of restorative justice including power sharing, equality, dignity and respect can provide a fertile ground for young people to empower their creativity and be able to share and develop their ideas.</p> <p>Furthermore, by using restorative approaches is efficient in building, maintaining and mending relationships, ensuring that disputes are dealt with constructively.</p>

		<p><i>Topic title 1.2: A few words about restorative justice</i></p> <p>https://www.youtube.com/watch?v=zzsJNs2Y5Ow</p> <p>In this module (e-course) we understand “<i>Restorative Justice as an ethos with practical goals, among which is to restore harm by including affected parties in a (direct or indirect) encounter and a process of understanding through voluntary and honest dialogue. Restorative justice adopts a fresh approach to conflicts and their control, retaining at the same time certain rehabilitative goals</i>” (Gavrielides 2007).</p> <p>Restorative justice teaches values that encourage social cohesion and understanding another person’s perspective.</p> <p>Restorative justice is called <i>restorative</i> because it employs processes that restore agency, ownership and decision-making power to those directly affected by a harmful event, that is, victims, offenders, their supporters and the wider community (UNODC, 2019).</p> <p>Restorative justice process is guided by “voluntary” participation, “truthful” speaking, the creation of a “safe and respectful” environment, a positive commitment to “repair”, a concern to “clarify accountability for harms”, and more importantly power sharing (Gavrielides, 2021)</p> <p>https://www.youtube.com/watch?v=lox1jDE8pPE</p>
Unit 2	Title: <i>The key practices of restorative Justice</i>	

	<p><i>Topic title 2.1: The Restorative justice practices</i></p> <p>At the global level, three key models dominate the practice of restorative justice: victim-offender mediation, community group conferencing and sentencing circles (Zehr, 2002). Although similar in general terms, these three practical methods of restorative justice differ according to the number and personality of the participants and according to the style of supervision chosen by the organizer of the meeting (Zehr, 2002).</p> <p>Restorative justice practices are being used to address different kinds of conflicts such as local disputes, school conflicts, family conciliation, employment/trade union disputes, etc. Restorative justice practices are very common in many facilities ranging from the criminal justice system to school and other community facilities (Gavrielides 2007). Restorative justice practices are currently being on the following procedures: (direct or indirect) mediation, family group conferencing, circles and restorative boards (Gavrielides, 2007; 2020).</p> <p><i>The 3 practices in nutshell:</i></p> <p>Victim-Offender Mediation (VOM)</p> <p>Victim-offender mediation consists of the possibility offered to the victim and the offender to meet voluntarily to discuss the aspects and consequences of the conflict between them and to find a fair solution with the help and under the conciliation of a mediator/facilitator, whose role is to supervise the meeting in a completely neutral manner.</p> <p>Mediation aims to make the meeting possible and to encourage the offender to measure and take responsibility for the human, social and/or material effect of his/her behaviour. Also, it aims to lead each party to reconsider and take more account of the point of view of the other and to consider the forms of the reparation of damages (van Ness, 2007).</p>
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Community or Family Group Conferencing

The conference models pursue the same objectives as victim-offender mediation, but it is a form of extended mediation because it brings together, apart from the victim and the offender, all persons or institutions having an interest in the resolution of conflict: their families, friends, referents of one or other of the parties as well as representatives of judicial, police, health, or social institutions (Morris and Maxwell 2003).

The number of participants varies from 10 to 30. A facilitator intervenes within the framework of this meeting.

The conference, thus, makes it possible to consider the characteristics of the support that the family or social environment is likely to bring to the interested parties, to the offender, in order to help them to change their behaviour in the future and to repair the harm to the victim or the community (Morris and Maxwell, 2003).

Healing and Sentencing Circles

These circle models are community-directed because they are based on the idea that it is the responsibility of the community to fight against problems related to delinquency, to reconstitute or to strengthen the social bond that existed before an infringement was brought to it by the offence (van Ness and Strong 2010).

In this way, all those who consider themselves involved (members of the community, victims and offenders, their relatives and representatives of the justice system or other institutions) can participate.

These circles can gather from 15 to 50 people.

During this procedure each party and everyone involved in the crime and members of the community can make recommendations to the judge

regarding the appropriate sentence (van Ness and Strong 2010). The aim of these circles is to achieve recognition by each of their wrongs, while “the healing circles” are mainly aimed at repairing the whole community (Morris and Maxwell 2003).



Community Restorative Boards

The Community restorative boards are small groups of citizens, trained to conduct public, face-to-face meetings with offenders ‘sentenced’ by the court to participate. The aim of each board is to provide an opportunity for victims and the community to confront offenders in a constructive manner, while giving the chance to the offender to take personal responsibility.

Community restorative board provide people with an opportunity to get directly involved in the justice process, generating meaningful ‘community-driven’ consequences for criminal actions that are said to reduce costly reliance on formal criminal justice processing. The process also includes a board meeting in which they discuss about the nature of the offence, and the negative effects the offence had on victim and community.

The board develops a set of proposed sanctions, the method adopted and a timeline, which they discuss with the offender and the victim, for an acceptable agreement.

		
Unit 3	Title: The principles of Restorative justice	<p><i>Topic title 3.1: The principles of restorative justice</i></p> <p>All restorative justice practices comply with some principles and standards. The most important underlying restorative justice principle is power sharing (Gavrielides, 2021). Without honoring this central restorative justice value, it is not possible for the parties involved in harm to share space safely and come to a mutual and voluntary agreement on restitution.</p> <p>According to several international treaties and the academic literature, additional principles need to be respected, and in particular</p> <ul style="list-style-type: none"> • Parties should be enabled to participate actively. • Primarily oriented towards addressing and repairing the harm that crime causes to individuals, relationships, and wider society. • Equal concern for the needs and interests of those involved; procedural fairness; collective, consensus-based agreement; a focus on reparation, reintegration, and achieving mutual understanding; and avoiding domination. • A neutral space where all parties are encouraged and supported to express their needs and to have these satisfied as far as possible. • Voluntary and shall only take place if the parties freely consent, having been fully informed in advance about the nature of the process and its possible outcomes and implications. • The parties should be able to withdraw their consent at any time during the process. • The discussions in restorative justice should remain confidential, except with the agreement of the parties concerned.

		<ul style="list-style-type: none"> Restorative justice services should be available at all stages of the criminal justice process.
Unit 4	Title: Restorative practices as an approach to nurturing creativity	<p><i>Topic title 4.1: Can restorative justice nurture creative thinking in schools?</i></p> <p>The quick answer is yes, restorative justice can promote creative thinking. Restorative practices emphasize values of empathy, respect, honesty, acceptance, and accountability among participants. These values are necessary for people to feel comfortable and safe in an environment in order to be able to focus on other domains and feel free to share ideas and innovative thoughts.</p> <p>Restorative justice can be used for educational purposes when its values are integrated into every day life. Restorative justice assumes “<i>the existence of a “social liaison” that bonds individuals in a relationship of respect for other's rights and freedoms</i>” (Gavrielides, 2005).</p> <p>Restorative practices are effective in keeping a healthy and safe environment in educational settings by addressing any conflict in a smooth and less traumatic way for both sides as well as the school community. Restorative justice practices can do so by:</p> <ul style="list-style-type: none"> Involving all those affected by the harm in the discussion and in determining its resolution, Listening and speaking to the needs of the offending person, the victim, and all others impacted, Healing and repairing harm, broken communication, and broken relationships, and Promoting shared community values and positive and productive forms of interaction ways as encouraging individual and community accountability. <p>Restorative practices involve components of accountability, without using punitive measures, through circles, accountability conferences, and peer juries, offenders are sent clear messages that their behaviour is not condoned by the school community while at the same time they are offered support, forgiveness, and the opportunity for reparation by the school community. This aspect of restorative justice, accountability with care and support, can be beneficial for the school community in dealing with conflicts.</p>
Unit 5		<p><i>Topic title 5.1: When art and restorative justice come together</i></p> <p>During the last years, people started to realize the importance of art as a powerful tool in restorative justice practices and in promoting the restorative justice values.</p>

	<p>Title: Restorative art</p> <p>Restorative art is an effective method in tackling community issues, namely ethnic divisions, and creating social solidarity. Through restorative art young people from various racial, cultural and social backgrounds come together to understand each other and fight, discrimination and marginalization.</p>  <p>Arts can offer an insight into something that may be unfamiliar and help to explore it in a tangible way. As creativity is a capacity to be able to make innovative connections, art is a tool that can help express and share these ideas. Especially, when art and other related activities are related to restorative justice and its principles this can be beneficial for the students.</p> <p>Art is a universal language it can speak to people and provoke emotions. When you are trying to convey a message across cultures, art allows you to transmit that message across languages. Often if people are unable to express how they feel through talking they are able to through different forms of art. In reality, visual art is (by nature) the universal symbolic language that can be understood not only by art critics trained in deciphering the meaning of its symbols, but by any human being who cares enough to engage with the image.</p> <p>Various art activities such as art workshops provide opportunities to communicate with a wider range of people from the community. By doing art workshop it creates community cohesion as people are able to learn about the good parts of their community. Art workshops allow different communities in the area to interact well with each other.</p> <p><i>Topic title 5.2: Art therapy and restorative justice</i></p>
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	<p>Art therapy practices is an effective solution when working with teens and supporting their identity perception issues, recognising interpersonal relationship needs and addressing mental health problems. These protective factors are achieved through self- image reproduction and emotional development course (Hartz & Thick, 2005).</p> <p>Erickson & Young (2010) confirms that community arts programmes are conceptualised by providing opportunities in marginalized communities to explore self-expression and encourage self-esteem as well as emotional development.</p> <p>According to a study in the United Kingdom, providers have used art in conjunction with restorative justice practices. Some providers utilize art as a therapeutic exercise through which offenders can reflect on their crime. A particular restorative justice program encourages offenders to use artwork as a means of making amends with their victims. For instance, offenders are encouraged to make pictures, mosaics, or paintings to offer as gifts to their victims or to the community (Liebmann, 2007). They report also that art therapy helps to build up positive relationships with others and that they learn to be tolerant and to accept others" (Smeijsters et al., 2011). The facilitative nature of art therapy as described in this study, may be an important factor in group art therapy incorporating restorative justice principles.</p> <p>This integration of methods could be especially useful with juveniles. Utilizing art therapy to visualize restorative justice concepts may contribute to the participants' understanding of the past behavioral experience and deepen the meaning they derive from group therapy.</p> <p>https://digitalcommons.lmu.edu/cgi/viewcontent.cgi?article=1124&context=etd</p> 
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Uni t 6	<p>Title: Best practice</p> <p>- Examples of restorative justice art</p>	<p><i>Topic title 6.1: The CA4U workshops on Empowerment and Culture</i></p> <p>https://www.youtube.com/watch?v=ZmDbfdBCoMY</p> <p>The CA4U workshops were organised under the Erasmus+ project..., and main the focus was to present the use of restorative justice art for migrant integration.</p> <p>During the workshops children and their families developed creative, digital and electronic skills for life in order to bring Rotherhithe's culture back to life. The workshops focused on increasing environmental awareness while also focusing on culture. Throughout the workshops, the children worked on four key designs: the 3D masks, the recycled lamps, the plastic fishes, and the electronic robots. All of these craft works were created using a mixture of recycled materials and 3D-printed objects. In these workshops, they have used their own cultural backgrounds and understanding to apply what they have learned in regards to pollution and recycling, and to creatively express their own opinions.</p> 
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<https://www.rj4allpublications.com/product/community-cohesion-through-restorative-justice-art/>

Topic title 6.2: The Culture and Art for the Square Mile (CA4SM) project. With the support of City of London, the RJ4All International Institute ran the Culture and Art for the Square Mile (CA4SM) project. A youth-led project which aimed to enhance the Square Mile cultural heritage and creative future by providing children with an opportunity to learn and use their creativity.

It is recognised that cultural heritage plays a vital role in the formation of people's identity and cohesion within wider society, particularly within a society that is becoming increasingly divided along cultural lines, therefore, cultural enrichment is of special importance in creating diversity.

The CA4SM project, aimed to enhance and share the Square Mile cultural heritage by providing children and young people from South East London an opportunity to learn about it while enhancing their skills and confidence.

<https://www.rj4allpublications.com/product/culture-and-art-for-the-square-mile-a-restorative-justice-approach-to-culture-and-art-restorative-justice-series-no18/>

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How to foster creativity in the classroom? - I&F

Module 2	Content
Unit 1 Introduction:	<p>The traditional view of creativity in schools</p> <p>According to Cropley (1995), “the desire to foster creativity is part of a tradition in educational thinking going back at least to the Ancient Greeks”. Creativity is still the subject of study and debate in many disciplines today, with education and the school environment being the most notable, at least from the point of view of this module.</p> <p>Creativity starts at an early age, often beginning in the classroom. Giving students free reign to think and play in diverse ways can help train them to think ‘outside the box’. Traditionally students have relied on (and been led down the road of)</p>

	<p>convergent thinking; the likes of standardized tests that rely on the memorization of details, multiple choice questions etc., to the detriment of divergent thinking, which is more abstract by nature, and which uses a wider range of solutions to solve problems.</p> <p>The latter involves breaking up old ideas, enlarging the limits of knowledge and making new connections. When teachers encourage divergent thinking, they «help to maintain children's motivation and passion for in-depth learning, while encouraging children to keep on generating new ideas» (Early Childhood Today, 2021). This is the kind of creativity we should be aiming for in the education system, so that going to school becomes something useful and not just an institutionalized routine.</p> <p>Since the benefits of fostering creativity in the classroom are many, this module focuses on this issue to help teachers and facilitators implement a creative cross-curricular methodology to guide the learning of child learners.</p>
Unit 2 Teachin g compete nces	<p>Learning objectives:</p> <ol style="list-style-type: none"> 1. Learn the difference between convergent and divergent thinking 2. Make teachers aware of the great scope of creativity in the educational system through its benefits 3. Get to know new creative methods of teaching 4. learn about new methodological platforms for learning in the classroom. <p>Expected Results:</p> <ol style="list-style-type: none"> 1. Teachers become aware of the need to value divergent rather than convergent thinking. 2. Make new teaching methods known and implemented. 3. Teachers make use of the proposed technological tools in their classes. <p>For some education professionals it is still unclear what is meant by creativity, so it is interesting to address some of the particularities of the concept.</p> <p>DEFINITION OF CREATIVITY</p> <p>Creativity is defined as ‘the use of imagination or original ideas to create something.’ Many authors agree that novelty is a key factor linked to creativity, in the sense that creativity must represent something new or different. But creativity is not only that, but it is also a way of thinking that occurs prior to creating something.</p> <p>Although some heirs of romantic thinking argue that creativity is an inherent personality trait, the evidence shows that it is a learned behaviour, not reserved for</p>

exceptional individuals, and that it tends to occur in group situations.



BENEFITS OF INTRODUCING CREATIVITY IN THE CLASSROOM

The benefits of instilling creativity in young people are numerous. These include:

1**LEARNING THROUGH FUN**

Fun activities make students more alert and open to truly understand the material that's taught.

2**IMPROVE FOCUS AND ATTENTION**

The act of creating requires dedication and commitment, not only to each individual project but to the craft itself.

3**DRIVE LIFELONG LEARNING**

A person with a creative mindset always has that craving to learn new things every time

4**FREEDOM OF EXPRESSION**

Creative classrooms give students the opportunity to express themselves.

5**REDUCE STRESS AND ANXIETY**

Creative classrooms give students the opportunity to express themselves.

6**EMOTIONAL DEVELOPMENT**

Creative expression is important for a kid to trigger up their emotional development

7**INCREASE PROBLEM SOLVING SKILLS**

Creative problem solving can be encouraged in classrooms that help students to think out of the box and be more imaginative.

8**IMPROVE FUTURE OPPORTUNITIES**

A stimulating classroom can have charts that visualise the goals with timelines that help students to have a look on the go.

9**MAKE STUDENTS BETTER COMMUNICATORS**

Students can make better conversation and stimulate innovative thinking through a creative classroom environment.

10**INNOVATIVE MINDSET**

Students get opportunity to think more critically about the question or subject and come up with innovative ideas.

11**MOTIVATES THEM TO FOLLOW THEIR PASSIONS**

Working out the passions (music, dance, poetry...) in addition to excelling in academics is important for a student to come up successful in life.

[self-made infographics]

CREATIVE METHODS OF TEACHING

The application of creative methods in schools is not new, but there is still plenty of room for development, as creativity is an inexhaustible source of resources and ideas.

Teachers and their involvement and influence on young people greatly affect their levels of creativity and to what extent they will be successful at solving both personal and societal issues in the future.

So how do we gently steer young people away from traditional – yet limiting – processes of thinking, and towards modern – yet generously diverse – ways of thought? There are a number of different ways, the most important being,

- Technology
- Games
- Change in thought process
- Art and design

Let us develop each of the four in more detail:

Technology

The challenges of the past two years have seen the area of technology rise in importance as a viable and beneficial education tool. When schools shut down and students were sent home, tools like Zoom became invaluable to be able to continue with children's education. Isolation and missed class time were replaced with a fully interactive and immersive online learning experience. Integrating technological advances into our education system can lead to several benefits both for students and teachers alike. Some of these include,

- Improved engagement
- Improved knowledge retention
- Encouragement in individual learning

- Encouragement of cooperation and collaboration

Technology opens up a whole new world of creativity to the budding student. It allows them to participate in activities they never would have without it – such as the creation of posters or infographics that can be done on a tablet or computer, the real time drawing of posters or pictures using a stylus pen, the collaborative working on a project with different members of their class, and many more.

Games

Game-based learning can transform the classroom from a place a student *must* be to a place they *want* to be. This is pretty much related to one of the benefits of instilling creativity in young students: learning through fun.

There is evidence that games can have positive effects on many skills such as reading, reasoning, and mathematics.

Using games for learning can help foster greater creativity among students who would otherwise not be attracted to many subjects.

But, as effective as gameplay can be, it depends on the type of the game and the educator's ability to implement it properly. Games can be a useful tool, but teachers must also be open to them and avoid setting rigid goals.

Change in thought process

At the beginning we mentioned the difference between convergent and divergent thinking. The latter involves breaking up old ideas, enlarging the limits of knowledge and making new connections. When teachers encourage divergent thinking, they «help to maintain children's motivation and passion for in-depth learning, while encouraging children to keep on generating new ideas» (Early Childhood Today, 2021). This is probably the kind of creativity we should be aiming for in the education system, so that going to school becomes something useful and not just an institutionalized routine.

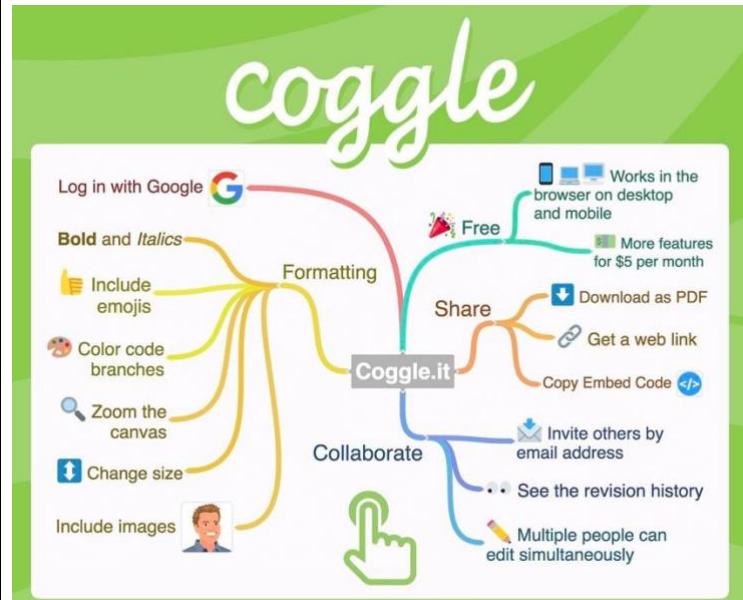
‘Divergent thinking is cognition that leads in various directions.’ (M.A. Runco, in Encyclopedia of Creativity (Second Edition), 2011). Some of these directions are new and novel, while others are more conventional.

Two methods to encourage divergent thinking are free writing and brainstorming, the results of which generally help to promote a number of unique ideas from just a single thought. These activities rely on creative - almost subconscious - thought rather than a more practical ‘working out’ of a problem that may have its solution in a deeper or more hidden area of the brain.

Through the use of this form of thinking, students can gain access to a well of new information, solutions and inspiration to their obstacles, problems and lives.

Art and design

	<p>Art and design fosters creativity, confidence and imagination, which are skills that can be transferable to other subjects on the school curriculum.</p> <p>Children are not either ‘scientific’ or ‘artistic’, as has recently become widespread among some schools of thought. Art and design has a central role in the pursuit of science, technology, engineering and mathematics (STEM) subjects, encouraging skills that are undoubtedly valuable in school, and then later in the workplace. Some of them are innovation, analysis and evaluation.</p> <p>Since ideas can flow through numerous arts, such as music, sport, dance or theatre, it is interesting to think of this modern thinking process as a vehicle that can gradually transform classroom methodologies.</p>
Unit 3: Creative methods for teachers to implement at the classroom	<p>What this covers:</p> <p>We propose here 8 creative methods for teachers to implement in school settings. In the following, we will explain what each one consists of and offer exercises and activities linked to each point, so that this part of the module can serve as a practical guide for teachers and educators.</p> <p>1. Brainstorming and Mind-maps</p> <p>Brainstorming is a cooperative approach in which a number of people collectively agree upon a solution after all of their ideas are brought forth and discussed.</p> <p>Ideally, more people in a group coming from different backgrounds and academic disciplines can lead to more ideas being generated.</p> <p>To implement this approach, provide students with a problem/topic that is new to them. Then welcome all the ideas they provide even if they can be perceived funny or silly or ‘weird’ because they can lead to creative solutions.</p> <p>To make sure that everyone participates you can implement the brainstorming in the form of a chain, so that everyone has to come up with an idea.</p> <p>Coggle is a brainstorming and mind-mapping tool for students. Teachers can use this tool to create a classroom-guided brainstorming to explore new ideas and for students to creatively come up with solutions to problems.</p>



2. Storyboard and Painting

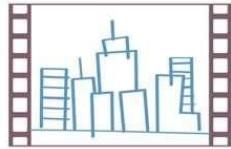
Activities like painting allow for a flow in creativity. The student is able to bring forth what he or she sees in their own minds and put it down on paper in the form of an illustration.

A storyboard is similar, where a student uses a visual representation of something. It usually maps out a concept, narrative or script. This can also tell the story of a student's life, ambitions or what they want their future to look like. Like painting, it stokes the youngster's imagination and helps them to look at life from a different perspective - a creative perspective.

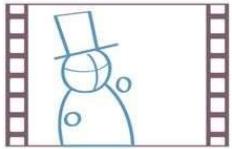
It is important to convey to students that they do not have to draw great masterpieces. It is an artistic activity where freedom is essential. In fact, storyboards are meant to represent a sketch of a situation or story; you don't have to be very precise in your drawing, as this example shows:

Storyboard

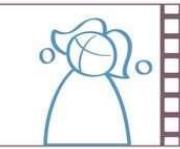
SCENE 1



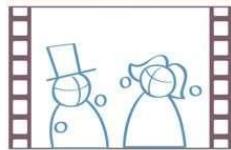
SCENE 2



SCENE 3



SCENE 4



SCENE 5



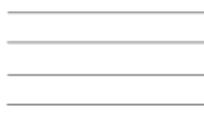
SCENE 6



Here is a blank template for you to hand out in class and put this creative activity into practice. All the boxes are accompanied by a few lines below for the students to describe in words the scene they want to represent. This can be useful for those who do not feel comfortable drawing.

Production _____ Page _____

Scene _____ Artist/Writer _____ Aspect Ratio 16:9



3. Teambuilding

This refers to the process where a group of people work together effectively doing collaborative activities that require cooperation and different roles within the



team.

This is an excellent way to encourage positive habits and interactions since it fosters social relations.

This root concept leads us to the idea of Team creativity, that takes place when members of a group collaborate and brainstorm together to generate ideas.

Team creativity can also lead to more viable solutions and also encourage productivity as students help each other to be more effective as a class. This means better marks for everyone, for instance.

Teambuilding will be more affective if it takes place in spaces other than the classroom where classes are taught. It has to be a place that motivates us to open up personally to the other person and get to know them better. On the other hand, in classrooms, students subconsciously perceive values such as responsibility, homework, exams, silence...

I Notice, I Wonder

Sometimes the best thing you can do to help solve a creative challenge is to give it some space and take time to reflect in a new setting. With this exercise, students are invited to go to a busy place and sit quietly for thirty minutes and observe. They then write down those things that stick out as things they notice and then add a thought or curiosity that comes up too. By closely observing others and reflecting on what stood out and what curiosities this raised, your group can then bring any learnings back to their practice or solution solving and find further places for investigation.

4. Outdoor activities

With an increased emphasis on utilizing the outdoors since the onset of the pandemic in 2020, chances to develop a natural curiosity and creativity about the world around us are numerous.

Spending time outdoors and learning and experiencing all it has to offer can help students get more in touch with their emotions and allow a natural flow of creativity to emerge. Research shows us that this can improve mood and lighten stress or anxiety. When students worry less and are more at ease with themselves and the world their imaginations can run free and they can tap into an awareness of things they might not have been aware about before.

Time spent outside in nature can,

- Give us a better awareness and understanding of plants and living things
- Help us to have an appreciation of nature
- Get us more in touch with the natural rhythms of life
- Improve health as students are moving and benefiting from the sun's rays
- Increase levels of cognitive performance and memory as more time is spent away from digital devices

A good activity for students to do is to take a nature walk and bring a journal with them. This is an upgrade to just walking through a field or some other natural attraction as it brings things out when they put it down on paper. The subconscious is working as the mind is relaxed and takes in what it's seeing and experiencing



while out on the trail.

What they write down can be a type of diary entry or answer to questions and opinions to what they're seeing. It can also be free writing, where the mind is in a receptive state and 'channels' what it's feeling and sensing in a natural and highly creative way onto the paper. What comes out is often remedial, helping the students to solve problems or issues in their own lives, as well as gaining insights into bigger topics or changes they're experiencing.

5. Roleplaying or Impro theater techniques

These techniques are fun and are usually (after some embarrassment!) loved and embraced by youngsters. It allows them to be silly, to just go with the flow and say and do whatever comes to their minds.

Impro theater is acting with a twist. Rather than with a script of what's going to happen and what's going to be said, things are instead 'improvised'. The dialogue and actions come from the students imagination. It is up to them how the story goes (there may be a very loose plot just for guidance) and what the characters will say.

This is a very creative way to tap into their inspiration because the more open they are to suggestion and possibility the better their expression and acting becomes!

Roleplaying is similar in that a student plays the ‘role’ of a particular person. It’s like swapping bodies and it can give them a fresh and unique insight into what it’s like being someone else...taking on their personality, problems and lives basically. This can have a profound effect as the act of portraying someone else - stepping into their shoes - can help the student see things from a different perspective and give them unique clarity on their own problems.

Actor Switch

Three actors are given a situation and a character from the audience. They start a scene. At some point during the scene you call out SWITCH! The three actors now have to switch characters. That means they have to really listen to each other and be aware of who the other characters are, so that they can pick up another character at any moment. And remind students, the aim is to keep striving for a complete cohesive scene no matter what the situation.



6. Puzzles and Games

Puzzle and games are ideal for getting students to put their minds to the test and think outside the box. From traditional games to their modern counterparts, trying to solve a puzzle or a riddle takes creative thought and experimentation - and often the assistance of other students where teamwork becomes valuable.

There are many of these to choose from but a current favourite and one that involves a collaborative effort are *Escape Rooms*. Thought of as one giant puzzle, escape rooms give you a certain amount of time (normally an hour) in which to negotiate a number of different puzzles, games and riddles. If you can't work together

effectively as a team, the doors won't open and you will lose the game.



Minecraft

It's not just traditional games and puzzles that improve focus, concentration levels and creativity, but recent research has also found that video games can have a positive effect also. Minecraft is a popular computer game among the young and young at heart and is a first person survival game. The aim of this game is to use your creativity and create your own personal world. It is up to each individual what form this world will take and is only limited by the student's imagination. This game can be accessed through a wide range of different devices and regular updates expands the game's potential.

7. Storytelling

Children love stories. They help them retain their attention for longer and learn while having fun.

This method can be approached in many ways:



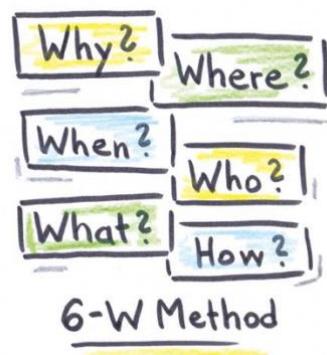
- The first is for the teacher to read an excerpt from a familiar story or fairy tale.
- Another is for the pupils to go to the (black)board and read the text. This will help them to lose stage fright and improve their speaking and reading skills.
- Another alternative is to organise storytelling competitions. Each child should create a short story individually and present it to their classmates. They can then join in pairs or groups to enrich their individual stories and create another story together. This dynamic shows them the importance and benefits of working in groups and joining ideas together.

8. Posing questions

Open-ended questions are a great way to get children's creative juices flowing.

Here are some tips and strategies for using open ended questions in a correct way:

- Combine closed ended and open-ended questions together
- Use encouraging interrogation formulas such as "What happened...?"



	<ul style="list-style-type: none"> ➤ Don't expect a specific answer ➤ Use the famous 6-W method
Best practice in Ireland	<p>Creative Schools</p> <p>Creative Schools is an initiative of the Creative Ireland Programme – led by the Arts Council in partnership with the Departments of Tourism, Culture, Arts, Sports and Media, Education & Skills and Children & Youth Affairs – that aims to give our children and young people the opportunity to experience creativity as an integral part of their education placing the arts and creativity at the centre of school life.</p> <p>It started in 2018 and since then, 462 schools including primary, post primary schools, DEIS and special schools have joined the initiative. Each school is supported by a Creative Associate who develops an individual plan for them and strengthens links between the school and other cultural organisations linked to the arts. The long term goal is that every school will be able to fully embrace the arts and creativity, ensuring a positive experience for children.</p> <p>This initiative provides opportunities for young people to build their artistic and creative skills; to communicate, collaborate, be inventive, and to fuel their curiosity and imaginations. It will empower children to develop and implement creative activities within their schools and reinforce the impact of creativity on children and young people's learning, development and well-being.</p>  <p>Students from Coláiste Ailigh perform during Creative Schools Celebration Week 2019. Balor Arts Centre, Donegal. Photo: Liam Kidney</p>

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The Necessity Of Creativity In Education – PIXEL

Module 3 1.5 hours	Content
Unit 1 What Is Creativity In Education	<p>Introduction</p> <p>Attaining a creative achievement is not a one-shot affair; instead it needs passion, the labor of love, and the commitment of a lifetime (Amabile, 1996; Simonton, 1998; Weisberg, 1988). Indeed, a life span trajectory of creativity development varies from adult to adult (Simonton, 2006), and this necessity implies that creative action is learning (Guilford, 1950). For instance, with more experience, the quality of creation will show more mature and refined ideas (Sinnott, 1998). Accordingly, developing creative capacity is a lifelong learning. Researchers have justified that creativity can be learned and taught through proper training programs with educators' conscious efforts and providing a creativity friendly environment (Davis, 2006; Reese & Parnes, 1970; Runco, 2003). The assumption behind creative training is not to warrant creative breakthroughs but to employ useful strategies in meaningful ways and achieve greater satisfaction through creative efforts (Treffinger, 1995; Treffinger & Isaksen, 2005). In line with this notion, some supporters suggest that creative thinking and training pedagogy should blend into curricula, and with a more pluralistic approach will facilitate students to produce an increment of quantity and quality of ideas (Hsen-Hsing, 2006; Lau, Ng, & Lee, 2009; Parnes & Meadow, 1959; Puccio & Keller-Mathers, 2007).</p> <p>Facets of Creativity</p> <p>In early times, creativity was viewed as mystery. Creativity was credited to the visitation of the Muse or the divine force, creative geniuses were serendipitously inspired by divine intervention (Haring-Smith, 2006; Niu & Sternberg, 2006). In this light, human beings cannot create and only mimic the glory of God as inspired by the Muses (Ludwig, 1992; Niu & Sternberg, 2003; Simonton, 2000). Thus, Plato argued this inspiration is the gift of Gods (Plato: The Laws). The notion of creativity under the umbrella of the divine entity was dominant in the history of Western mindset for centuries. In the Age of Enlightenment, the concept of creativity shifted from divine to individual, as emphasis shifted to the achievement of science and technology (Craft, Gardner, & Claxton, 2008; Niu & Sternberg, 2006). Creativity is hard to define and there is no single theory that dominates the academia (Kleiman,</p>

2008; Niu & Sternberg, 2001). For example, Ribot (1900) taped creativity into imagination. He identified that "creative imagination demands something new: this is peculiar and essential sign". Following this line, Vygotsky (1930/2004) was inspirited by Ribot and theorized the creative imagination. He viewed creativity as the ability to combine existing elements and to present in a new way. According to Dewey (1934), the participation of creative expression is for self-expression. In the similar thread, Maslow (1968) viewed creativity is self-actualizing. He stressed the importance of personality traits instead of achievements with regard to this kind of creativeness. In Piaget's (1962) view, the creative process stems from play. The creative thinking is assimilation, which is the interaction between imagination and environment. During the process of accommodation, the creative product is manifested by this mental experimentation. Rather focusing on creative process, several scholars underline the fruit of the creativity. This intention has received increasingly support over the years (Baldwin, 2010; Runco, 2010). MacKinnon's (1962) provided a well-known product-orientated definition of creativity: It involves a response or an idea that is novel or at the very least statistically infrequent. But novelty or originality of thought or action, while a necessary aspect of creativity, is not sufficient. If a response is to lay claim to being part of the creative process, it must some extent be adaptive to, or of reality. It must serve to solve a problem, fit a situation, or accomplish some recognizable goal. And thirdly, true creativeness involves sustaining of the original insight, an evaluation and elaboration of it, a developing of it to the full. Creativity, from this point of view, is a process extended in time and characterized by originality, adaptiveness, and realization. In a drastic recognition of creativity, Csikszentmihalyi (1988) underscored the impact of social and milieu on creativity. He theorized that the creativity is the consequence of three shaping forces: domain, a set of opportunities or constraints that preserve and transmit the norms and ideas to the individual; the filed, the set of gatekeepers or professionals who judge the creative production meets the criteria of the domain; and the person, the creative individual persuades the filed to accept the creative idea or product that changes the domain to some extent. In order to address the diverse definitional issues, Mumford and Gustafson (1988) observed that a homogeneous psychological attribute of creativity is impractical. Rather, creative behavior should be described in a complex interaction framework between the attributes of the individual and the attributes of the environment. Thus, they conceptualized creativity as a syndrome, including:

- (a) The process underlying the individual's capacity to generate new ideas or understandings,
- (b) the characteristics of the individual facilitating process operation,
- (c) the characteristics of the individual facilitating the translation of these ideas into action,
- (d) the attributes of the situation conditioning the individual's willingness to engage in creative behavior, and
- (e) the attributes of the situation influencing evaluation of the individual's productive efforts.

To sum up, at this juncture, in contemporary western view, the general consensus of creativity is defined as the individuals (creators), processes (creating), and products (creations) with the features of usefulness, appropriateness, and novelty (Amabile, 1996; Csikszentmihalyi, 1996; Taylor, 1988).

Barriers to Growth and Prosperity

Barriers that may be hindering creativity: Easily recognizable and are not set. Perhaps behaviors and patterns of educational, social and cultural point of view are considered desirable, necessary and timely, but a serious obstacle in the way of creativity and its growth and prosperity are, these barriers can be in three parts, cultural barriers, environmental barriers and personal barriers can be divided into:

School Barriers

From the very beginning of the school teachers and education professionals are trying to give students the intellectual capabilities, academic down to categories. So the expectations of parents and classmates, and the indirect basis are unaware of it, this will determine the level of ability and talent to the child's growth on the same basis, to look as well as their patterns of pre-training and education governing the education system, students can also play a decisive role in the inhibition of creativity.

Identification of Students' Type of Creativity

Not only are people not equally creative, but they are not creative in the same ways, either. While our estimates show that the four types of creativity described in the preceding section make up the total of almost half of an average class, more or less one out of ten individuals may be identified as a complexly creative child. Consequently, in an average class, there are likely to be two-to-three students characterized by this particular profile of creativity.

But how does one identify the remaining types of creativity? The profiled identification of creativity we encourage makes it possible to determine the type of creativity that a particular student usually exhibits. We believe that individual dimensions (intellectual and personality related) should be rated in comparison with other students, but also in a more ipsative way: showing the individual's strengths and weaknesses. As a consequence of such assessment, it is possible to plan the stimulation of creative potential in a way that is concordant with the profile of individual differences. Responding to the demand for methods that make it possible to conduct profile assessment of creativity, we developed the Types of Creativity Questionnaire (TCQ) (Karwowski, 2015a) for older students. This questionnaire enables valid and reliable measurement of creative abilities, openness, and independence, and makes it possible to determine which types of creativity individuals represent. Currently, we are also working on the Types of Creativity Observation Scale for the assessment of younger pupils. This instrument is composed of two observation sheets that include statements that describe particular behaviors of a child (at home, in a kindergarten, or at school). As in the case of TCQ, these behaviors are indicators of creative abilities, openness, and independence. Sheets are completed by one of a particular child's parents and a teacher.

Supporting Students' Creativity

Holding Types in Mind The typological approaches we propose make up a particular, potentially supportive system thanks to which teachers can better understand (and support) students' creativity. However, as is the case with any typology, it can bring benefits, but it can also carry some risks. The first example of the latter is associated with unreflective ascription of particular creativity types to students and consideration of these identifiers as unchangeable. It is important to remember that any type of support must aim at development of students' creative potential. However, even the type we defined as "complex creativity" cannot be considered as the point of arrival and the final step toward the development of students' creativity. It is therefore a mistake to think that students who fit in with the complex creativity type, characterized by high openness, independence, and creative abilities, do not require any special support anymore. First of all, a type is a theoretical classification category whose aim is to facilitate identification of strengths and those areas that require support, which requires application of some

Four Faces of Creativity at School 345 generalizations

After all, in practice, we infrequently come across the socalled flat profile that is characterized by low internal variability, and this is why even in case of complex creativity one can identify differences in the intensity of individual elements of a creative potential. Finally, even a relatively harmonious profile of complex creativity can still be developed further. It is important to note, after all, that even a very high level of creative potential does not yet warrant eminent creative achievement. Transfer from potential to its fulfillment in particular areas of life is the main task of those who work with students characterized by this profile. It happens that pupils characterized by high creative potential are not aware of their own abilities, and for this reason they do not search for occasions to develop them. In case of rebellious creativity, we are dealing with pupils who have the potential for creative functioning, but their low openness at a high level of nonconformism is occasionally a source of overall demotivation that pervades their functioning. They need someone who would suggest to them the domain where they could grow, or who would indicate a challenging problem for them to solve. Of course, this person can be a teacher, although this task is not at all easy. The key to success may be to understand the causes of the pupils' lack of motivation and openness that blocks their desire to act. Ordinarily, these causes are lack of self-confidence and/or lack of goals. Pupils who lack self-confidence usually focus on what they would like to do rather than what they have already achieved. Frequently, low social competencies result from this lack of confidence. Another reason for forsaking creative activities may be the fear of failure, which could seriously tarnish the image of independent individuals. This is why we think that it is worth to begin working with these pupils from building elements of creative identity. Sometimes, it is enough to indicate the current results of their creative activities and emphasize their value, cost-effectiveness, and benefits. However, activities that aim at realizing the potential of these pupils are usually a long process of building appropriate motivational orientations (it is unfortunately usually longer than stimulation of the development of the cognitive aspects of creativity). Working with pupils characterized by the subordinate creativity profile (with high level of conformism), teachers should emphasize the element of "being creatively against," which includes alternative views and courage of proposing changes. It is of course not about encouraging destructive resistance, but reformist discord that expresses itself in autonomy, ability to make independent decisions, and sense of agency. This is where another question arises, however: How to encourage subordinate pupils to question the status quo?

	<p>Apparently, it is worth to attract their attention to issues they find important and worth getting involved in. Subjective importance of the confronted problem may alleviate their internal emphasis of acceptance and “obedient” acceptance and, consequently, encourage a creative search for changes. It is often also worth to impose on them the role of group leaders in certain tasks in order to weaken their conformism and warm them up to taking risky decisions. Certainly, sensing the right moment to change the support strategy and support progressive expansion of the space for their independence in such a way that their developing independence aims at posing questions and discovering new problems is the most difficult thing while working with pupils characterized by subordinate creativity.</p>
Unit 2 Needs and Benefits of Creativity in Education	<p>Creativity and Technology in Twenty-First Century Education</p> <p>Given the digital world in which education is increasingly situated, there has been much consideration of what teachers need to know to use technology effectively in the classroom, and the competencies needed to develop digitally-fluent, creative students (Mishra and Mehta 2017). This is partly due to what scholars refer to as an important emergent relationship between creativity and technology, and the apparent connection between innovation and digital technologies (Mishra and Deep-Play Research Group 2012). Unquestionably, the effects of globalization and digital technology advancement in our world have an impact on how humans now live, work, think, communicate and create (Zhao 2012). Digital tools, digital devices and applications are affording a new world of opportunities in which people can imagine, make and share in creative ways (Zhao 2012). As knowledge bases expand and our world becomes more complex, we need creative thinking to address twenty-first century problems (Florida 2014). Amid the shifting context of globalization and rapid digital change, creativity becomes that much more necessary in contemporary society. It also becomes increasingly vital in discussions of learning, particularly in technology-rich contexts (as described by Henriksen et al. 2016). Yet before the field of education can address the complex relationship between creativity and technology, it must consider how creativity can be enacted in classroom settings and student learning experiences. This is because, despite the rhetoric about the importance of supporting creativity in education (Runco 2014) scholars have noted that school systems still function in traditional ways, with rigid boundary lines between subjects, linear single-answer assessments, and restrictive practices for students and teachers (Collins and Halverson 2018). These constraints emerge largely</p>

due to broader policy goals that define what ought to be in the curriculum, and how this curriculum is to be instantiated. In this context that it becomes imperative to consider educational policies across the globe. Before delving into national educational policies, we examine some of the benefits and challenges of infusing creativity in education.

The Value of Creativity

In Education and Beyond Creativity is closely connected not only with the artistic world and the creation of products, but also with science, engineering, innovative thinking and problem-solving. Creative people are increasingly demanded in the labor market (Ambrose 2017). Companies 412 D. Henriksen et al. 1 3 and entrepreneurs are cognizant that the key to success is an ability to create new knowledge (Žahour 2016). Education has a pivotal role in fostering creativity and creative practices, and thus the skills needed to create new knowledge. Indeed, “schools and initial education play a key role in fostering and developing people’s creative and innovative capacities for further learning and their working lives” (Cachia et al. 2010, p. 5). Creativity is central to societal progress and the formation of new knowledge—thus it is necessary for schools to pay attention to the construct. According to Loveless: Education systems in the twenty-first century are having to adapt to the changes, aspirations and anxieties about the role of creativity in our wider society, not only in realising personal learning potential in an enriching curriculum, but also in raising achievement, skill and talent for economic innovation and wealth creation” (Loveless 2007, p. 5). Since the 1950s, psychologists have empirically examined the concept of human creativity (Plucker et al. 2004). Research has demonstrated substantial and lifelong intellectual, educational and developmental advantages associated with creative thinking (Torrance 1995; Blicblau and Steiner 1998). Educational psychologists and researchers have noted strong positive correlations between creativity and life outcomes, including life success (Torrance 1995), leadership in the workplace (Williams 2002), healthy psychological functioning, and strong intellectual/emotional growth (Runco 1997). Maslow (1962) and Rogers (1976) noted the overall beneficial impact that creativity has upon human development, mental health and self-actualization. In any of these studies done through the latter part of the twentieth century, creativity was viewed as a kind of thinking skill or habit of mind—whereas in earlier history it had often been thought of as an inherent talent or trait for special and gifted people. In viewing it as a thinking skill, it becomes

more accessible through learning, growth and change. Creativity is recognized as one of the most coveted psychological qualities; yet it is often misperceived as an inherent trait limited to unique individuals (Sternberg and Lubart 1991). This view has created a tension: educators recognize the importance of creativity but are unclear if or how it could be facilitated in classrooms. The problem of concrete implementation of creativity is at odds with the conviction across educational discourse that creative thinking is important (Sawyer 2015). The international implementation of technologies in educational settings may be a way of grounding creativity in practice or could provide a tangible mechanism for fostering its development. However, there is comparatively little scholarship that has explored the complex relationship between technology and creativity, though some work has recently begun to emphasize the connection (Henriksen et al. 2016). This connection between creativity and technology may have stemmed in part from changes in the economy and workforce, which has shifted dramatically in the last 50 years, due to accelerating shifts in digitization and mechanization. Specifically, more of the workforce has shifted from lower-skilled labor or manual jobs, to what Davenport (2005) referred to as knowledge work. Florida (2014) has spoken of this shift, warning the education and management sectors to avoid class divides between creative and non-creative knowledge workers. Given these new trends in the labor force, he notes that, "the only way forward is to make all jobs creative jobs, infusing...every form of human endeavour with creativity and human potential" (Florida 2014, xiv). In other words, workers must not only develop knowledge-based skills, but also embody creative practices in work. *Creativity and Technology in Education: An International...* 413 1 3 situations. However, it is not clear that there is any consensus on what these changes mean in the realities of policy and practice in work places, industry and in education.

Results

While creativity has become a core issue for twenty-first century teaching and learning, it is still not clear what this means for the field of education—in policy, and therefore in practice. Our review of the literature has highlighted both the essential nature of creative thinking across contexts (Runco 2014), as well as the ill-defined and ill-structured nature of creativity (Runco and Jaeger 2012). The tension faced by the field of education lies in how to navigate this conflict between the needs of policy and the nature of creativity. In our review of six national contexts, this broader

tension also becomes clear, though it shows up differently in different spaces. We have noted how in some cases, curricula or policy meet this ill-structured dilemma with silences—by not defining it or sometimes not even mentioning it. This may lead to problems for practitioners, who seek to be guided by policy or who might benefit from clarity in order to instantiate a complex construct such as creativity in classrooms. Another challenge may be to overcome pre-existing traditions and cultures, which sometimes involve practices that are antithetical to creativity, yet are endemic in many schools. Thus, even for nations that manage to describe creativity within policy, such as in the case of Australia, there may be problems in practice, if it goes against traditional, ingrained structures. The implication is worse, of course, for nations such as the US, which fails to position creativity within the curriculum –an issue further reinforced by testing regimes that exclude, ignore or devalue it (Au 2011). Across the six contexts represented here, there is also not a great deal of clarity around how creativity can be a part of teacher capabilities—partly because of a lack of consistency across national contexts in how it is approached, and perhaps partly because of the complex nature of creativity and the definitional openness inherent in the construct. Teaching in and of itself happens in a complex space, where they need a blend of both flexibility and support for creative practice. Without a clear idea of the goal of creativity in policy, it is difficult to cultivate it in teachers, yet teachers are essential to infusing it into practice (Hall and Thomson 2005). Moreover, while much educational scholarship and rhetoric has discussed and described the relationship between creativity and technologies in learning (Malhotra et al. 2015), there is still little direct connection between these in policy. They are sometimes mentioned or noted together, but not often—and while there is a sense of the possibilities in these spaces, this is often not articulated in policy. While this challenge of integrating creativity in policy and curriculum is inherent to this line of work, based on the complexity and subjectivity of the construct, it is not insurmountable. In fact, many of the major thinking, teaching and learning constructs that most education policy deals with—from literacy to scientific thinking and more—are concepts that have been (and in some cases, still are) contested, subjective and changeable. Yet over time they have still become part of curricula and policy in clear and practicable ways, which has often happened via much debate, discussion, and examination (Bowe et al. 2017). Even with respect to the current limits of creativity in education, some nations have taken some key initial steps to

	<p>integrate it. We suggest that through affording creativity the time and space for extensive and serious policy discussions, creative twenty-first century education may become as much as part of policy as it already is in the rhetoric. References Amabile, T. M. (1996). <i>Creativity in context</i>. Boulder: Westview Press Harper Collins Publish</p>
Unit 3 Pandemic's Role	<p>Teachers have been unable to use all learning models during the COVID-19 pandemic because distance has limited interactions with students. Therefore, creativity is needed to take advantage of different learning models to deal with conditions during the COVID-19 epidemic, such as blended learning. The limited use of face-to-face (conventional) models is replaced by online learning (Van Bruggen, 2005). Teaching creativity during the COVID-19 pandemic will increase students' motivation to learn (Favale et al., 2020). Creativity also impacts learning achievement and has a direct or indirect effect on improving the quality of education. However, given the presencee of students with varied skills, the learning process requires that teachers' uses' (methods, time, material simplification creatively) generate motivation, process quality, and highquality learning outcomes. Although teachers can provide teaching creativity, a qualified teacher cannot be formed just like that. Developing creativity and use creative methods requires a long series of processes. For example, even though you already have adequate educational qualifications as a teacher, you need additional experience, skills, and knowledge. Training is one of the most common methods, but proper training requires good management to achieve a good result. Furthermore, only practical training will produce a high-quality teacher and ultimately stimulate good teaching creativity (Thomas & Cheese, 2005). Teaching creativity for teachers is an essential part of the teaching and learning process (Dehaan, 2009). Creativity is a necessary aspect of human development (Sternberg, 2003). Therefore, the creativity model that teachers are applying in teaching and learning activities, especially during the COVID-19 pandemic, is an interesting and necessary topic. Not all teachers during the COVID-19 pandemic have managed distance learning well (Daniel, 2020). This happens because many teachers have limitations in the use of information technology. This research articulates some of, the advantages and disadvantages of learning practices. As a result, teachers will be better able to evaluate their methods to improve teaching and learning process activities. This study aims to reveal a series of processes that teachers carried and their policies. This study explores the relationship between training management, training efficiency, teacher quality, and teaching creativity, during</p>

the COVID-19 pandemic. Although much research on teacher performance training has been done, training management and teacher quality and their relationships to training efficiency are lacking. This research helps to fill this gap. Literature Review Teaching Creativity In theory, teachers must be well-versed in the topic of teaching imagination. Creativity is transforming an existing definition into a new one, for example, when two old reports have been merged to form a new meaning (Livingston, 2010). Creativity is the product of interactions between individuals and their surroundings, the ability to create new combinations based on data, details, or elements that already exist or are previously established, namely all a person's life experiences and knowledge. The term "teaching" refers to managing and organizing the surrounding environment to grow and promote the teaching and learning process. There are two phases to the teaching process (Dehaan, 2009). First, the teaching process is carried out to establish students' learning opportunities by using the environment as a supporting factor. Second, learning conditions are selected such that the teacher's guided teaching actions can achieve the intended learning objectives. Teaching innovation is the ability to develop a mixture that creates a new idea of a deliberate process to provide students with the opportunity for the learning process to take place in conjunction with the objectives that have been established. Teacher teaching innovation is a competency playing an essential role in achieving the desired learning effectiveness based on the learning goals and school curriculum. Learning achievement is the product of a teacher-managed method of transforming the learning treatment. Teachers, through their creativity, provide students with learning treatment in the form of changing instructional materials, behaviors, personality, discipline, and exemplary behavior (Simonton, 2012). The more skilled and imaginative the teacher is in providing learning treatment, the better the results will be. On the other hand, the less professional and creative the teacher is, the worse the results will be. A creative teacher holds the following qualities (Jeffrey & Craft, 2004). These are fluency, which is the capacity to produce many thoughts, answers, and problem-solving solutions from one's mind, as well as provide multiple suggestions for doing different things. 2) adaptability, i.e., the ability to address problems using various methods, consider multiple solutions, and adjust one's way of thinking. 3) originality, which is the ability to give birth to new and creative expressions, think of unusual ways to convey oneself and combine parts or components, and 4)

	elaboration, or the ability to create an idea or product and detail an object, idea, or circumstance to make it enjoyable.
Best practices 1. Entering Caravaggio's paintings	<p>Entering Caravaggio's paintings, Emanuela Pulvirenti, a successful Art teacher and blogger, had her students interpret no less than ten Caravaggio paintings:</p> <ol style="list-style-type: none"> 1. Vocation of St. Matthew, 2. David, 3. Deposition, 4. Narcissus, 5. Supper at Emmaus, 6. Incredulity of St. Thomas, 7. Judith and Holofernes, 8. The Bares, 9. Medusa, 10. Boy Bitten by a Lizard.  <p>The series of pupils' invasions inside the most famous paintings in art history continues. I will not dwell on the didactic effectiveness of this kind of activity (extremely playful but also educational) to go straight to the story of the experiment. There were only six students but they lent themselves to interpreting as many as ten paintings: Vocation of St. Matthew, David, Deposition, Narcissus, Supper at Emmaus, Incredulity of St. Thomas, Judith and Holofernes, The Bathers, Medusa, and Boy Bitten by a Lizard.</p> <p>The extreme realism of the images and the relative simplicity of the postures made the posing much easier than previous living paintings.</p>

The presence in the room of windows placed only on the short side also simplified the creation of Caravaggio's typical cutting light. Light that generally comes from our left, except in the case of the Vocation of St. Matthew where the illumination is due to a source placed on the right, outside the frame.

The first work reinterpreted is a large canvas made by Caravaggio at the turn of the 1600s along with two others that narrate the vocation, activity, and martyrdom of St. Matthew. It is in the Contarelli Chapel at the Church of San Luigi dei Francesi, Rome, and shows Christ's entry into a sort of tavern where the tax collector Matthew counts denarii with other men.

Jesus' hand, a tribute to Michelangelo's Creation, enters the cone of light to make the future apostle's call more imperious.

As in all the canvases of Michelangelo Merisi (called Caravaggio after the name country of his parents, in the province of Bergamo), light plays a key role. Contrasting with the thickest darkness, it strikes and sculpts figures, gestures and expressions, creating particularly theatrical effects.

In David with the Head of Goliath (1610) Caravaggio, now in the grip of extreme pessimism, goes so far as to portray himself in the severed head in the hands of the young biblical hero.

The scene is truly macabre: the giant's head is dripping blood from his neck and his face still looks alive and astonished.

Also extremely theatrical, fully in keeping with the spirit of the Baroque, is the Deposition of Christ (1604).

A very dynamic composition with a diagonal cut reinforces the drama of the scene. The humanity of each character can be unleashed without any idealization as was the case in the Renaissance.

Caravaggio shows without veils the weeping, despair, and even the varicose veins in the ankle of the man holding Christ's legs.

The pathos was a bit lost in my students' staging because, as is often the case, the embarrassment of being photographed made them laugh...to appreciate it look for the original or, even better, go see it at the Vatican Museums. It is one of the most evocative canvases I have ever seen!

But Caravaggio did not deal only with biblical subjects. Mythology, in fact, also offered interesting cues to express the drama of our existence.

In the Narcissus (1599) only the beautiful young man appears as he is mirrored in the water looking spellbound at his reflected figure.

With a religious theme is again the Supper at Emmaus (1601). We have reproduced the first version, the one currently on display at the National Gallery in London.

The setting, still shrouded in semi-darkness, is slightly brightened by a side beam of light that casts the shadow of the man standing next to Christ. The emotion is obvious: the two disciples recognized Jesus (who had already risen) from the act of blessing the bread and express their immense astonishment one in the jerk from his chair and the other in the sudden opening of his arms.

The same tension is felt in the Incredulity of St. Thomas (1600). Again the painter does not spare us the crudest details such as that finger of the skeptical apostle that Jesus introduces into the cut on his side to induce him to believe in his resurrection.

Evident in these details is the culture of the Counter-Reformation, which asked art to persuade heretics by arousing strong emotions. With the Council of Trent (mid-16th century) painters were suggested to depict the figure of Christ "afflicted, bleeding, vilified, with his skin torn, wounded, deformed, pale and unpleasing to the eye."

In short, he had to arouse pity and emotion and touch the deepest chords of the human soul.

To paint Judith and Holofernes (1599) Caravaggio was inspired by one of his lovers, a prostitute. This is not the first time the painter chose his models from the "rejects" of society. For him it is a way to be as real as possible, meaning by this term the opposite of ideal and academic.

Here the light is also very real, always coming from the left, causing a very elegant purple drape to emerge from the shadows, almost a curtain raised to show us the spectacle of death live!

It is this kind of light that my students have tried to recreate in the Caravaggesque pictures exercise.

Some pictures, however, are neither mythological nor religiously themed. This is the case with the so-called "genre scenes," paintings in which a moment of everyday life is depicted.

In The Cheaters (1594) the artist portrays three people showing, through the play of glances, all the subterfuge that is taking place unbeknownst to the player on the left.

Mythological again is the figure of Medusa (1598) depicted, like Goliath's head, decapitated and with an expression full of horror. Snakes coil around her head biting each other and adding yet another gruesome element to the image.

Finally, we also took up Boy Bitten by a Lizard (1993). A seemingly ironic work, a minor incident in which, however, emotions and expressions of great intensity are unleashed.

As in Supper in Emmaus, a small still life, a masterpiece within a masterpiece, is present here on the table. The glass vase with the reflections, transparency and refraction of water, the somewhat wilted flower reminding us of the transience of beauty, and the fruit loosely arranged on the shelf are a true work of art and virtuosity that only a great master could leave us with.



	
<u>Best Practice 2</u>	<p>Experimentation of the Teaching Source “Change your glasses” (YouTube Link: https://www.youtube.com/watch?v=762W771rmuY) is an experiment taken in the framework of the European Project “KeyCode”. This project is about teaching and learning the practice of empathy, view as a colection of European values, by creative ways.</p> <p>The experimentation found below has been carried out in May 2021 at the Arnolfo di Cambio School, Colle Val d’Elsa, Tuscany (Italy).</p> <p>https://keycode.pixel-online.org/PG_shortFilms-sch.php?id_asch=22</p> <p>Description of the experience</p> <p>The lesson has been developed into two different parts: an introduction and the final works’ presentation. The first lesson started with a brainstorming activity: the teachers displayed social and environmental contexts which are apparently neutral, but that can assume a different value from a different point of view. In particular we showed some images (a staircase, a bench, a beach etc) and the participants matched them with situations linked to disadvantaged people: the staircase has become a mobility barrier for a disabled, the bench a home for a homeless person, the beach a hostile place for those with a different body. From these inputs, the students created a story to tell and a drawing, or they chose a symbolic image. Many students</p>

	<p>identified with a homeless person, others faced the theme of immigration and a small number of students told stories about disability and mobility barriers. A girl told the suffering of a bullied person, choosing her bedroom as the symbolic image. The activity produced a great emotional impact; a very meaningful moment has been represented by the story of the bullied girl, a closer topic to the students' sensitivity and background.</p> <p>In every composition imagination and personal experiences have been combined by the students who have written realistic stories, full of sensitivity and deep reflections. The final feedback shows the positive impact of this kind of activity.</p> <p>This source has been adapted in order to suit the students' needs. In particular, teachers proposed students themes close to their sensitivity and knowledge. The activity has confirmed the pupils' necessity to express their reflections, thoughts and emotions about familiar situations or about events they have been touched by.</p> <p>This teaching source is easy and challenging. It's a good opportunity to interrupt the routine of the school week.</p>
Quiz of the module	
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Creativity methods that teachers use to enhance the effectiveness of teaching? Prios

Module 4 1.5 hours	Content
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<p>Unit 1</p> <p>Introduction:</p>	<p>A View on creativity in school-the missing ingredient</p> <p>Creativity isn't always something that just happens. It can take quite a bit of work to nurture, grow, and develop creativity, even for those who are immersed in creative and dynamic fields.</p> <p>This module is created for teachers who wish to improve their knowledge of creativity methods through a combination of workshop examples, project-based work, field projects and "talking to people" situations. For teachers who want to expand their teaching repertoire and like to learn new strategies for increasing the creativity of students.</p> <p>Learning objectives:</p> <ol style="list-style-type: none"> 1. Train teachers/educators in the use of new methods and tools related to creativity; 2. Make teachers more creativity literate and free to use new methods; 3. Introduce creativity techniques for bigger engagement; 4. Master the fundamentals and take the critical further steps towards a more creative classroom. <p>Expected Results:</p> <ol style="list-style-type: none"> 1. Teachers gain self-esteem and confidence in their work. 2. Adding Creativity methods as an extra tool in lessons 3. Perceiving an actual processes which are the source of the stimulation creativity
<p>Unit 2</p> <p>Traditional Creativity Methods used</p>	<p>What covers?:</p> <p>Traditional methods in school teaching are essential to begin acquiring knowledge or just to compare them to the new ways of learning. They include:</p> <ol style="list-style-type: none"> 1. Teacher-centered method - the teacher in the classroom presents the new lesson without giving an opportunity to students to say their opinions and to show their knowledge. 2. Textbook-based education - teachers only use the textbook to teach. 3. Classroom-centered method - the room in the school building is the place where the lesson takes place. 4. Lecture - it is a method which gives a leading role to the teacher. 5. Discussion - teachers control students during their talking and sharing opinions about the topic. <p>CREATIVE ACTIVITIES</p> <p>These tips offer up some fun and interesting ways to explore lessons creatively in the classroom.</p> <p>BRAINSTORM.</p> <p>Whether you work on it alone or with others, brainstorming can be a great way to get your creative juices flowing. Let your mind roam and don't expect every idea to be a winner.</p> <p>USE TECHNOLOGY.</p> <p>Technology is an amazing tool for boosting creativity. It can be used to find ideas,</p>

brainstorm, and even create final products. The possibilities are endless, so don't count it out when working on creativity.

USE PUZZLES AND GAMES.

When students are having fun, they often forget they're learning. Puzzles and games can challenge them to think creatively but also provide entertainment that will make them more motivated to keep learning and working.

USE MIND-MAPS.

Mind maps can help students to use a central idea and expand creatively on it.

ROLE PLAY.

Being able to think how another person would think or react is a great way to get the mind working and being creative.

BUILD A STORYBOARD.

Story boarding asks students to use their imaginations to tell a story in pictures, a form of communication they may not use every day.

RETHINK FAILURES.

Sometimes, an idea that didn't pan out can be the best place to start over. Help students to return to failed ideas and figure out ways to retool and repurpose what they already have.

FLIP IT AND REVERSE IT.

Turning a situation around can be an interesting way to keep students on their toes. It will show them multiple viewpoints and require some creative thinking.

CONNECT IDEAS.

Everything your students learn is connected in some way. Help them to make connections between subjects and to find creative links in their knowledge.

LET KIDS BUILD AND INNOVATE.

What's more creative than inventing? Let students get hands-on with materials and ask them to come up with a creative solution to a problem you pose.

ASK STUDENTS TO SOLVE REAL-WORLD PROBLEMS.

A lot of the things students learn in school seem useless to them, which can sap their interest. Combat that problem by asking them to use what they know to solve real-world problems.

TELL STORIES.

Everything becomes more interesting when a story is attached to it. Even math can be related to a story if you get creative.

INVOLVE ALL THE SENSES.

Learning can be a multisensory experience when you embrace everything from touch, to taste, to smell in your lessons.

MAKE LESSONS INTERACTIVE.

It's hard for students to get bored when they're taking an active part in a lecture. Hands-on activities that provide a lot of feedback can be a great way to inspire.

SHOW KIDS THE NEXT STEPS.

Help students to actually follow through on their creative ideas by showing them how to develop them into products they can be proud of.

Working with creative materials is a strong motivator for many children. Additionally, research has proven that you can enhance children's intelligence through specific, creative activities.

Example scenarios for promoting creativity:

1. IMAGE-WISE



Spatial intelligence: Activities in which children must use their abilities to perceive, recognize and express themselves within the spatial, real world.

Enhanced by activities in which children must use their abilities to perceive, recognize and express themselves within the spatial, real world.

This happens through working with clay modelling, mosaics, candle-making, molding, making sweets, plaster molding and papier-mâché.

2. LIFE-WISE



Existential intelligence: Activities in which children must use their abilities to perceive, recognize and express themselves within the spatial, real world.

Enhanced by activities in which children must use their abilities to perceive, recognize and express themselves within the spatial, real world.

This happens through working with clay modelling, mosaics, candle-making, molding, making sweets, plaster molding and papier-mâché.

3.BODY-WISE



Physical-kinaesthetic intelligence: Activities in which children must use their body and muscle strength to express ideas and feelings.

Enhanced by activities in which children must use their physiognomy, physical strength and body to express ideas and feelings.

This happens through Finger-painting, making feet and hand prints, painting and decorating partitions and scenery, making drawings and designs on large surfaces, producing large collages and sculptures and when they use the implements and tools.

4.GROUP-WISE



Interpersonal intelligence: Activities in which children must use their abilities to distinguish between different emotions in other people, and activities which require cooperation in order to succeed.

This is enhanced by activities in which children must use their abilities to distinguish moods and emotions in other people and to learn to work together. This happens through using different materials and working together to produce images. Working together to make gifts for each other and help and narrate about each other's ideas and desires.

Unit 3

What covers?:

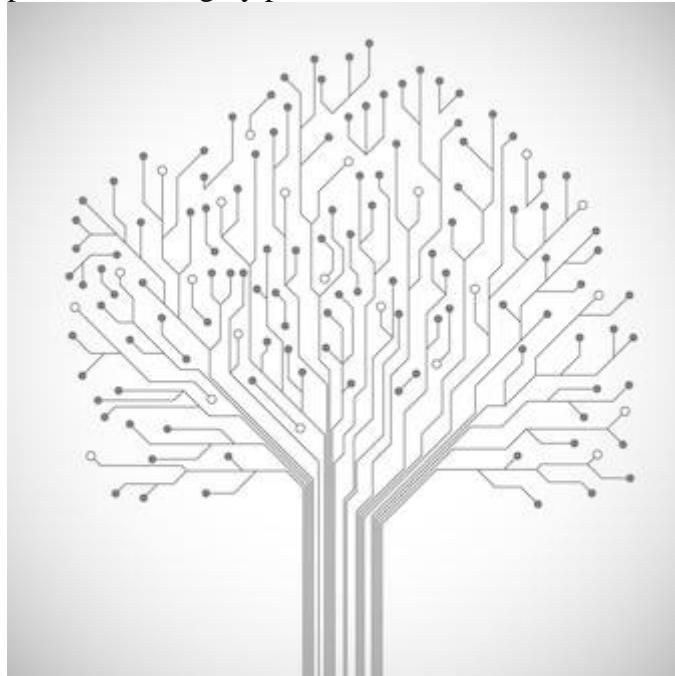
New applicable methods

1. Breaking old thinking patterns.
2. Making new connections.
3. Getting fresh perspectives.

We'll look at each of these elements in turn. Then, we'll outline five ways to foster the best environment for creative thinking to flourish.

Brainstorming – probably one of the most popular creative techniques

This is the most obvious creative method, and an endless whiteboard is just perfect for it. The basis of brainstorming is generating ideas in a group situation based on the principle of suspending judgment – a principle which scientific research has proved to be highly productive in individual effort as well as group effort.



Mood boards

Mood board is a type of collage that may consist of images, text, videos and samples of objects in a composition of the choice of the mood board creator. You can use [Mood boards](#). BUT it's vital to make sure that your mood board is more than a confusing collage of disparate ideas. It should be a cohesive, visually attractive expression that makes your vision clear.



Random Input

Random Input creativity method encourages your imagination skills to create different perspectives and new angles on your idea or the problem you are facing. It is by far the simplest of all creativity methods and is widely used by people who need to create new ideas (for example, for new projects).

<https://miro.com/templates/random-words/>

Metaphorical thinking

A metaphor is a new creativity method which connects two universes of meaning. Examples: Food chain or flow of time. Metaphorical thinking is based on Similarity. Our mind tends to look for similarities. A road map is a model or metaphor of reality and useful for explaining things.

Imaging within another conceptual frame can help, eg. the visual images of spring which inspired Vivaldi's "Prima Vera", the dream that led to Berlioz's "Symphonie Fantastique," the art exhibition which Mussorgsky illustrated in "Pictures at an Exhibition," and so on.

Put everything that you may need on the board – words, images, videos, icons, etc. to help you create something new and exciting.



Brain shifter

[Brain shifter](#) is one of the creativity methods that is similar to mind mapping, but you should act as if you were someone else. The purpose is to create new engagements and ideas that you never thought about before. Get into character by changing your mindset and try to think like another person. E.g imagine that you are a doctor, a lawyer, a kid or why not a Batman? Start to write your ideas on post-its, thinking as your ‘superhero’. If you use the method in a group, you can give the roles to each other before the session.

After the session is finished, vote for the best ideas.



What covers?:

- 1.Why learners these days are more attracted to video games than books?
- 2.How creativity poured into technology makes an exciting engaging ?
- 3.Understanding technology as full potential to boost creativity

Technology has made it a lot easier to bring creative minds and ideas closer and take those ideas further at the same time.

Miro is a great tool for brainstorming and creative projects. Endless whiteboard and a set of tools allow you to generate ideas for thousands of different projects – from travelling to engineering. In this post, we collected popular creative techniques you can easily use in Miro, and prepared some tips & tricks for you.

The thing that many teachers hate the most, technology, can be excellent in helping students express their creativity. Here's how:

Creative Thinking Blogs

Blogs are an excellent tool for students to develop their writing and creative thinking skills. They allow learners to post whatever they want, comment on other learners' material, and share them.

Topics can be discussed openly, which provides a space to vent and discuss their interests without worrying about grammatical errors or grading.

Audio and Visual Tools

There are plenty of easy-to-use tutorial and video creation tools that teachers and learners can use in the classroom. They can be used by students to create their own videos and share them with the class, providing an excellent opportunity for them to develop creativity.

Their creations can even spark class discussions about the material they are learning. These videos can be posted to the creative thinking blog mentioned above so that learners from other classes can see and discuss them with one another.

Some video tools include [Camstudio](#) and [Jing](#).

Why is Student Creativity Important?

Without creativity, kids will turn into mindless drones that do as they are told without really thinking for themselves. When you [foster creativity in your child](#), you're preparing them for the real world. There isn't going to be someone guiding them for their whole life, and they'll need to be able to think creatively about a lot of things.

Creativity is also essential in the classroom since the school system itself has contributed to the decay of creativity in students. [Specific skills and subjects are prioritized over others](#), making children robotic and systematic in their thinking, rather than autonomous and capable of critical thinking.

Wrapping Up

Creativity is an essential skill that every learner needs, and what better way to develop such a necessary skill than to use the thing that pretty much every kid loves – technology. We hope that you've been inspired to incorporate tech into your class, rather than resist it.

<p>Unit 5 Outdoor and indoor methods to apply to empowe r creatativ y</p>	<p>What covers?:</p> <p>1. Train and improve the teachers/educators' skills and competencies through creative indoor and outdoor activities. 2. New insights and ideas on how to use teaching and learning indoor and outdoor, to improve students' creativity 3. How to improve cooperation between teachers of different subjects for greater students' motivation.</p> <p>In modern psychology, there are different ways to accept information: Some students have a photographic memory, others remember facts while listening to them. Other ways involve learning through doing. We must not underestimate that perception in order to teach students effectively.</p> <ol style="list-style-type: none"> 1. Fieldwork - Students learn how to conduct research. 2. Public speaking - participating in conferences, seminars. 3. Hike and learn - hiking in the mountains and learning facts about nature. 4. Museum-based learning - while visiting museums, students learn facts about historical events, nature, minerals, etc. 5. DIY - Learning through producing something. <p>Spending time in nature and the natural light can improve your mood and reduce stress and depression. Engaging in physical activity produces similar benefits and often times relaxes and cheers people up. Your self-esteem will improve. Outdoor exercise stimulates all five senses in a way that indoor activities cannot. Indoor activities are important to inspire creativity and to have some No-screen fun during school.</p> <p>Bake and decorate You as a teacher could spend time indoor to pass on your baking skills to your students. Whipped cream, colorful sprinkles and yummy cookie dough can definitely entice your students' creativity.</p> <p>Tissue Box Monster If you as a teacher would like to stimulate the creative senses of your students, you can provide a craft area in your classroom. The tissue box monster is an indulging indoor fun activity as the students must make best from some waste.</p> <p>Brain-sketching To solve a specific problem, students make sketches and then pass evolving sketches to their neighbors. How: Students sit in a group of 6-8 around a table or in a circle. Questions or problems should be well explained and understood by each student. Each participant</p>
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	<p>privately makes one or more sketches and passes the sketch to the person on the right when it is finished or when a brief set time has passed. Participants develop or annotate the sketches passed to them, or use them to inspire new sketches which are also passed in turn.</p> <p>Concept Mapping</p> <p>Concept maps represent knowledge in graphic form. Networks consist of nodes, which represent concepts, and links, which represent relationships between concepts. Concept maps can aid in generating ideas, designing complex structures, or communicating complex ideas. Because they make explicit the integration of old and new knowledge concept maps can help instructors assess students' understanding.</p> <p>How: Create a focus question specifying the problem or issue the map should help resolve. List the key concepts (roughly 20-25) that apply to the area of knowledge. Put the most general, inclusive concepts at the top of the list, and most specific at the bottom. Build a hierarchical organization of the concepts, using post-its on a wall or whiteboard, large sheets of paper, etc. Revision is a key element in concept mapping, so participants need to be able to move concepts and reconstruct the map. Seek cross links between concepts, adding linking words to the lines between concepts.</p> <p>Playing outdoors can help to boost students' creativity by giving them the ability to create their own games with their own rules, as well as to create elaborate stories and play make-believe within the framework of the surroundings that they have—when children are outside, the toys and other distractions they have</p> <ul style="list-style-type: none"> • activities to learn about your own culture - establishment of the country, traditions and historical scarves, visits to museums. • cultural performances - symphony, ballet, opera, musical theater, plays, etc. • sporting events - major league baseball, football, basketball etc. • outdoor activities - picnics, skiing, skating, kayaking, hiking, nature walks, camping, amusement parks, zoo, etc. • trips to other close cities <p>https://www.pinterest.com/teachmama/creative-indoor-fun-activities-for-kids/</p>
Best practices/suggestions	<p>One ready practice from a school: Creative Clusters and BLAST arts programme</p> <p>The Creative Ireland Programme is a culture-based, all of government initiative which places creativity at the centre of public policy, and is designed to promote individual, community and national wellbeing. BLAST and Creative Clusters are two of the key “in school” initiatives developed and rolled out under Pillar 1 – Creative Youth. In December, Government agreed to extend the Creative Ireland Programme to 2027.</p>

LAST (Bringing Live Arts to Students and Teachers) aims to provide pupils in primary and post-primary schools all over the country, time and the space to work with professional artist trained within the Teacher Artist Partnership (TAP) scheme, on creative, imaginative and fun projects.

These innovative classes are designed and developed between the artist, teacher and the school under the coordination of the Education Support Centres in Ireland (ESC) network of 21 full-time education support centres.

For example:

- a music percussion programme in a DEIS school that has special classes. The programme's focus is on three younger classes in a school along with special classes. The programme will offer therapeutic and sensory benefits while also tying in with wider music education in the school, including allowing for a whole school music programme
- design of a school crest, using either or both of traditional art materials and technology. The hope is to include all students in the school and link in to its history, culture, heritage and ethos. The project will be documented through digital photography and the final product will appear on students' proposed new PE tops

Creative Clusters is a pilot initiative of the Department of Education, led by and in partnership with the 21 full-time education centres and funded through the Schools Excellence Fund. A Creative Cluster consists of between three and five schools collaborating on the design, implementation, evaluation and dissemination of an innovative arts and creative learning project which supports them to address a common issue or challenge, identified by that cluster. For example:

- a cluster of five schools working on a theme entitled "Create a play area". All five schools are in the unique position that they cater for students with ASD and have either ASD units or are a dedicated special school. Through this project they hope to broaden their student's experiences of natural habitats and the natural world around them. They propose to create an interactive, tactile and creative outdoor play area within each school environment through the cooperative work between all the staff across the five schools
- three primary schools working together as a Creative Cluster whose theme is "Cracking the Code". In forming a cluster, they aim to create a shared interest in coding between the three schools and seek to create games or activities in coding that the children can share with other classes in their school supporting critical thinking and problem-solving skills through creativity in coding

The Schools Excellence Fund is an initiative of the Department of Education to encourage and recognise excellence and innovation in our schools. It is available to primary and post-primary schools.

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What Should Teachers, Students, Parents and School Boards Do To Remove the Barriers to Creativity in Education - Sultangazi Cumhuriyet Anadolu Lisesi

MODÜLE 5	CONTENTS
Title:	What Should Teachers, Students, Parents and School Boards Do To Remove the Barriers to Creativity in Education?
Target group:	Students, Teachers, Parents, Principals, Organisations
Learning	To examine the perceived barriers to creativity among school students, and the roles of of students, teachers, principals, parents and boards to overcome the these obstacles.

Objectives:	
Un it 1	<p>Title: <i>The Role of Teachers to Foster Creativity And Overcome Challenges</i></p>
	<p>Topic title 1.1: Introduction</p> <p>Teachers indeed have an important role to play in the development of creative learning environments to foster the creativity of learners. They can do this through building positive relationships, modelling creative behaviour, longer-term curriculum planning, striking a balance between freedom and structure, allowing flexible use of space, understanding learners' needs and learning styles, creating opportunities for peer collaboration and assessment, and effective use of resources. For this to happen, teachers need to have a positive attitude towards creativity and feel confident about their own skills base.</p> <p>However, this can be difficult if teachers encounter barriers such as a school culture that hinders creativity, perceptions of a 'performativity culture', constraints of time and resources for enhancing creativity, or lack of peer support. CPD was seen to be effective; however little information is available in the literature of the content of CPD. Nevertheless, it was found that CPD that gave teachers first-hand experience and raised awareness of the impact of creativity were of benefit. Similarly, providing opportunities for reflection and peer dialogue (with colleagues and external partners) were also seen to be effective. External partnerships, especially with creative professionals, were seen to be beneficial as it led to co-creation of knowledge and exploration of conceptualisations of creativity.</p> <p>How teachers respond to their students' ideas, views and suggestions during lessons can also be expected to have an influence on the students' subsequent effort and inclination in coming up with new ideas, views and suggestions. Well-timed positive teacher responses will naturally encourage students' further efforts while, in contrast, premature and especially negative teacher responses will discourage students from further creative</p>

exploration. In short, teachers are in a strategic position to foster creativity of their students, if the teachers are able to and in a habit of demonstrating creativity fostering behaviour in the day-to-day interaction with their students. The other factors that may help to remove barriers are;

Topic title 1.2: Avoiding Rash Judgement

The teacher has the power to make or break a child's creativity. Teachers must refrain from commenting or passing judgment on a piece of work a student has done without proper observation. The teacher must also be wary of the language they use. Provide constructive criticism only when necessary, and appreciate them when they do something good.

Topic title 1.3: Promoting Self-Evaluation

Rather than the teacher providing them their opinion on where the student might want to improve, make an effort to ask the students what feel they need to improve upon on the basis of their current work. This way, the student will learn to be self-critical, not so much as to demean their own work, but looking through the lens of self-improvement. This is a very powerful tool, not just when looking through the lens of art and creativity, but in all practical aspects of life as well.

Topic title 1.4: Soft Empowerment of Students

Soft empowerment refers to the empowerment of students not through direct encouragement of the students but by making the students themselves say what they feel worked best for them. This is a very powerful method because it instills confidence within the students and at the same time, also helps them see what their strengths are and how they can work on them to improve them.

Topic title 1.5: Conferring Autonomy onto Students

Giving students a sense of autonomy in the learning process gives them a sense of responsibility regarding their own education, which in turn provides a feeling of wanting to succeed. It is when someone is determined and focused that they use their full potential, and in this case, the student will be motivated to do their best, which is when their most creative ideas will come to the forefront.

Unit 2	Title: <i>The Role of Parents to Foster Creativity And Overcome Challenges</i>	

Topic title 2.1: Introduction

Topic title 2.1.1: Recognizing the Potential

The cognitive processes required to develop creative thinking skills are the same all people, but some individuals are more creative than others. This difference seems to relate to the characteristics, experiences, knowledge, attitudes and interests of individuals. According to Ornstein and Levine (2008) families are considered as the primary socializing institution. Children's tendencies are manipulated by the adults around them (Anning & Ring 2004); parents and teachers can enhance or impede children's creativity. Brzeziński (1993) claimed that parental beliefs have a great impact on children's creative skills. If parents recognize their children's potential, they would contribute to the development of these skills by register the child to the art classes, or encourage the child's problem solving and problem finding labors more than usual. Creative individuals are thought to come from families that offering a suitable environment for the development of mental abilities.

Topic title 2.1.2: The Obstacles

Although parents have an inevitable role to encourage children's creativity, there are some obstacles that impede parents to contribute to their children's creativity growth. For instance, parents have little or no knowledge of the games, rhymes, toys, songs, home environment, stories, household goods, and parental attitudes in developing children's creativity (Jayatilaka, 2010). Moreover, parents and teachers find it difficult to notice their children's creativity. Some of the behaviors of creative people—such as unconventionality, impatience, difficult to control, inappropriateness, and unusual viewpoint—are frowned upon by society (Shapero 1991). Besides, parents and teachers match negative behaviors such as disobedience, rebelliousness, with creativity. Since parents and teachers want to bring up compliant, obedient, polite, compassionate children, they would ignore their children's original ideas (Brzeziński, 1993). The questions should be asked that whether parents really want more creative children and whether they are prepared to live with them.

First of all those misconceptions and negative attitudes of parents on creative thinking and creative people should change and then they taught their roles in developing creativity. The parents need to recognize the fact that education not occurs only in the classroom anymore; children can learn at home, in the street, shopping and so on. For that reason, parents should learn to see each environment and situation as a learning opportunity for their child. To achieve this, first, parents need to know what creative thinking is and then learn how to develop creative thinking skills. In addition, the interaction between teachers and parents has a great influence on creating an effective educational environment (Sabancı, 2009) and students' achievement (Esa, Razzaq, Yasak, & Omar, 2010; Coleman, 2009). Moreover, if their parents actively participate in their education, students perform better (Barton & Coley, 1992; Yan & Lin, 2005)

		<p>Topic title 2.2: Encouragement</p> <p>Parents can help children learn to think and solve problems in creative ways by giving them the freedom to make mistakes and by respecting their ideas. This happens with greater mobility and use of language through modeling and being allowed to experiment without fearing failure. DeBord, K. (2005), suggest to the teachers and parents can encourage creative thought simply by providing:</p> <p>Topic title 2.2.1: Choices - Children who are given choices show more creativity than do children who have all choices made for them.</p> <p>Topic title 2.2.2: Stimulation - Physical environments designed to stimulate the senses can enhance creative problem solving.</p> <p>Topic title 2.2.3: Time for play and fantasy - Dramatic play just before engaging in problem-solving tasks can lead to more creative thought.</p> <p>Topic title 2.2.4: The joining together of two or more irrelevant elements, called synectics, can lead to creative answers. The process of synectics can take many forms: Independence (with reasonable limits), exposure to a diverse community, brainstorming sessions, place a child in a different time and place, encouragement, honest critiques, an environment where there is no one right answer for every problem</p> <p>Topic title 2.2: Involvement</p> <p>The following of the steps to parent involvement in developing children's creativity that adapted from Epstein, et al. (2009) there are six types of involvement:</p> <p>Topic title 2.3.1. Parenting: help for families establish home environment to support children's creativity. Sternberg (2010), argues that "The most powerful way to develop creativity in your students is to be a role model. Children develop creativity not when you tell them to, but when you show them", designate a space for creating, and keep it simple.</p> <p>Topic title 2.3.2. Communicating: design effective forms of school-to-home and home-to-school communications about school progress, and their children's creativity progress.; as clear information on choosing schools or courses, programs, and activities within and beyond school. Connect what your child learns to everyday life.</p> <p>Topic title 2.3.3. Volunteering: recruit and organize parent help and support; as support school programs and student's activities in anyway, anyplace, and anytime.</p> <p>Topic title 2.3.4. Learning at home: provide information and ideas to families about how to help children at home and other curriculum-related activities, decisions, and planning. Help your child take charge of his learning, don't over-schedule your child, keep TV to a minimum, down time, stress kills creativity, and help your children activate their senses, and take the time for your own creativity</p> <p>Topic title 2.3.5. Decision making: include parents in school decisions, developing parent representatives and cultivate creative critical thinking</p>
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		<p>Topic title 2.3.6. Collaborating with the community: identify and integrate resources and services from the community to strengthen school program, family practice, and student learning and creativity development, bring your children at exposure to a diverse community.</p> <p>A lesson for parents about raising a creative genius: https://www.youtube.com/watch?v=Jv0oEjs68I4</p> 
U n it 3	Title: <i>The Role of Boards to Foster Creativity and Overcome Challenges</i>	
		<p>Topic title 3.1: Introduction</p> <p><i>The board as the creative administrative leader in the school should be aware of the educational philosophies and the different teaching methods, in addition to the availability</i></p>

of the safe environment for the teacher and the student, as well. In addition, they should contribute in eliminating all things that make the students fear and worried inside the school. Moreover, they should care about the school maintenance to make it a clean and beautiful environment full of educational stimuli to be a motivated place for the creativity energy of the students.

Topic title 3.1.1: The Role of Curriculum

It is crucial to consider the curriculum as a group of experiences prepared by the school to achieve a comprehensive growth for the students. Therefore, the concern will be with the student not with the material and the role of the teacher is not as connection between the textbook and the student's mind but as a guide and assistant for developing the students' abilities and launching their creative energy.

Topic title 3.1.2: School Norms

There are many barriers that lock creativity in schools. There are also many ways to inhibit creativity. Making risk-taking more common, increasing cooperative learning and making being wrong an acceptable norm in schools are the enablers that is considered to be most important ones. Trying to do more or less of something in schools is not likely to lead to change in behavioural regularities in schools unless people give up some fixed assumptions what are the most important purposes of schooling.



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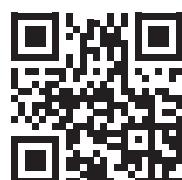
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