Training to Evaluate Creative Activity in a Training Context, Analysis of a Learner Evaluation Model

Guillaume Massy, lecturer in design didactics
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Summary

This research focuses on training in the assessment of creativity in students aged 4 to 12. We seek to make visible the elements of training that are useful for future teachers in assessing creativity in the classroom. This poster focuses on the Organization for Economic Co-operation and Development (OECD) Creative Task Assessment Model, which allows for a tiered assessment of the creative process and product. The analysis of the data indicates the existence of both transferable and fewer transferable elements in teaching practice. These initial elements generate avenues of improvement for the training of future teachers who must evaluate their students' creative activities.

Introduction

Since the 2010s, the introduction of Soft Skills in the Swiss curriculum requires educational institutions to equip future teachers with these 21st century skills. Indeed, the implementation of the creative process in the teaching of design at school allows to move away from learning by reproduction. This orientation encourages students to reflect on certain aspects of their product. These evolutions of the discipline generate, on the part of teachers and training institutions, a questioning on how to train to evaluate the creative competences of the students, and questions the existing tools/means to achieve this.

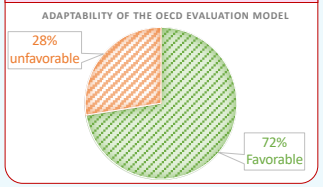
Research objective

This preliminary exploratory study was conducted during the spring of 2022. It focuses on the appropriation and transposition, by students at the University of Teacher Education, of the OECD (2020) creative task assessment grid.

Methodology

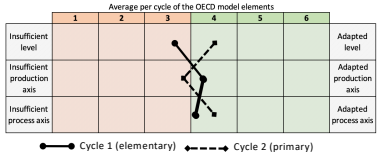
For this quantitative questionnaire approach, the preliminary population consisted of 40 participants (34 women and 6 men) with an average age of 26.81 years (σ : 8.62). In a practical exercise incorporating the OECD model, the participants answered two questionnaires. These consisted of open-ended and closed-ended questions focusing on: 1) their representation(s) of evaluation in school; 2) appropriation of the training models reporting on difficulties and facilitations encountered; 3) open and closed questions focusing on macro and micro aspects of the training models during transposition.

Results



Results

The table on the right shows the average score on the questions about the translation of the levels and axes of the model into teaching practice. These results indicate variation between cycles by item. However, only the variation between the levels of competence is significant (Likert: +0.8; P=0.014).



Evaluation grid for the creative task

	Level 4 Outstanding	Level 3 Excellent	Level 2 Emergent	Level 1 Dormant
PRODUCT	THE STUDENT WORK: • Is highly imaginative, showing many instances of personnal features ans risk taking (fomulation, technique, composition or content), • Fully meets the requirements of the task, • Goes beyond the knowledge and rules expected to be mastered by the student in more than one aspect.	THE STUDENT WORK: • is imaginative, showing some examples of personal features (formulation, technique, composition or content), • meets the requirements of the task • goes beyond the knowledge and rules expected to be mastered by the student in one aspect.	THE STUDENT WORK: • is personal in some of its features (formulation, technique, composition or content), • meets some but possibly not all the requirements of the task • is in line with the knowledge and rules expected to be mastered by the student.	THE STUDENT WORK: • meets the requirement of the task but • reproduces existing examples, with little personal perspective on formulation, content, technique or composition.
PROCESS	THE WORK PROCESS: • Shows a willingness to examine carefully a variety of ideas as well the ability to make meaningfull connections with other ideas or domains. • Generated several unusual or radical ideas and pushed some to their limits before making the final choices. • Showa a clear awareness of the areas of personal novelty and risk that were pursued, and of why the final choices were made.	THE WORK PROCESS: • shows a willingness to brainstorm ideas and examines carefully the chosen idea. • generated one unusual or radical idea and pushed it to its limit before making the final choices. • shows a clear awareness of the areas of personal novelty or risk that were pursued.	THE WORK PROCESS: • shows a willingness to think or act beyond one's first idea, but connections made between ideas or domains lack consistency or remain superficial. • fails to explore selected ideas with depth. • shows little awareness of the areas of personal novelty or risk that were pursued.	THE WORK PROCESS: • is limited to the exploration of imitative patterns or to the examples presented by the teacher or expected to be familiar.

Production is easier to observe

The process is more complex to put into practice

Additional level

Additional level

Additional level

OECD (2020)

Conclusion

The results of this preliminary research indicate that the OECD model is more suitable for assessing creative tasks in Cycle 2 than in Cycle 1. This is true both in terms of its transposition and as a source of inspiration for assessment items when creating assessment documents. In addition, the addition of levels would facilitate its implementation in the classroom. In conclusion, even if the data do not allow us to measure the effectiveness and impact of the OECD model on students' creative learning, this study demonstrates that the OECD model is implementable in training and that certain elements are relevant when assessing creative tasks in school.

Bibliography

Vincent-Lancrin, S. (2020). Chapitre 2. Créativité et esprit critique : de la théorie à des référentiels de compétences à l'usage des enseignants. Dans : Stéphan Vincent-Lancrin éd., *Développer la créativité et l'esprit critique des élèves: Des actions concrètes pour l'école* (pp. 51-111). Paris: Éditions de l'OCDE.

OECD (2018), The future of education and skills, *Education 2030.*

Contact

Introduction

Swiss context

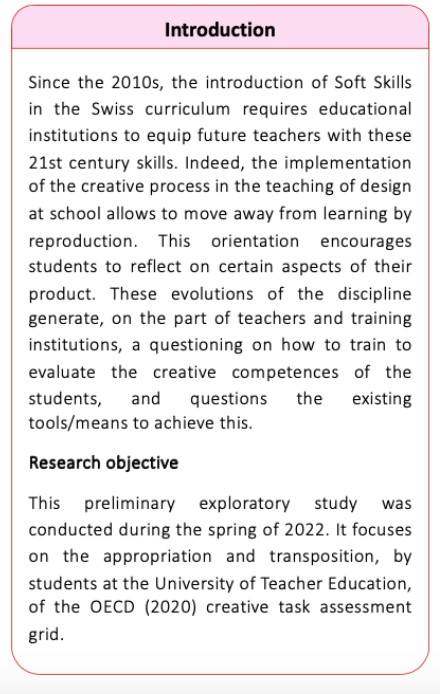
1970: Implementation of creativity in the CMA

2010: Appearance of the Plan d'Étude Romand

2022: Political revaluation of evaluation in the arts.

Problem: How to equip future teachers to evaluate creative learning in a training context?

Research objectives: To measure the appropriation and transposition of the components of the OECD creative task evaluation grid in the practice of future teachers in order to propose, in a second phase, avenues for improvement.



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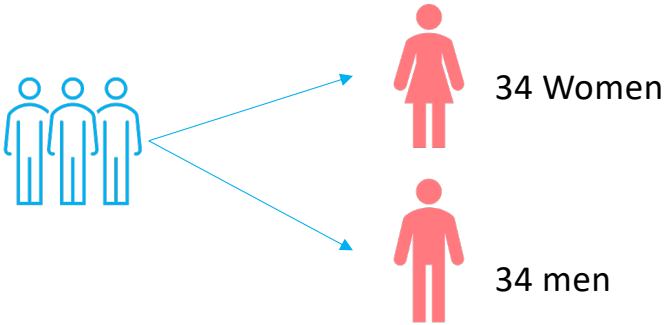
Methodology

Population

40 Students in HEP

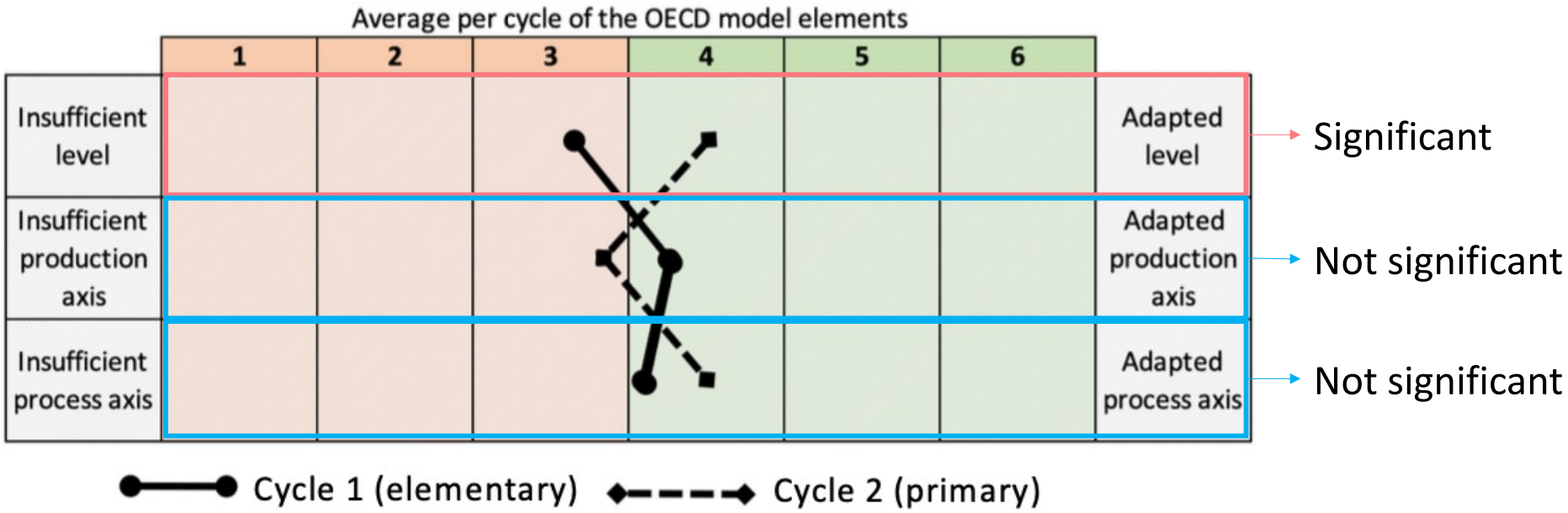


Questionnaire on the appropriation and transposition of the OECD model

Q open-ended

Q closed-ended : Likert

First results



Results OECD grid

Additional level

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Production is easier to observe.

The process is more complex to put into practice.

OCDE (2020)

Discussions and conclusion

OECD model is suitable for assessing creative tasks in schools

More suitable for cycle 2 than cycle 1

Requires teacher adaptations

- Addition of levels
- Clarification of vocabulary

Conclusion

The results of this preliminary research indicate that the OECD model is more suitable for assessing creative tasks in Cycle 2 than in Cycle 1. This is true both in terms of its transposition and as a source of inspiration for assessment items when creating assessment documents. In addition, the addition of levels would facilitate its implementation in the classroom. In conclusion, even if the data do not allow us to measure the effectiveness and impact of the OECD model on students' creative learning, this study demonstrates that the OECD model is implementable in training and that certain elements are relevant when assessing creative tasks in school.

Bibliographie

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