Training to evaluate creative activity in a training context

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1. Summary

This research focuses on the evaluation of creative activity in artisanal design at the primary level. One aspect of this research concerns the appropriation and transposition of the Organisation for Economic Co-operation and Development (OECD) model of evaluation of the creative task by future teachers at the Haute École Pédagogique du Canton de Vaud (HEP). The analysis of the data, during the preliminary phase of the study, shows the transposable and less transposable elements of this model, while also providing avenues for improvement for the training of future teachers who must evaluate the creative activities of their students.

2. Introduction

Context: In French-speaking Switzerland, the emergence of creativity in artisanal design in the 1970s was followed in 2010 by a new study plan, which was reinforced in 2022 by a political revaluation of the evaluation of creativity in the arts. These changes transform the teaching of artisanal design at the primary level, moving it away from learning by reproducing technical craft gestures to encouraging students to reflect on certain aspects of their product in creative tasks.

These changes in the discipline have led teachers and training institutions to question how to train and assess creative learning in artisanal design, and to question the tools/means to achieve this.

Research objective: This preliminary exploratory study was conducted during the spring of 2022. It focuses on HEP students' appropriation and transposition of the OECD (2020) creative task rubric during a practical assignment. In addition to testing the data collection tools for our future research, we hope to bring about improvements for teacher training.

Bibliography

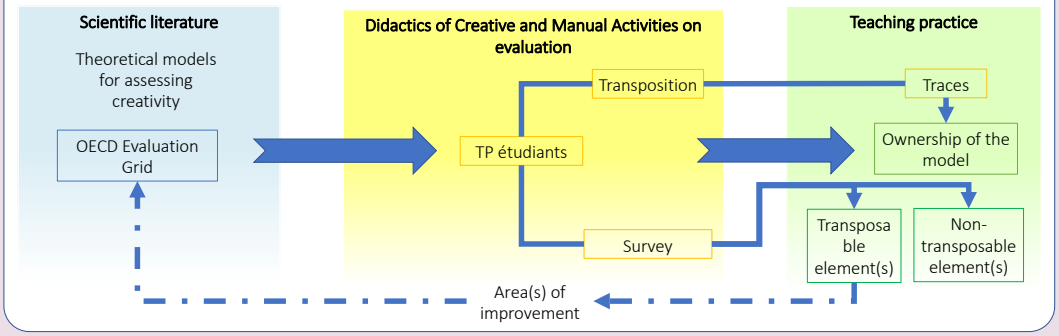
Vincent-Lancrin, S. (2020). Chapitre 2. Créativité et esprit critique : de la théorie à des référentiels de compétences à l'usage des enseignants. Dans : Stéphan Vincent-Lancrin éd., *Développer la créativité et l'esprit critique des élèves: Des actions concrètes pour l'école* (pp. 51-111). Paris: Éditions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

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

3. Method

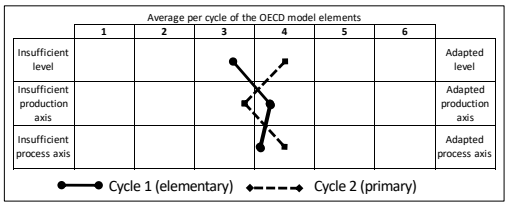
We favour a quantitative approach by questionnaire. The preliminary population is composed of 40 participants (34 women and 6 men) with an average age of 26.81 years (σ : 8.623). In a practical exercise incorporating the OECD model, the participants answered two questionnaires. These were composed of open and closed questions focusing on: 1) their representation(s) of assessment in school; 2) appropriation of the training model's reporting on difficulties and facilitation encountered; 3) open and closed questions focusing on macro and micro aspects of the training models during transposition.

Diagram of the research



4. Results

Preliminary data show that the participants find the OECD rubric adaptable to the school context (Likert: 4). The table on the right shows the average response obtained when translating the model's items into teaching practice. These results show variation between cycles by item, although the levels of competence are the only significant data (Likert: +0.8; P=0.014).



Transposition of the grid in teaching practice

	1 : Very difficult	2	3	4	5	6: Very easy
Cycle 1	2	8	1	5		
Cycle 2		1	4	5		

Moy Cycle 1 : 3,33 Moy Cycle 2 : 4

The table on the left indicates that the transposition is not easy for the two cycles. On the other hand, the evaluation documents created from the OECD grid show a progression of creative learning among the students (Likert: 3.45) with a difference of +0.8 (P=0.021) between the cycles (C1: 3.18; C2: 4). Finally, the following suggestions for improvement were made by participants at the end of the module.

Additional level

	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

Words to clarify or adapt to the discipline

OECD (2020)

5. Discussion

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 additional levels as well as the adaptation and/or clarification of certain words would increase the appropriation of the model as well as its transposition into 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 can be implemented in training and that certain elements are relevant when assessing creative tasks in schools.