

Year Two Report: Build and Test

Penryn Creativity Collaborative Action Research Report

Research Question:

Which approaches to real world learning lead to students demonstrating greater ownership through empowered action?

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Pendennis Shipyard



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This Action Research project is part of the Penryn Creativity Collaboratives.

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<https://penryn-college.cornwall.sch.uk/creativity-collaboratives>

CONTEXT

Creativity Collaboratives is a national pilot programme of eight clusters of schools across England who are working together to test innovative practices in teaching for creativity, sharing learning to facilitate system-wide change. The programme, launched in October 2021, is funded by Arts Council England with generous support from the Freelands Foundation. Creativity Collaboratives: Penryn Partnership is the Southwest pilot for the programme and over the course of three years is focused on exploring one central question:

Does teaching creativity across the curriculum lead to young people who are better prepared for their future in a changing workforce?

The Penryn Creativity Collaborative is led by Penryn College with eight local primary schools and research partner, the School of Education at the University of Exeter. This report presents findings from one of thirteen action research projects which took place during Year 2 of the Penryn Creativity Collaboratives programme. Each action research project was led by a teacher with students from their own school, included a link with a partner from a local industry and the lead teacher was supported by researchers from the University of Exeter through a programme of training and mentoring.

Full findings from Year 2 can be found in the research report. To cite this report please use:

Crickmay, U. Childs, S. Chappell, K. (2023). *Preparing for a Creative Future: Year Two Report Build and Test*

<https://penryn-college.cornwall.sch.uk/creativity-collaboratives>

This action research project took place in Penryn College, an 11-16 school on the south Cornish coast, England. A lively, thriving and oversubscribed school, Penryn College prides itself on offering the very best for their students.

THE PROJECT

This action research project took place in Penryn College, an 11-16 school on the south Cornish coast, England. A lively, thriving and oversubscribed school, Penryn College prides itself on offering the very best for their students. The project was led by Charlotte Mitchell, a teacher at Penryn College in two faculties, STEAM and Creative Arts.

For almost 10 years now, Penryn College has delivered courses that are coursework based for KS4 students who opt to study Media. The coursework component of the course was enhanced three years ago, when the college changed the media course from AQA GCSE (General Certificate of Secondary Education) Media Studies to BTEC (Business and Technology Education Council) Level 2 Creative Media Production. This was a shift from an exam-based qualification to a vocational qualification with coursework only submission. The move allowed students to complete 100% coursework through two internally marked responses and one which is externally marked. The range of students who opt for BTEC Media has increased and as a school, we have needed to adapt the delivery of the course to allow all of the learners to access and succeed in their study of Media. The course is taught in a specialist classroom with access to Mac computers, Adobe software and the equipment needed to respond to practical tasks.

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The action research project involved Year 10 (aged 14-15) BTEC Level 2 Creative Media Production students at Penryn College. There is a total of 59 students in Year 10 (aged 14-15) who take Creative Media Production, with 12 students involved from two classes. The project lasted 14 weeks during the Spring term of 2023 and comprised 'Component 1' of the BTEC course, an internally marked assignment. The brief was set by Pearson, the exam board, and the assignment was worth 30% of the overall Creative Media Production BTEC qualification. It was Year 10's first formal assessment. The brief asked students to identify media products that were aimed at a teenage market. Using the theme of 'Teens in the Media', students had to investigate and report on:

- Media products that include teen related content or themes
- How teens are portrayed in media products
- Audience responses to how teens are represented in media products
- Media products created by teens

Working alongside Pendennis, the role of the industry partner was to ensure the project began from an understanding of the working environment and allowed an opportunity for me to visit Pendennis in Falmouth and ask questions about their thoughts on real world learning. This helped the understanding of how it could be applied to the classroom. This project was an opportunity to look at which approaches to real-world learning led to the students demonstrating greater ownership through empowered action. In my experience, it is often hard to encourage the boys in my class to demonstrate ownership of their learning and they are often extrinsically motivated. This project looked at approaches that would encourage students to become intrinsically motivated by acting with greater agency and independence.

DEFINITION OF TERMS

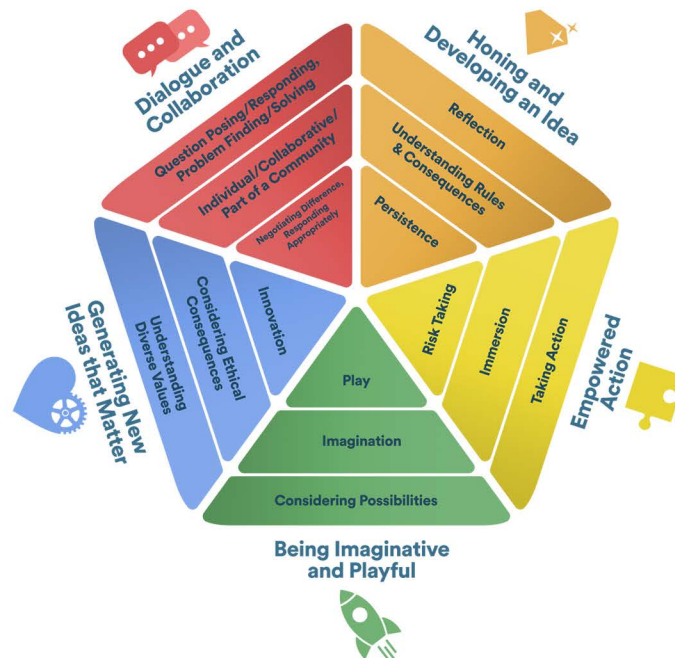


Figure 1: Penryn Partnership Creative Skills Framework (Crickmay, Childs, Chappell, 2023, p.33)

Real World Learning

'Learning that prepares you for anything you want to do throughout your life at school, home, at work or in the community. Real-world learning is authentic and relevant. It is what you do when you are faced with a problem or challenge' (Lucas, 2020, p. 63)

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Creative Skills

The research drew on the Penryn Partnership Creative Skills Framework developed during Year 1 of the Penryn Creativity Collaboratives programme (Crickmay, Childs & Chappell, 2023). The framework defined creative skills in a five-part model, the action research focused particularly on one of these skills, empowered action, but also incorporated further sections of this model as follows:

- **Empowered action:** Foregrounding pupils' own agency in creative action, as a skill this includes the ability to take risks and question accepted ideas, the capacity to be immersed, and the ability to act on creative ideas.
- **Dialogue and collaboration:** Drawing in notions of dialogue, questioning, communicating, and collaborating, in both verbal and embodied ways.
- **Honing and developing an idea:** This combines the skills needed to develop creative ideas, incorporating aspects of self-reflection together with development of techniques and understanding of the rules, and the persistence needed to progress creative ideas and actions.
- **Being imaginative and playful:** This is the ability to utilise imagination, to improvise playfully and to generate and try out possibilities. As with possibility thinking, it is the ability to go beyond an understanding of 'what is' to consider instead 'what might be'.
- **Generating new ideas that matter:** This includes the ability to combine innovation with critical attention to the consequences of ideas, considering the ethical impact of creative actions, and understanding diverse values.

Coaching

A one-to-one (teacher-to-teacher) conversation that focuses on the enhancement of learning through increasing self-awareness and a sense of personal responsibility, where the coach facilitates the self-directed learning of the coachee. This is done through questioning, active listening, appropriate challenge and when needed, practical guidance in a supportive and encouraging environment that leaves the coachee feeling clearer and more optimistic about the future (Buck. 2020, p.20).

AIM OF THE RESEARCH

The specific issues the study tackled were:

- To develop students' ability to become more intrinsically motivated through empowered action:
 - Practice with purpose - practice makes permanent
 - Students take risks in their learning
 - Students can be immersed in their learning
- How to create the right classroom atmosphere where everyone understands their role within the classroom modelling real-world approaches

This led to the research question: Which approaches to real world learning, lead to students demonstrating greater ownership through empowered action.

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METHODS AND PARTICIPANTS

Methods

Focus groups with students at the beginning and the end

Students were asked questions at the start of the research/project to identify their understanding of media language, skills used in media and their initial understanding of empowered action, taking risks and immersion. At the end of the project/research students were able to reflect on how prepared they felt about their response to Component 1 and how empowered they felt to respond to the brief.

Student skills audits

Students were given a list of skills in Media and asked to review their understanding. Students graded themselves depending on their level of understanding. Red, students had no idea. Amber, students knew about it but needed help with it. Green, students know what it is and how to do this independently.

Examples of student work

Student work shows the current attainment of the learning that the student has done but also acts as a clear visual aid to show what was happening in the classroom.

Teacher observations

Throughout the project I reflected on what was happening in the classroom and the impact it was having on my research.

The Penryn Partnership Creative Skills Wheel

A data collection tool designed for the Penryn Creativity Collaboratives project. Around the edge it includes the five-part definition of creative skills developed during year 1 of the project, with each skill broken down into three detailed sections. Inside the wheel, teachers or students can mark whether they noticed each of the skills being used a little, some, or lots. This allowed me to focus my observations.

See, Think, Wonder

I used this both as an observation tool and in my analysis.

Coaching feedback

Observations were also conducted through our school's coaching programme which allowed me to work with a member of staff who was not in my faculty to come into lessons to see a broader picture of my precision planning within the classroom and support my own CPD.

DATA ANALYSIS

Data analysis was carried out via immersion in all data, followed by transcription of selected audio data. Photographs were coded using the See, Think, Wonder technique from Harvard Project Zero. All data was then systematically coded from low level through to higher level coding which led to a thematic analysis. Findings are written up below in this report.

ETHICAL RESEARCH PRACTICE

Ethical research practice was ensured by following the ethical guidelines of the University of Exeter Ethics Committee which are grounded in the British Educational Research Association (2018) guidelines. Protocols involved seeking informed consent for all research activity from all participants alongside careful data protection practices.

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MAIN FINDINGS

Creative Skills

Dialogue and collaboration

In order to prepare students for their written response to the brief to Component 1 for their first assessed piece of coursework in their BTEC qualification, opportunities were created to allow students to collaborate in groups. Students worked in groups to create different media products so they could see the impact of media language, which is subject specific language. Media language is the way in which the meaning of a media product is conveyed to the audience. For students to feel more comfortable with media language and understand how meaning is created by media techniques and skills it was important to allow them time to create media products. As time was short due to the release of the Component 1 brief, students needed to work in groups to demonstrate that they understood media language and how to apply it.

Dialogue promoted collaboration and teamwork because it allowed the students to work together to find solutions and common goals to apply media language successfully and create a meaningful media product. This task allowed students to be hands on with their learning to successfully plan and create a media product that showed their understanding of media language and how they were able to communicate meaning to their audience. This approach to real world learning allowed students to feel empowered because they had ownership of their work before they analysed someone else's work. Students needed to understand the knowledge and rules and skills needed to create media products, and each student brought a strength to the collaborative group work.

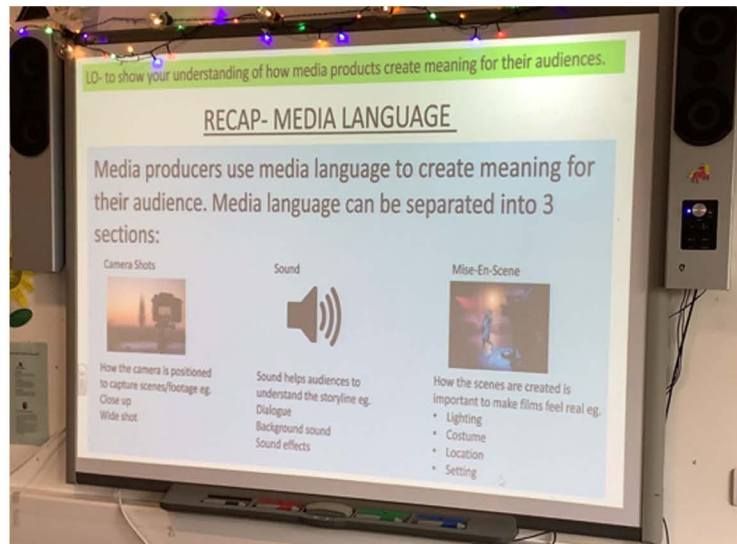


Figure 2: Media Classroom at Penryn College, Experimenting with Light

Here students are working together to experiment with media production techniques. Students are working in groups to respond to the task set. Students need to communicate with each other, listen to their thoughts and review the work to self-assess whether they are completing the task correctly for their intended outcome. This was experimenting with different types of lighting used in film after students had been taught about lighting and the use of lighting on film sets.

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Resources used in Media lessons:



LO- to apply media language and create your own film trailer

Showing your understanding

You are working for the Netflix. You need to create a trailer for a brand new film that engages teenagers. Your trailer is going to be 1minute long. You can work in groups of 2-4 or on your own. The genre must be clear and you need to include accurate media language.

Camera Shots- You need to include a variety of camera shots that engage the audience and suit the genre.

Sound- Ensure you include a mixture of diegetic and non diegetic sound to build suspense and excitement for the audience.

Mise-en-scene- Create believable characters and settings to suit the genre.

DEADLINE- Thursday 13th October

Figure 3: Media Classroom at Penryn College. Whiteboard Display showing example of Brief given at the start of Action Research Project

Students were given recaps of media language throughout the time they had to complete the task along with a criteria to show their understanding. Once students completed their response to the task, they had to independently review and audit their skills.

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| R = Red, "I do not know how to do this/what this is." A = Amber, "I am relatively familiar with this but might need help" G = Green, "I am confident that I know this/can do this without any help" | Start RAG Date: | Middle RAG Date: | End RAG: Date: |
|---|--------------------|---------------------|-------------------|
| Moving image | | | |
| Define what moving image is | G | | |
| Identify different moving image products | A | | |
| Explain how moving image products engage audiences | A | | |
| Analyse the meaning of a product using media language | G | | |
| Media Language | | | |
| Camera shots | G | | |
| Sound | G | | |
| Mise-en-scene | G | | |
| Audience | G | | |
| Representation | G | | |
| Narrative | A | | |
| Genre | G | | |
| Skills | | | |
| Shooting footage in different locations | G | | |
| Framing, camera angle, camera movement | G | | |
| Time management | G | | |
| Using a microphone | G | | |

Figure 4: Skills Audit

The skills audit was completed independently by students after the practical task deadline. It acts as a quick visual guide for students and the class teacher. The skills had all the techniques and skills that students needed to cover to develop the knowledge needed to successfully create moving image products.

Here it is clear that there are a lot of media skills and techniques that Rex can do after he collaborated with his group and had time to experiment and develop skills. In order for Rex and the rest of the class to move onto the next task, it was important to independently review their skills: red - No understanding ; amber - I know a bit but still need help; green- I am confident.

This approach to real-world learning allows students to reflect and review on their own development, allowing them to feel empowered because they had demonstrated a range of skills and this visual guide allows them to see the success they have had from their learning.

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Great job!

The primary audience is boys aged 14-27 as it is an action/horror genre as shown by the non diegetic sound which adds excitement and tension to it. The main target is from UK ad USA as this is where this genre is consumed the most so it would be an easier sale. The ending of the trailer is left on a cliff hanger to add more to the tension and to leave the audience wanting to know how it ends.
The secondary audience is adults or women who are also interested in this genre but aren't the intended target.

M

Your task is to go back to your work and write at least two paragraphs to explain who are the:

Primary Audience: The Target Audience who the product is aimed for.
Secondary Audience: Additional audiences not in the target group.

You need to include examples from your work to explain why it has been used to target them.

Figure 5: Year 10 – Start of Action Research Project, example of Skills Audit

To support students further, they reviewed their work to demonstrate their understanding of how media language is used to communicate to the audience, through their media product, along with a clear definition of who the audience is. Evidence suggested independence is required for their written response to Component 1. Rex is articulate here in his response by using media language to demonstrate his understanding of the decisions made by the group to create their media product.

- 1) Within media I have developed my understanding of media language by understanding what mise-en-scene is and how to use it in filming. I have also used storyboards to plan my filming
- 2) Audience is the people who watch and read the media you create and they can be more engaged through lighting, sound, genre etc
- 3) I have used media language like lighting to engage the audience eg low lighting to make the audience scared.
- 4) I can now understand how and why lighting is used and how to communicate to an audience and keep them engaged throughout
- 5) I need to work on the use of diegetic and no diegetic sound

Figure 6: Year 10 – mid Action Research project, example of student reflection

Evidence from the focus group shows that students enjoy the variety of tasks in Media. Student responses included: 'yes, especially practical group work and working on the Macs with photoshop. I like how relaxed the lesson is and it is a nice break from intense other subjects.' (Woody, aged 14-15).

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Honing and Developing Ideas

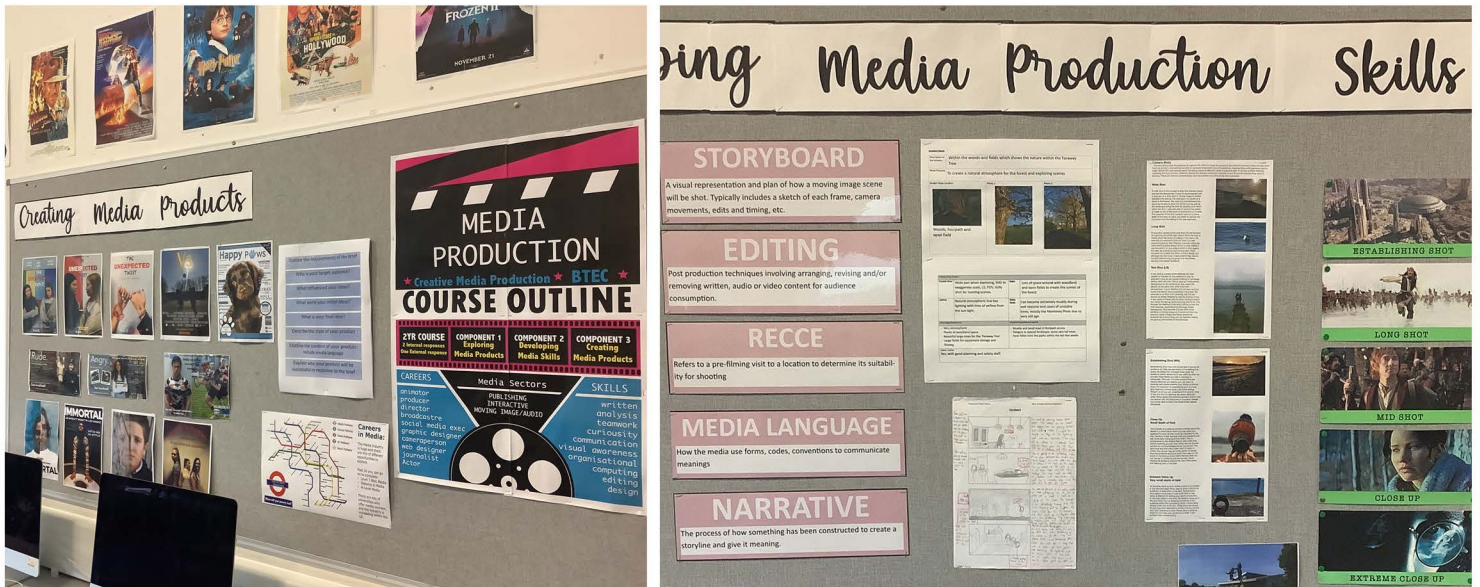


Figure 7: Media Classroom at Penryn College - Use of wall displays as source for information and knowledge

As the class worked in groups by collaborating to create their media products, the relationship between collaboration and honing and developing their ideas became clearer. For example, these photos show that students understood the rules and consequences of their creative work. This is demonstrated by students utilizing a range of media techniques, developing ideas whilst collaborating.

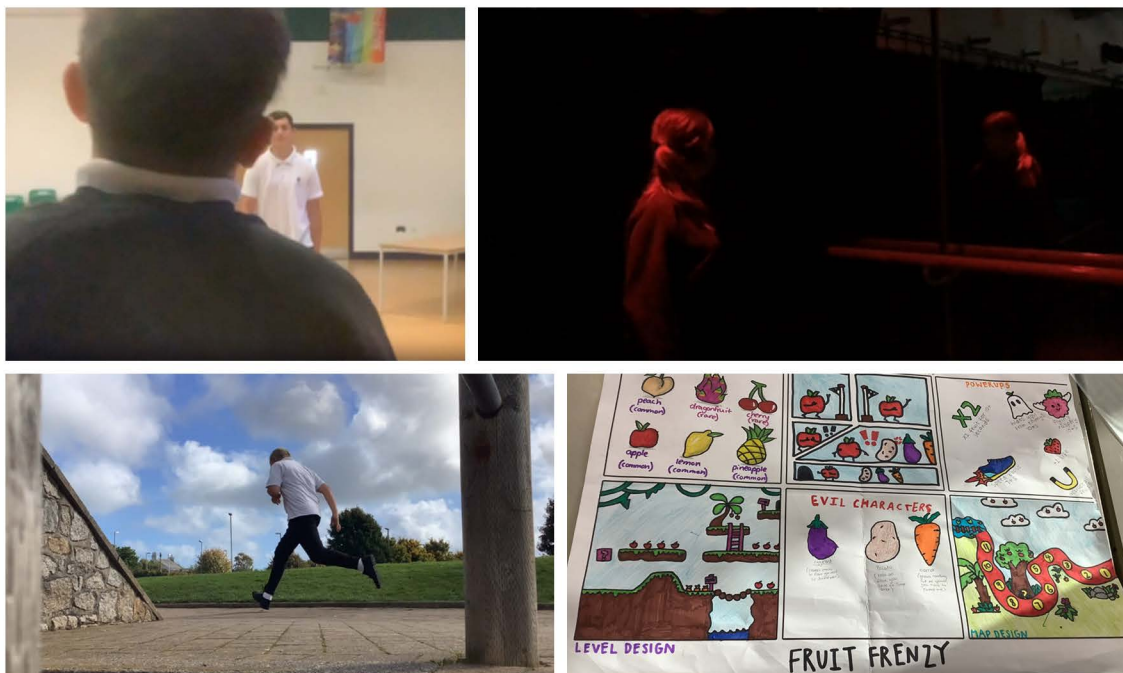


Figure 8: Creative Work

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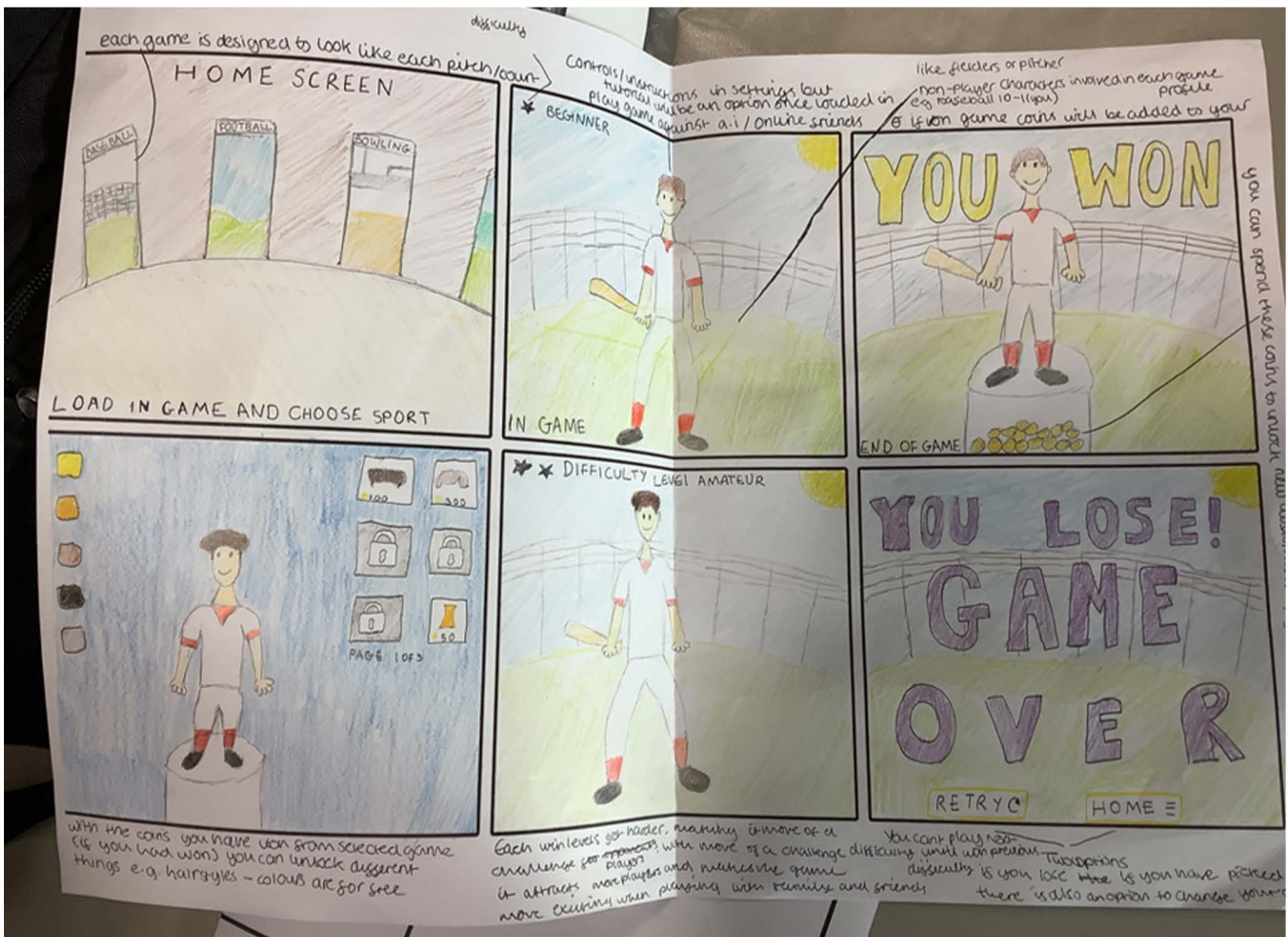


Figure 9: Year 10, Mid Action Research Project

Students demonstrated that they could share their knowledge of moving image media products and the skills and techniques used to create them. The displays in the Media classroom allow students to hone in on their ideas more successfully because they didn't have to use time remembering the skills and techniques needed. This was a result of my visit to Pendennis which reassured that 'You don't have to have all of the answers - you just need to know where to look.' Over time, students will embed this into their long-term memory and the scaffolding of things like displays will not be necessary as students will be able to successfully combine their knowledge and skills to progress creative ideas and actions.

Empowered action

Observations and teacher reflective notes showed that by the time students started work on their own response to the brief, they could demonstrate empowered action frequently in lessons because they were asking questions, meeting deadlines, refining work and succeeding without much support from me. Evidence from the students' work and attainment, along with the focus group and reflective notes showed that students needed ownership before empowered action. Students deflected ownership when they found tasks too hard, and they would initially because they would give up quickly.

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Case Study - Emily

To begin with, Emily's response was straightforward and undeveloped. There is some understanding of media language with examples but there is no clear analysis to interpret why media language has been used to engage and create meaning for the audience.

Ed sheeran bad habits

A moving image product is a type of media where something has been videoed on a camera. This sector brings in a lot of money annually. For example the bad habits music currently has 438 million views on YouTube.

The genre is thriller/comedy. The genre is conveyed by dramatic makeup and dark lighting. The comedy element of the genre is conveyed by the humorous dancing and them often being in humorous situations.

The sound includes non-diegetic sound such as the song and sound effects from the surrounding areas.

Figure 10: Emily's Response at the start of the course



The director uses a variety of camera angles which are close and very vulnerable to Olivia to show how the song is remarkably close and personal to her. However, this pattern switches up when the scene of her walking down the street uses a full body mid shot. This shot makes her seem smaller and more vulnerable

which is important as her surroundings seem quite large, and this makes her seem more isolated compared to her surroundings. The fact that the road is a large surrounding which would normally be filled with people but is completely empty apart from Olivia shows how isolated she felt after the breakup.

The mise-en-scene has been constantly used throughout the video to make Olivia seem more vulnerable, for example this scene where the car which is often shown as a symbol of their past relationship is behind her and she is walking forwards. This could represent the fact that Olivia is moving forward and moving on from the relationship.



As well, after this scene Olivia is never seen in the car again, it is just scenes of her outside the car or on the road. This is significant since the duration of the music video we have seen that Olivia is struggling to move on from the relationship. This shows that she is moving away from these negative feelings and finally continuing her life without these negative feelings that her not fully being over the relationship was causing her.

Figure 11: Emily's Response at the end of the course

Emily is demonstrating confidence in her final response with accurate use of media language. Emily understands the director's role because she had opportunities to practically experiment with the skills and be a director herself in her own media products she created with her group.

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Through dialogue and collaboration and opportunities to hone and develop ideas, students became better at articulating their understanding of media products and taking action with their work. The real-life approach of hands-on learning in a practical way gave students the opportunity to experiment and see for themselves how skills to make media products are used to deepen their knowledge. Students became immersed and did not give up.

In this example from Emily's final report for Component 1, Emily has used accurate media language to analyse her chosen media product. Emily has demonstrated that she understands the decisions of the director by interpreting the skills and techniques they used to create this music video. Throughout Emily's response she gives an in-depth account of how media products use media production techniques by showing a thorough understanding, supported by relevant examples.

Emily's response shows that empowered action is evidenced when students worked independently to develop their analysis and demonstrate their understanding within their work, as they were immersed in the task and showed resilience to improve.

Taking action was evidenced in the written and practical response to tasks. Students understood what independence is as shown by Emily who said; 'You try and find out for yourself and ...being able to do it yourself and having that control.' This shows that students can do things by themselves and recognise that they have control doing it.

My research showed me that trust is built over time but it is not just about the teacher trusting the student, resulting in student agency to be positive and allowing for effective change by setting goals, reflecting upon them, and acting responsibly.

The main skill that students needed to demonstrate in response to the brief, was analysing media products by deconstructing the codes and conventions that producers use to make them. Before students deconstructed media products they constructed their own media products from their knowledge, understanding and ideas which gave them greater ownership to be empowered with their response to Component 1 and the written report.

Being imaginative and playful

In my experience, students opt for Media in KS4 (14-16) because they enjoy analysing different media products, knowing that this will support their understanding to make more professional products to engage potential audiences. Within media lessons, students are given opportunities to plan and have a go at creating media products as well as analysing how the producers use techniques to create meaning for the audience. There is strong evidence within the focus group that shows students enjoyed having opportunities to play and be hands on with their learning.

"We get a lot of choices in media which means I can choose to work on the bits that am interested in."
Year 11 student, focus group towards the end of the project.

"I do feel like I have control in what I am doing because we get freedom to go and film/make/produce anything." Year 11 student, focus group towards the end of the project.

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Case Study – Molly

Within lessons students were given opportunities to review their development independently and show off their knowledge. As the unit of work went on, students became more articulate in their own understanding of knowledge and demonstrate greater ownership of their work.

- 1) Within media I have developed my understanding of media language by understanding what mise-en-scene is and how to use it in filming. I have also used storyboards to plan my filming
- 2) Audience is the people who watch and read the media you create and they can be more engaged through lighting, sound, genre etc
- 3) I have used media language like lighting to engage the audience eg low lighting to make the audience scared.
- 4) I can now understand how and why lighting is used and how to communicate to an audience and keep them engaged throughout
- 5) I need to work on the use of diegetic and no diegetic sound

I have developed my media language by discovering different shots and lightings that I never knew had a name. An audience is a person or a group of people who are gathered at a public event like a play. I have used multiple camera shots to plan and create a short trailer for my audience. I've used my understanding of media language to communicate with an audience by using my fast camera shots to tell the audience that my movie trailer is a horror. This helps me with media because I now understand on how to communicate with my audience better.

Figure 12: Student reflection (Molly, aged 14-15)

Evidenced here is the response from Molly (aged 14-15) using different lighting for different effects. The opportunity for students to play with an egg as their model allowed them to take more risks to develop their skills because the egg is a neutral object.

The storyboard shows how Molly (14-15 years old) has applied lighting to her practical work, along with other subject specific language that she has developed throughout the course. The evidence here shows that students felt more confident to apply the skills in their own work after they had time to be curious by seeing the different types of lighting themselves. Molly's response to lighting in her written reports clearly shows a thorough understanding of how media products create meaning and engage audiences, making effective links between the combined use of genre, narrative, representation and media production techniques, informed by in-depth analysis of relevant examples.

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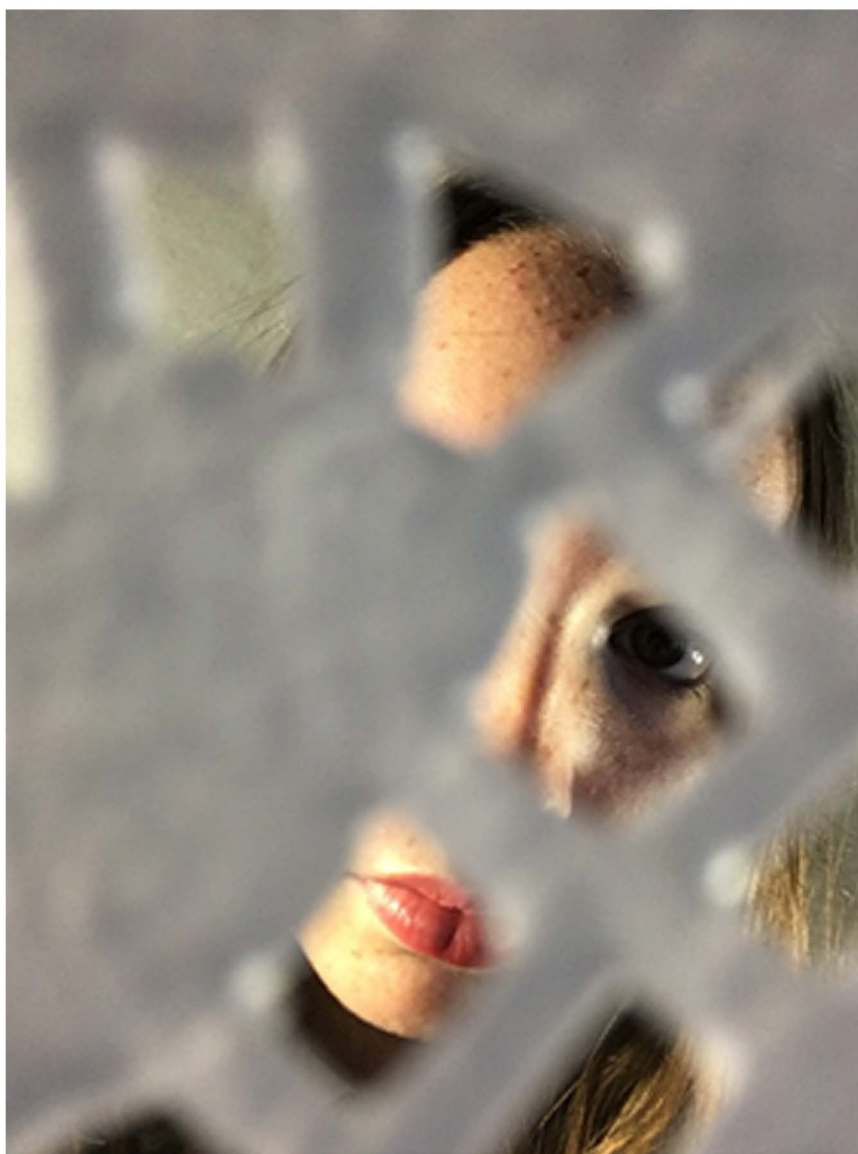


Figure 13: Student experimentation

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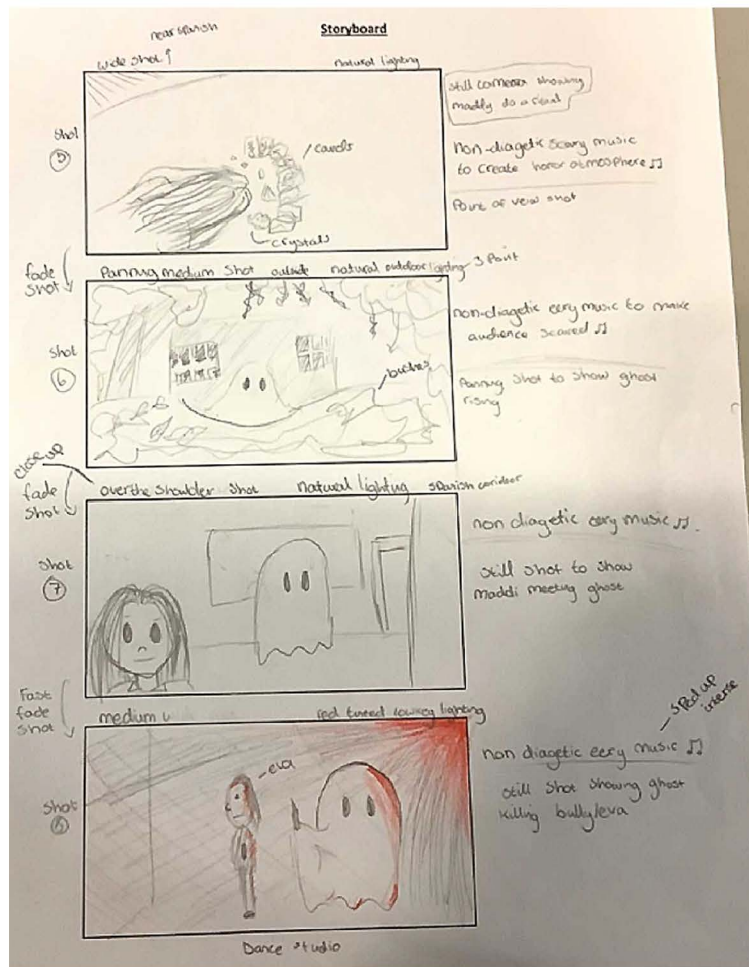






Figure 14: Molly's (14-15 years old) Response to a Lighting Challenge

Students had to demonstrate they could recreate the different types of lighting used in films and TV. The storyboard is Student's response to applying lighting to storyboard their ideas for a new media product.

-  **High key lighting - natural light**

-  **Low key lighting**

-  **Low key lighting**

-  **Low key lighting**


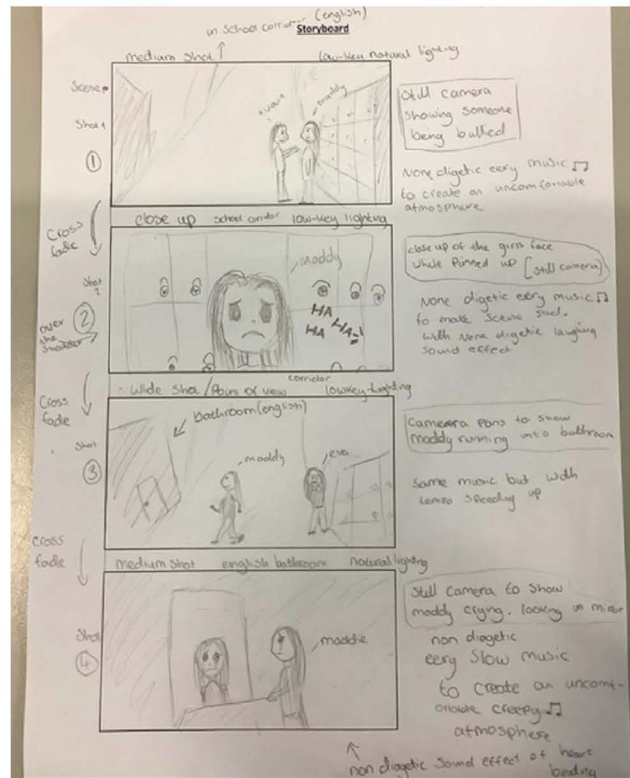
-  **high key lighting**

Figure 15: Lighting Options for storyboard

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The narrative of the video includes our main character who we can assume is Olivia as we know the song is written about her first-hand experiences. The narrative structure starts with a car driving down a dark suburban road, This car is the only one on the road and it is safe to assume that Olivia is the one driving as her just getting her driving license is the main part of the song. The camera continues to follow car with an overhead shot for just over 10 seconds before it confirms our ideas that Olivia is the one driving the car as the camera moves to a shot in the car where we see that Olivia is driving. The shot then suddenly switches to a shot of her walking alone down a large road in the bright harsh daylight, which contrasts the dark purple mood lighting of the previous scenes. The scene then changes to her alone in a room playing a child keyboard, this imagery links to the nostalgia she feels from the relationship feeling similarly like the nostalgia she feels for her childhood as she is in the transition period between being a teenager and an adult. However, this imagery could also represent how she is breaking stereotypes in the romance genre as she is a lot younger than most people within the genre.

Figure 16: Storyboard showing the Application of Lighting to Practical Work

From the experience of the workshop lesson, time to play and take risks, students were able to apply their knowledge accurately in their planning. The storyboard shows how Molly (14-15 years old) has applied lighting to her practical work, along with other subject specific language that she has developed throughout the course. The evidence here shows that students felt more confident to apply the skills in their own work after they had time to be curious by seeing the different types of lighting themselves. Molly’s response to lighting in her written reports clearly shows a thorough understanding of how media products create meaning and engage audiences, making effective links between the combined use of genre, narrative, representation and media production techniques, informed by in-depth analysis of relevant examples.

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DISCUSSION AND IMPLICATIONS OF THE PROJECT AND FINDINGS

What Is the Significance of the Findings for Your Practice/School?

Penryn College delivers more BTEC's than previous years and all BTEC's have vocational contexts and briefs which is assessed by coursework. Students need to be independent and meet deadlines for them to achieve. I am part of the Coaching Team at Penryn College and will be able to share my experiences of the Creative Skills and Creative Pedagogy to support colleagues delivering BTEC courses. Every student in Creative Media submitted work for their response to Component 1.

- Responding to a brief: Students need to understand the context/purpose of what they are doing and have a set of instructions on how to respond. They want to know why it is important and why it matters to them
- Group work: Allowing students time to collaborate with one another provides safety in numbers. It allows ideas to grow and ensures there are enough people to support the completion of a task
- Teach theory through practical work: Lots of students are kinesthetic or visual learners who learn best by doing
- Allow time: for development, risk, failure and reviewing
- Provide the answers and resources: Students need to know where to find things to use them

Once students had time to collaborate, they were able to hone in on more developed ideas that supported their written analysis because they knew from experience how producers create meaning for their audience. With their understanding of media products and techniques to make them, students were able to take more risks with their ideas and have time to be imaginative and playful with their work. This resulted in all students within the cohort successfully submitting their Component 1 response.

From this project and my findings, it is important to plan and know when students are ready for scaffolds to be taken away and are equipped to create their own scaffolds. This will allow them to be successful and empowered in their own skills and knowledge. Students need ownership before empowered action.

What Does the Experience of This Project Mean for My Practice?

The experience of this project has allowed me to take risks in my own practice while delivering an exciting curriculum that students enjoy. The risks that I have taken are allowing students more time to experiment with practical work rather than focusing on the written skills for their response to Component 1. Students needed to create a report to show their understanding. There is a threat that coursework can be dreaded because of the constraints of the briefs, assessment, and deadlines. This project has allowed me to work with fantastic young people who want to take ownership of their learning, but they need to embody the right habits, mindset, resilience, skills, and knowledge to succeed. Creating the right climate in the classroom and time to teach theory through practical work has allowed students to take ownership of their learning through empowered action.

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What Have You Learned from Your Experience with the Creative Industry Partner, The Action Research Process and Partner CPD?

The opportunity to visit my industry partner has allowed me to speak to experts who lead groups of people every day. The motivation to do well in your job seems to be expected because you get rewarded with pay rises, bonuses, experience, and opportunities. I wanted to understand why people know what to do in their job and what to do when they do not know. In a classroom, it is expected that if a child does not know what to do they ask a teacher or a friend. Students need to be given the opportunities to find answers in various places, so they are equipped for the working world when they leave school.

Coaching has been a fundamental model to support my development this year. My coach is from the Humanities department and will openly say that they do not know much about Creative Media and it is not in their comfort zone. My coach was able to offer me an insight into the classroom that I could not see because they are not specialists in the subject, so the conversations we had were about pedagogy in the classroom. Feedback allowed me to focus on key areas of my own professional development that would support my action research.

What Were the Highlights?

The work created by students in response to a practical brief, shows that students can demonstrate empowered action if they have the right knowledge and understanding to do so. Once knowledge and understanding are there, students need time to practice and be given opportunities for things to go wrong before they respond in a way that is assessed and counts towards their BTEC qualification. Students are willing to take ownership when Behaviour for Learning is right and routines are established, students know that they will not be punished if their work does not work out first time, especially in practical responses. In response to the brief, Year 10 needed to communicate their research in a report. Students had freedom to select the way that they wanted to create their report. Some students chose to write a written report in a Word Document, others chose to create a PowerPoint and some wanted to communicate their ideas in a vlog.

Throughout the whole project and during the data synthesis I found evidence to show that the creative skills couldn't be isolated. For students to demonstrate greater ownership through empowered action, they needed to develop ideas independently but also have the knowledge and understanding of skills needed to collaborate. The reality in the classroom is the skills are woven together and should amalgamate with careful precision planning to allow students to thrive in a creative environment, in and beyond the classroom. Students' love for learning has been saturated by assessment, deadlines and the need to get through the curriculum. But there is a zest for learning among our young people and they are ready to show us once they are given the opportunities to flourish through assessment and deadlines with exciting opportunities within the curriculum to collaborate, hone in on ideas and skills to thrive through empowered action.

Penryn Creativity Collaborative Action Research Report

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Creative Skills

PENRYN PARTNERSHIP

“Does teaching creativity across the curriculum lead to young people who are better prepared for their future in a changing workforce?”

