CREATIVE CATALYSTS:
Unlocking the Potential Power of Visual Art to Inspire Creative Pedagogies across the Primary School Curriculum

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Submitted in fulfilment of the requirements for the degree of Master of Education in the Graduate School of Education at The University of Melbourne
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CATALOGUE OF DIGITAL IMAGES

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DECLARATION

This thesis does not contain material that has been accepted for any other degree in any university. To the best of my knowledge and belief, this thesis contains no material previously published or written by any other person, except where due reference is given.

Signature: 

Meg Wielgosz
PREFACE
Parts of this thesis have been previously published by this author. Chapter 2 (Literature Review) was published in Australian Art Education, as per the following reference details:

ACKNOWLEDGMENTS
This study was made possible because of the assistance, advice and support of a number of people. Thanks must firstly go to the teachers and students who agreed to be involved in the research and whose generosity in allowing me access to their teaching and learning environments was greatly appreciated.

Furthermore, for their ongoing guidance, encouragement and practical support throughout this journey, I would like to thank mum, dad and both Matthews, along with my research supervisor, Dr Wesley Imms, Faculty of Education, University of Melbourne.
ABSTRACT
In a contemporary primary school context, I see a vast discrepancy between policy emphasis and practical understandings in regards to developing student creativity. As a potential means of engaging and motivating students, the importance of creativity cannot be overestimated. Thus, this study arose out of a need for rich, teacher-relevant research into creativity nurture and transfer. To enable this, I examined three examples of the visual art classroom and curriculum, allegedly a key domain of student creativity. Specifically, I conducted a qualitative, arts-based inquiry which was ethnographically influenced. This comprised case studies of visual art teachers, incorporating observation and interviewing. Analysis involved semi-fixed grids and systems of coding which aimed to reveal creativity-related, overarching bridges of meaning or mutual constructs between cases. In doing so, the findings of this study are intended to support teachers in developing understandings about creativity as a step towards implementing creative pedagogies across the curriculum. In particular, the study revealed that visual art in the primary school can foster children's creative tool-kit development and that this is achieved through a range of environmental and participant behaviour factors. Furthermore, according to data, visual art in the primary school can be used to inspire creative pedagogies across all areas of the curriculum, however, this is arguably not effectively and consistently occurring in anything more than superficial ways. Finally, the study indicated that creativity can indeed be a tool for motivating and engaging children.

Keywords: creativity, intelligence, visual arts, primary/elementary education, VELS, transfer, assessment, motivation, social construction.
CHAPTER 1:
TIMELINE, DEFINITIONS AND INTRODUCTION TO RESEARCH PROJECT

1.1 Timeline
The following timeline was constructed at the outset of this study, to make transparent the intended sequence and duration of all components, from initial proposal through to completion and submission of thesis for assessment.

<table>
<thead>
<tr>
<th>Components of Research</th>
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<tbody>
<tr>
<td>October 2006</td>
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<td>January 2008</td>
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1.2 Definitions
The following table identifies key constructs, terms and research methods relevant to the study being undertaken here and for which clarification of meaning in this context will assist in accessing and engaging with this research paper.

<table>
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<tr>
<th>Term</th>
<th>Working Definition</th>
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<tr>
<td>Paradigm</td>
<td>A collection of beliefs and/or theories – a 'school of thought' within which research and discourse can occur. In education, for example, and as outlined by Lather (2006:37), these include but are not limited to: positivist, interpretive, ethnographic (critical), poststructural and neo-positivism.</td>
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<tr>
<td>Ethnography</td>
<td>Research conducted in a naturalistic setting and focusing on defined groups and interactions (Wiersma 2000:237-268). As opposed to hypothesis as starting point, hypothesis characteristically emerge or are generated from data collected.</td>
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<tr>
<td>Qualitative Methodology</td>
<td>Refers to a collection of methods or techniques used systematically to gain understandings of subjective constructions of meanings. It typically involves small sample, rich and detail-focused explorations and is fluid, flexible and emergent, with researcher as human instrument. It should be noted here that qualitative and more linear, deductive quantitative methodologies should not be viewed as oppositional or mutually exclusive.</td>
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<th>Creative Catalysts</th>
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<p>| Mixed Methods | The use of various research methods, qualitative, quantitative or both, for generating data. Mixed methods are useful for several reasons, including: facilitating a combination of close-up illustrations and broader pictures and enabling the researcher to ask questions about connecting parts or layers of a problem (Mason 2005). |
| Researcher as Bricoleur | The tendency of qualitative researchers to draw on a variety of sources, improvise and adapt and multi-task (Neuman 2000:147). |
| Methodology | Methodology refers to “a theoretical rationale for proceeding with a particular method” (Gill 1996:32) and incorporates various methods. |
| Methods | Particular data collection techniques to be employed within, or as part of, the methodology. |
| Customs of Practice | The traditions of practice that underlie particular research methods or techniques. |
| Field Work | Data obtained and generated through the researcher actively entering the field or context of study and being immersed in the natural setting. Data is later synthesised, summarised, interpreted. |
| Case Study | Intense investigation of one to several cases with researcher focusing on and interpreting specific issues or aspects. Inherently flexible, evolving and emergent, case studies facilitate deep and rich study of specific aspects of a problem or practice, within limited timeframes. |
| Participant/Non-Participant Observation | Observation as source of data generation and collection, where the research is an actively involved insider or a removed onlooker/outsider respectively. |
| Purposive Sampling | As discussed by Opie (2004c:104), sampling can take the following forms: random, systematic, stratified, cluster, convenience, snowball or purposive. Purposive refers to the researcher’s deliberate selection of particular samples for study, chosen on the basis of specific qualities, characteristics etc to meet the purposes of the study. |
| Constants and Variables | Constants are characteristics or conditions that remain the same for all participants in a study whilst variables takes on different values or each individual (Wiersma 2000:32) |
| Trends | Patterns/commonalities that emerge from summary and synthesis of qualitative data and which can form the basis of interpretations, discussions, conclusions and hypothesis. |
| Curriculum | In this context, a contemporary definition of ‘curriculum’ is used, where it exists not purely as a noun but as a verb involving personal experience (Coil 2002:43). |
| Creative Pedagogies | Teaching theory and practice that emphasises the development of students’ creative capacities and abilities. |
| Plausibility/Credibility/Reliability | Relates to consistency and replicability of research methods, conditions and results (Wiersma 2000:9). |
| Resonation, Validity &amp; Transferability | Generalisability of research findings to contexts other than that studied. Relates to the extent to which results can be transferred and inferred. Described by Willis as the “Ah hal effect” (2000:126). |
| Practice &amp; Policy | Term to signify pedagogies and epistemologies in schools and the local, state and national policies that influence and inform them. |
| Victorian Essential Learning Standards | Victorian teaching and assessment guidelines currently being implemented across primary and secondary schools to supplant Curriculum Standards Frameworks II (CSFII). VELS comprises three strands - discipline-based, interdisciplinary and physical, personal &amp; social – and, within these, various domains and dimensions. VELS aims to promote and facilitate thinking and creative skills and integrated teaching and learning. |
| Art Classroom | Art in the context of a specialist subject rather than integrated into the general primary school curriculum. |
| Constructivism | Social theory of learning based on work of Piaget, Vygotsky and Bruner that views learning as “an interpretive, recursive, non-linear building process by active learners interacting” (Twomey-Fosnot &amp; Perry 2005:34). |
| Intelligence Quotient (IQ) | Traditional intelligence measures, distinct from creative intelligence or abilities. |
| Proactive Creativity | Distinct from IQ and in contrast to reactive creativity, proactive creativity refers to being adaptive and meetings needs (Runco 2007:308) |
| Emotional Creativity | “One’s ability to feel and express emotions honestly, and in unique ways, that are effective in meeting the demands of both intra- and inter-personal situations” (Averill 1999: 334) |</p>
<table>
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<tr>
<th>Product Bias</th>
<th>The assumption that creativity is &quot;manifested in a tangible product&quot; (Runco 2007:354), viewed as erroneous in the context of this particular study.</th>
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<tr>
<td>Divergent/Convergent Thinking</td>
<td>The former implies original and creative thinking, in contrast to the latter's 'correct-answer' focus.</td>
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<tr>
<td>Closed Content</td>
<td>Inflexible curriculum devoid of student-direction, decision-making or self-determination.</td>
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<tr>
<td>Pluralism</td>
<td>In contrast to a closed content curriculum, pluralism relates to catering for individual learning styles, interests and needs. Enabling inclusive education and encouraging self-determination and student-directed learning.</td>
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<td>Squelchers</td>
<td>Things said to self or others that inhibit creativity (Davis 1998:165 -174)</td>
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<tr>
<td>Openness</td>
<td>Relates to sensitivity to fantasy, feelings, aesthetics, ideas, actions and values (McCrae 1987)</td>
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<tr>
<td>Indicative/Contraindicative Traits</td>
<td>Former are positively related to creativity whilst latter are negatively related. These traits encourage or inhibit creative behaviours respectively (Runco 2007:289)</td>
</tr>
<tr>
<td>Operant</td>
<td>&quot;Voluntary behaviour that is emitted to earn a reinforcer or avoid a punisher&quot; (Runco 2007:201).</td>
</tr>
<tr>
<td>Positive Reinforcement</td>
<td>A consequence that &quot;increases likelihood of behaviours being emitted in the future&quot; (Runco 2007:201)</td>
</tr>
<tr>
<td>Nurture</td>
<td>The cultivating, development, encouragement and facilitating of creative behaviours, tendencies and thinking skills.</td>
</tr>
<tr>
<td>Vehicle/Facilitator</td>
<td>Teaching and learning style, technique or method that encourages creative development/nurture.</td>
</tr>
<tr>
<td>Transfer</td>
<td>The application of creative pedagogies across the school curriculum and from one subject area to another as a means of developing children's creative behaviours and tendencies.</td>
</tr>
<tr>
<td>Creative Pedagogies</td>
<td>Across curriculum areas, teaching styles that utilise, encourage and develop creativity in students.</td>
</tr>
<tr>
<td>Explicit/Implicit Theories</td>
<td>The former are scientific, held by researchers, scientists and the like. The latter are held by teachers and parents and need not be shared or tested (Runco 2007: 186)</td>
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1.3 Introduction to the research project

In these early years of the 21st Century, across Western societies, the value of creativity in education is now firmly established and unequivocal; creativity is recognised, as Brittain asserts, to be of "tremendous importance" (1964:5). Within a local context, this status is confirmed in the explicit inclusion of creativity as both a domain and a dimension of the new Victorian Essential Learning Standards (VELS®). Long the subject of research and debate, this value of teaching creativity is now most often justified, as per Eisner (1971:23), in that it is essential for equipping children for life beyond school and in shaping them into the inventive, adaptable and flexible adults that modern society demands and which education systems are arguably currently not effectively producing. Indeed, Getzel and Jackson (1962:7) assert that creativity is one of the most highly valued of all human

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1 Victorian Essential Learning Standards, an initiative of the Victorian Curriculum and Assessment Authority (VCAA), are teaching and assessment guidelines currently being implemented across Victorian primary and secondary schools to supplant Curriculum Standards Frameworks II (CSFI). VELS comprises three strands - discipline-based, interdisciplinary and physical, personal & social - and, within these, various domains and dimensions. VELS aims to promote and facilitate thinking and creative skills and integrated teaching and learning; 'creativity' features explicitly as a domain of the interdisciplinary learning strand, as a dimension within the thinking processes domain of the interdisciplinary based learning and as a dimension within the arts domain of the discipline based learning strand. Full guidelines can be accessed on the VCAA website, at www.vels.vcaa.vic.edu.au
qualities. In addition, I believe that creativity in schools has potentially invaluable implications for student motivation, engagement and access to success. In relation to what Cullingford (2005:5) describes as the deep clash between children's systems of thoughts and values and their early learning experiences and those faces in formal schooling, I propose that creative teaching and learning may be more in tune with how children instinctively and intuitively learn and understand the world. If so, it could promote high levels of engagement and motivation in formal education by making learning more enriching, meaningful and accessible. It is also essential to note at this stage, my firm belief, as echoed by Runco, that "everyone has the potential to be creative, but not everyone fulfils that potential" (2007:40). That is, creativity is accessible to the masses rather than only a select minority but, in education, children often do not have access to experiences that teach, or opportunities to exercise, these creativity skills. In fact, the need to actively teach and promote creative skills and thinking was advocated by Wallas almost a century ago (1926:233) and, in our current context, is affirmed by Rubin, who asserts that "teaching which exploits the student's creative capacities...results in infinitely more effective learning" (1967:203). Given this widely accepted importance of teaching for creativity, it does not seem an implausible cognitive leap to consider the work of primary school teachers in developing and nurturing creativity as particularly important, given that primary schooling provides the foundations for life-long learning.

However, as a practising primary teacher who has taught as a generalist and visual art specialist both in Australia and overseas, I do not see this theoretical emphasis on teaching creativity being put into practice in our schools. Why not? It seems that, after some one hundred years of research and discussion in this field, nobody seems quite sure – or, rather, in agreement - about what creativity in education is, how it is manifested/evidenced and how it can be nurtured, facilitated and utilised in the best possible ways. Given the aforementioned importance of creativity in schools, this seems both remarkable and alarming. Indeed, even the definitions provided by Raisen in the aforementioned VELS documents seem hackneyed and insufficient: “The application of knowledge and skills in new ways to achieve a valued goal” (2003:39). Without a solid, comprehensive and working understanding of creativity, the task of us as teachers to emphasise and encourage it across the curriculum becomes a daunting 'stab-in-the-dark' process. Furthermore, this process would be devoid of an 'unified approach' with other teachers and schools because, as Feldman, Csikszentmihalyi and Gardner (1994:1) explain, a lack of explicit and shared understandings of creativity ultimately leads to confusion and impeded communication. This current ambiguity in education relating to creativity and its inclusion across the curriculum precludes us from moving beyond it being little more than what Gibson describes as merely a “hurrah word" in educational discourse (2005:148) and prevents more than, as Wallach terms it, “lip service...being paid in our culture to creativity” (1967:36). Essentially, if our
schools continue failing to develop creative capacities in all students fully, we will be faced with what Robinson (2001:13) describes as a widening gap between education and the needs of individuals and modern societies. And so we are presented with an unsatisfactory reality but a very promising future. In order to reach that future, I see an absolute and immediate necessity for rich, concentrated, teacher-relevant research into how creativity is and can be nurtured in a school context. This research study, thus, has its foundations firmly rooted in my own practise, interactions and conversations with colleagues and my current grappling with the implementation of VELS.

In education, as in all things, doubt as to how best to proceed in order to achieve a particular aim can be lessened by examining any exemplars of the aim being fulfilled. In a primary school context, there is one particular area of the curriculum that has long been recognised as being at the forefront of students' creative development: the arts, specifically visual art. Indeed, as Burton discusses, it is a "traditional and enduring leitmotif of art education is that it promotes creativity" (2004:557). Apparently, there may be something about the teaching and learning styles embodied in the visual art classroom that makes it highly conducive to the development, nurturing and supporting of creative processes, behaviours and ways of thinking. Furthermore, high levels of engagement and motivation commonly seen amongst students in the primary school visual art classroom may support the link between creative teaching and learning and student motivation, engagement and success. Indeed, of this link Botstein is adamant: "The arts are the greatest key in developing motivation and fighting boredom for all" (1998:70). At this stage it should be noted that, in choosing this particular curriculum area, I do not mean to inadvertently infer that creativity does not exist outside that art room or that all schools have creatively good art programs in place. Without wishing to pre-determine, influence or limit the depth of exploration in this research paper by making firm hypotheses, my study proposes to examine critically to what extent and in what ways visual art in contemporary primary contexts is, in fact, facilitating creative development in students and possible relationships between this and student motivation and engagement. In doing so, I hope to support teachers of all primary school curriculum areas in developing rich understandings about creativity nurture as a step towards constructing and implementing creative pedagogies across the curriculum. At this stage, it is also important to acknowledge that my use of the term 'curriculum' is a contemporary one, based on Doll's (2002:43) concept of curriculum not purely as a noun but as a verb involving personal experience. Pinar, Reynolds, Slattery and Taubman refer to this as "the reconceptualised curriculum field" (2000:51) and themselves speculate on the potentially important role of the arts in this. Essentially, through this research, I hope, in some small way, to assist our education system to understand what Sir Herbert Read (1943:238) was speaking of back in 1943, when he urged that learning through the arts could unleash a power and revolutionise education.
Within this context, this research paper will be initially framed by and concerned with the question: To what extent and in what ways does the primary school visual art curriculum in three particular schools facilitate children's creative development? In a local, contemporary context, I intend to investigate this question and, following on from this, introduce issues of transfer: how can these qualities or features of the arts be utilised in other primary curriculum areas where creativity is not, currently, optimally promoted? That is, To what extent and in what ways can visual art be used to inspire creative pedagogies across the curriculum? These creative pedagogies refer to the process of teaching creatively as a means of assisting children to be creative. As a component of this, attention will also be given to the question To what extent and in what ways can creativity be used as a tool for motivating and engaging students? Having already made transparent my position as a practising primary teacher, relatively new to the profession and with artistic inclinations, and the associated, inevitable subjectivities, motivations, inclinations and value criteria, I do not presume to possess the knowledge to reach definitive conclusions of these questions. The limited timeframe for this study is not sufficient to enable adequate focus on all areas of visual art in schools. Indeed, no one study can hope to answer the above three questions in generalised terms. Rather, this paper aims to provide a glimpse using selected examples. Specifically, it will be concerned solely with visual art in senior primary years education and will use small sample, qualitative research techniques in the context of several Melbourne primary schools identified as featuring exemplary visual arts programs, as discussed in greater detail in ensuing Methodology components of this paper. Undoubtedly, some would argue the fallibility of qualitative research in that, as explained by Merriam, "investigator as human instrument is limited by being human...mistakes are made, opportunities are missed, personal biases interfere" (1998:20). However, within the context of this creativity research, quantitative techniques, without the flexibility and authenticity of their qualitative counterparts, would simply not facilitate the intensity, richness and depth of understanding desired in order to meaningfully assist teachers and policy makers in developing relevant and practical understandings of teaching children to be creative in a primary school context. Data generated and analysed through this process, essentially and as evidenced in the author's initial mind-map diagram (Appendix A), is intended to facilitate my search, as a precursor to influencing practice and pedagogy, for insight into the invaluable tool that may be creativity across the curriculum by unlocking the potential power of the arts.
CHAPTER 2:
LITERATURE REVIEW

2.1 Turning back the pages of creativity research

 Guilford, identified by Sternberg (2006:87) as a 'pioneer' of creativity research in this modern era, wrote of creativity, back in 1968, that “no word has had a more dramatic rise in popularity” (1968:97). Some thirty years prior to this statement, Dewey (1934) asserted the importance of nurturing and developing creativity in children. Also around this time, Wallis (1926:233) affirmed that creative thinking and behaviours need to be actively taught in education. Indeed, this recognition of the significance of creativity in education is by no means a new phenomena: this research paper is firmly contextualised within a long, rich history of discussion and debate which, as Craft (2001:5) explains, took the form of organised studies around the turn of the twentieth century. Essential to this literature review is an initial overview of the history of creativity research which, it should be noted, is traditionally heavily situated in Britain (eg. the Plowden Reports of the 1960s) and the United States but is increasingly seeing worthy contributions from Europe, Asia and, to a lesser extent, Australia. Following on from this historical overview, attention will be given to a number of ‘clusters’ or trends in creativity literature, identified through my searches and ensuing analysis. These ‘clusters’ involve issues of creativity definition and description, creativity’s value/importance in education, nurture and transfer to creative pedagogies, links between visual arts and creative development (the former as a vehicle for the latter) and, finally, the concept of visual arts being accessible to a wide audience and correlations between this and issues of social construction and motivation theories. In conducting these literature searches, I employed various strategies for locating information, including the use of hardcopy journals, newspapers and texts, bibliographic references from relevant studies/papers, as well as online databases and electronic resources, such as: Educational Resources Information Center (ERIC), A+ Education, Education Complete Proquest, Australian Digital Theses and LexisNexis Academic.

Initially, searches involved the use of broad terms: ‘creativity’, ‘intelligence’, ‘visual arts’, ‘primary/elementary education’ and combinations of these. Subsequently, as interest became more focused, these stem search terms were linked to keywords such as: ‘VELS’, ‘transfer’, ‘assessment’, ‘motivation’ and ‘social construction’, all the while taking in to account not only relevance and currency, but also objectivity, reliability and authority of located sources. It should be noted, at the outset to this literature review and as discussed by Lather, that “a review is not exhaustive; it is situated, partial, perspectival” (1999:3). This review aims to provide a context or framework for the ensuing creativity study by critically interpreting existing literature, both research and theory based, identifying trends and patterns in theory, practice and methodology as well as revealing omissions, absences, and questions still unanswered.

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2 The Plowden Reports, officially entitled Children and their primary schools, were commissioned by Education Minister Sir Edward Boyle in 1963 for the Central Advisory Council for Education (England). Published in 1967, they comprised a thorough and invaluable investigation into UK primary schools at that time and were one of the first examples of advocacy for creativity in the primary curriculum. Full reports can be accessed at www.dg.dial.pipex.com/documents/plowden
In doing so, this research paper is justified and validated as an original contribution to knowledge that is firmly situated in, informed by and built upon strong traditions in creativity research.

2.2 In the beginning.
At the forefront of early creativity research was J. P. Guilford (1950), whose investigations of the late 1940s and 50s identified creativity as divergent production or thinking, as opposed to convergent production. Baer maintains that this view of creativity remains "one of the most popular cognitive theories of creativity" (1993:12). Guilford (1968:147) was concerned with identifying characteristics and traits of 'creative individuals' and his driving motivation for this related to national interest: conducting research into selected individuals with creative potential was seen as a means of solving society's problems. Although this belief clashes somewhat with later views of the role of creativity in education and could be viewed as somewhat simplistic, Guilford's assertion, upon which it is based, is unwaveringly solid: "creativity in education aims at a self-starting, resourceful and confident person" (1968:147). At the time, that wide-spread emphasis in creativity research was based upon the presumption that creativity's importance lay in its potential use for the benefit of society rather than just the individual. As Seltzer and Bentley (1999) discuss, historically the focus was on problem solving. This accounts for the proliferation, at this time, of what Reid and Petocz (2004:460 describe as theorists concerning themselves with identifying determinants of creative thinking. Clearly a psychology influenced focus, this, Craft (2001:6-7) makes clear, incorporated three main lines of development: personality, cognition and how to stimulate creative thinking. Not surprisingly, research at this time was also concerned with developing strategies for testing the creative potential of individuals. Hence, in the 1960s, E. P. Torrance, another leader in early creativity research (indeed, whole issues of the Creativity Research Journal are devoted both to Torrance – v.18 n. 1 – and Guilford – v.13 n.3&4), generated the Torrance Tests of Creative Thinking (TTCT) (1974). Like Guilford, Emery (2002:25) explains, Torrance was concerned with defining creative processes, products and people. Thus, as discussed by Feldman et al (1994), this series of tests was devised to identify creativity in children, rather than adults, so it might be put to good fostered and channelled into adult life. Kim's (2006) research into the TTCT identifies them to be, even nowadays, the most widely used and most referenced of creativity tests and to be a good measure for discovering and encouraging creativity.

2.3 A shift in focus
In the latter years of the 1960s, Clifford (1964) noted a shift occurring in creativity research with an increasing focus on creativity as a means of facilitating greater individual expression. This time also saw the development, as discussed by Parnes, Noller and Biondi (1977), of the Osborne-Parnes Creative Problem Solving model (CPS), which aimed to move beyond describing or defining creativity
and into developing strategies for promoting it. This emphasis continued into the 1970s, at which time three major research achievements occurred. Firstly, Wallach and Kogan (1965) determined IQ to be largely unrelated to divergent thinking, a finding that contrasted with the early research of Getzels and Jackson (1952) but which was supported by numerous studies (Kim 2005; Kogan & Pankove 1974; Runco 1986). This provided some closure to what Runco (2007) described as a key debate of early creativity studies: the relationship between intelligence and creativity. Secondly, research such as Gardner’s (1988) found certain traits to be characteristic of creative individuals. Thirdly, Barron (1988) concluded that divergent thinking could be improved with practice. Following these significant developments, however, Feldman et al. (1994) explain that momentum all but dissipated (1994) in creativity research and both funds and general interest were fading. This, it would seem, is due, at least in part, to the aforementioned shift away from creativity research concerning itself with national interest and creation of useful outcomes to creativity for the individual and processes rather than products.

2.4 Re-emergence of creativity research
When it did reemerge, as discussed by Feldman et al (1994), creativity research focused on the nature of creative thinking and how it develops, rather than those who possessed it. By the 1990s, Craft (2001:10) goes on to say, this shift continued into creativity of ordinary people and qualitative, rather than empirical research. In these contemporary times, Feldman et al also observed the growth of numerous promising fields of creativity study but noted that these are “scattered and diverse” (1994:15). Undoubtedly, this lack of structured, thorough research relates to Getzels and Jackson’s assertion that creativity is often “elusive to systematic inquiry” (1962:7). In attempting to operate within this realm of systematic inquiry, this research paper is thus highly relevant and potentially valuable to the current situation in creativity research because it aims to provide factual evidence of specific programs that directly impact the development of children’s creativity through the creative pedagogies of their teachers. The relevance of this study to contemporary creativity research is further enhanced in its intention to continue the aforementioned emphases on creativity of ordinary people, creativity for individual growth and how creativity develops. A further aim of this research paper relates to Amabile’s assertion that, despite the shifts in creativity research over the twentieth century which have been briefly discussed here, research right up until, and including, modern times has concerned itself too greatly with measuring and describing creative characteristics. Amabile (1996) urges the need for studies on social and environmental influences on creativity and what social and cognitive actions are conducive to creativity. This research paper will strive to explore these influences by providing a forum for teachers’ voices to be heard, ultimately in an effort to identify what is working in schools (and why it works) in the way of creativity.
2.5 Attempts to define 'creativity'

This elusiveness of creative research and the shortage of cohesive, organised studies into creativity in education must surely be partly attributable to the lack of mutual understanding, among researchers, theorists, teachers and policy makers, about what creativity is. Creativity is, as Gibson asserts, a "heterogeneous word in education nowadays" (2005:148). This is evidenced in Tardif and Sternberg's table (Figure 1), which presents the varied findings of sixteen leaders in this field as to the cognitive characteristics of creative people (1988:434). Figure 1 highlights the difficulty even skilled academics have in finding consistent definitions of the characteristics of creativity.

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<th>Characteristics</th>
<th>Baron</th>
<th>Czikszentmihalyi</th>
<th>Feldman</th>
<th>Gardner</th>
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<th>Hampson &amp; Amabile</th>
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Figure 1. Cognitive characteristics of creative persons

Numerous other studies have also attempted to define creativity (Lindstrom 2006; Smith & Carlsson 1990; Woods 1995; Woods & Jeffrey 1996). In particular, that Woods' explorations of creative teaching and peoples were conducted as qualitative studies in contemporary primary school contexts makes them an excellent guide for this research paper. Another indication of the ambiguity that is characteristic of definitions of creativity lies in Smith's (2005:293) anecdote that curators of a Nobel Prize centennial exhibition several years ago collected more than one hundred definitions or descriptions of creativity. Further to this lack of concord being, as already highlighted, neither

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productive nor conducive to systematic study, there is the problem, as identified by Beghetto, that unclear definitions “lead to erroneous assumptions, misconceptions and misguided beliefs” (2005:255).

There does, however, appear to be several commonly held assumptions about the nature of creativity in education. The first of these, as affirmed by Runco (2006:250) in an edition of the Creativity Research Journal devoted solely to divergent thinking, is that creativity is not synonymous with divergent thinking but, rather, the latter is a predictor of creativity. This is a view supported by Poole (1980:8). The second assumption about creativity challenges Torrance’s earlier assertion that creativity is about “becoming sensitive to problems...identifying the difficulty, searching for solutions” (1967:73) and relates to Runco’s claim that it is “best to accept that not all problem solving requires creativity and creative performance is not always a solution to a problem” (2007:16). That is, although a component of creativity, it seems both simplistic and inadequate to define creativity as problem solving or solution finding. In addition to taking these two beliefs into account in this research paper, I wish to note six contributions of researchers and academics to the development of a definition of creativity that I believe will provide a useful framework for the ensuing study. It should be noted, however, that they are intended solely as a cognitive guide or scaffold rather than resolute, underpinning definitions of creativity.

- Creativity as process, not event. (Parker 2005)
- Creativity as covert cognition as opposed to overt behaviour (Feldhusen 1993)
- Creativity as a process of seeing new possibilities (Robinson 2001)
- Creativity centred around finding or making connections (Marshall 2005)
- Creativity as adaptability (Cohen 1989)
- Creativity as productive, not reproductive. Based on 19th Century Austrian Gestalt Theories (Weisberg 1995)

Undoubtedly, it seems, creativity, by its very nature, will always have context-specific meanings and one set definition or description is impractical and inadequate, a view shared by Reid and Petocz (2004), who talk of the different ‘domains’ of creativity. This research paper is, thus, concerned with describing creativity in the domain of education because, despite the myriad of theories and viewpoints, research into practice regarding what creativity is in schools appears to be limited in general and almost non-existent in relation to primary education in an Australian context. It is a largely unknown entity, if you will. This paper intends to examine creativity in primary education in order to develop a working understanding of what creativity is in a primary context as a fundamental step towards identifying how best to develop it.

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2.6 Valuing creativity in education contexts

Literature in this field indubitably reveals the importance of creativity in educational settings, regardless of the varying conceptions of creativity discussed in preceding paragraphs. That Lindstrom's (2006) qualitative study into creativity of arts students was the most accessed online paper from the International Journal of Art and Design Education in 2006 is indicative of this. Creativity is clearly a boom area, making this research paper extremely relevant and contemporary. As a further indication of this, a 'creativity in education' search via Google Scholar produced 145,000 hits whilst an online newspaper search, using LexisNexis Academic and the aforementioned search term, revealed 125 articles published worldwide in the past two years alone (eg. Gower 1/10/2006; Nebenzah 27/1/2007; Westwood 22/11/2005). Locally, these articles included Donnelly's advocacy for structured and disciplined creativity nurture (The Australian 10/9/2005), Cook's extremely relevant assertion that "browbeating teachers to raise standards is a recipe for disaster" (The Age 16/5/2005) and Illing's discussion of the popularity of creativity research and the ambiguity of how this research is measured (The Australian 19/10/2005). A final testimonial to the importance of creativity education research in contemporary society is the number of postgraduate theses recently produced in this field, four of which are particularly relevant to this research paper. These are: Forehand's (2005) investigation into the contradiction between the USA's mandate to schools to foster creativity whilst also seeking increasingly regimented curriculum, Oreck's (2001) exploration of generalist teachers' use of the arts in classrooms, Broinowski's (2002) discussion of relevant and engaging program designs for young children and and, in an Australian primary context, Bamford's (2002) examination of the qualities that make 'good' primary art teachers. This importance of creativity across the curriculum is often justified, as Brittain discusses, in relation to a change in purpose of education, from knowledge acquisition to "development of the ability or abilities to function with unknowns" (1964:5). However, moving away from the economic, problem solving and product focused imperatives implicit in this justification and already discussed, at some length, in this literature review, the importance of creativity in relation to individual growth is becoming increasingly apparent. Creativity, it seems, is a vehicle for the development of what Craft refers to as individual empowerment (2003:113) and, as Robinson (2001:137, 165) explains, because the relationship between knowing and feeling is central to creative processes, creativity is a means of decreasing the widening gap between education and the needs of the individual. These needs of the individual and their relationship to creative teaching and learning are potentially hugely significant to how teachers facilitate meaningful engagement with and motivation for students and it is, thus, appropriate that they constitute a central tenet of this research paper.

Indeed, my research is founded upon and guided by Fryer's assertion that "the capacity to be creative is intensely human" (1996:1). Studies into the concepts of creativity and individual development have confirmed that there are alternative ways of conceptualising 'learning' (Saljo 1979) that need to be...
taken into consideration if all students are to be engaged, motivated and able to achieve success and that these creative intelligences are relevant to all aspects of the school curriculum (Parker 2005). Furthermore, two eminent concepts or models in education draw attention to and validate this importance of creativity for individual development. The first of these is DeBono’s Six Thinking Hats, a tool for promoting lateral or creative thinking in students. DeBono’s work (1992) emphasises creative thinking and demonstrates that it can be nurtured in children through practice and application. Secondly, Gardner’s studies (1984) and development of a Multiple Intelligences (MI) Framework highlights creativity as a legitimate and essential learning style. In other words, Gelineau (2004:12) affirms, Gardner’s MI model shows awareness of the intrinsic worth of creative learning and an understanding of it, Lucas (2001:38) explains, is a fundamental principle of creativity in education. Not only do these two models validate and support the relevance of this research paper but their respect and existing popularity in education settings indicates their appeal to and value for teachers and, thus, it would be worthwhile for this research paper to take them into consideration as a foundation for this study. Perhaps this obvious importance of creativity in education, across the curriculum, is most succinctly and eloquently encapsulated in Cullingford’s words, based on studies into students’ views of creativity and learning: “creativity...is not a vague escape from reality but the only possible engagement with it” (2005:18).

2.7 The weak links: creativity nurture and transfer
The aforementioned valiant attempts of Gardner and DeBono to encourage recognition of, and provide tools for promoting, creativity in the classroom are, although invaluable for teachers, insufficient alone as a model for creativity development (and were not, it is imagined, intended as such). This issue of nurture in schools and, furthermore, transfer of creativity across the curriculum in the form of creative pedagogies, as strongly advocated in Victoria by the aforementioned VELS documents, is the weak link in terms of creativity research and literature, as observed by Rhyammer and Brolin (1999). As highlighted in Section 1.2, use of the term ‘nurture’ in this paper refers to the cultivation, development, encouragement and facilitation of creative behaviours and tendencies whilst ‘transfer’ refers to the application of creative pedagogies across the curriculum and from one curriculum area to another as a means of developing the aforementioned creative behaviours and tendencies. For although numerous individuals have contributed suggestions as to how creativity is best fostered in school contexts (Fryer 1996; Mindham 2004; Whiton 2004), many of which are discussed by Fasko (2001), unfortunately these suggestions seem often to constitute little more than hackneyed, over-simplified and formulaic ‘steps to creativity’. Thus, they are inadequate for teachers. Of more significance to developing practical understandings of creativity nurture and transfer are the findings of several studies undertaken in this field, albeit several decades ago in some circumstances (Beetlestone 1998;
Campbell & Willis 1978; Fryer 1996; Glover & Gary 1976). In particular, Beetlestone asserts all children can be creative but will respond in different ways: an inclusive finding supported by many (Cropley 1992; Kim 2005; Poole 1980). Also significant are the findings of Glover and Gary as well as Campbell and Willis that a strong correlation exists between positive reinforcement and creative performance in primary school students. Further to this advocacy for inclusive creative education rather than what Rubin refers to as a “creatively gifted minority” (1967:205) being a firm foundation of this research paper is the belief that creativity can be manifested across the whole school curriculum. As discussed by Poole: “The avenues through which creativity can emerge are many and diverse...any curricular area can be the catalyst for its emergence” (1980:9).

Also important to this study are the convictions, as supported by Sternberg (2006:93), that creativity can be nurtured in students and, as Torrance affirms, that “creative needs are strong enough and universal enough to make creative ways of learning useful for all children” (1967:88). In attempting to gain an understanding of creative nurture research and theory to date, it is also interesting to note the willingness of numerous individuals to emphasise the present blocks to creativity in education. One such example is Robinson’s (2001:7) assertion of lingering confusion in schools over the distinctions between intelligences and academic ability and consequent preoccupations with particular abilities to the exclusion of others. This is echoed by Cropley’s (1992:20) lament over a curriculum dominated by closed content and convergent thinking. Eisner’s affirmation that a “fear of letting go” (1971:66), on the part of both teachers and students, is to blame for lack of creativity development is intriguing, whilst Fryer (1996:105-108) describes the more practical restraints, such as inadequate resources, time and class sizes. Apparently, as is so often the case, although unable to gain a clear understanding of how to move forward, we are easily able to identify what is holding us back. Also of interest to creativity nurture and transfer is the significant number of studies concerned with issues of creativity assessment (Amabile 1996; Collins & Amabile 1999; Kim 2006; Tighe et al 2003). Likewise, many seem inclined to contribute opinions to this field, with Beghetto (2005:259-262) offering suggestions for useful creativity assessment and Besemer and O’Quin opening a whole new ‘can of worms’ regarding social construction and subjectivity, by stating that creativity assessment can be useful if based on a “valid theoretical schema” (1993:347). However, given the magnitude of existing literature in this field and the seeming futility of achieving concord, this research paper will not be concerned with issues of creativity assessment. Rather, this emphasis on assessment and blocks to creativity, combined with the aforementioned lack of practical guidelines for creativity nurture and transfer, indicates a critical need for broader research. That is, this study intends to take a step back and investigate what is occurring in terms of creativity nurture and transfer in schools. In doing so, I also intend to emphasise teachers’ and students’ voices on these issues, as in the research of Sellars (2008), Levy-Tacher and

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2.8 Visual art as a facilitator for creativity development

Having thus far examined creativity research and theory in general terms and identified the need for broader research on nurture and transfer, this review arrives at the focus, emphasis or kernel, if you will, of this research paper: the role of visual art in primary school creativity development. Many decades ago, Dewey’s (1934) work established the value of the arts in education and their potential for adding richness and depth to the curriculum. This view was revealed in what Lowenfeld observes as the shift in arts education from “frill to essential” (1947:22). Although debate and discussion in this field has abounded since that time and some, most notably the Cox and Dyson’s Black Papers on Education, have damned the arts as “unintelligible… unformed, obscure, slovenly” (1971:96), recognition of the importance of the arts in education is now widely recognised and accepted. The reasons for this embrace of the arts, particularly visual art in the context of this study, are numerous and much expounded. Gelineau (2004:9) provides a fairly extensive and useful discussion of the positive features of the arts in primary schools, which includes development of positive self-image promotion, self-discipline, emotional release, communication skills, sensory awareness, collaboration and sensitivity. In an Australian and visual art specific context, Flood (2005a:13-14) asserts that it provides valid and of self experiences, authentic engagement and opportunities for original thought and action. Flood (2005b:51) also affirms visual art as a provider of opportunities for individuals to make sense of their world and how they can participate in it. Imms’ study (2003:32) discusses visual art in schools as encouraging children to question ‘What happens if I do this?’ and, similarly, findings from Parker’s (2005:187) study of secondary art and design students indicate the “inherent flexibility of learning offered by art”. These features of the visual art curriculum seem aptly embodied in the term ‘self-determination’. In essence this relates to Brandt’s assertion that the arts in schools give children “a chance to enter the room by different windows” (1998:23). That is, the arts are an ‘individualistic’ and heuristic-based learning area that provides tangible and plentiful opportunities for student-directed learning, thus making this learning more accessible and attainable to more students. At this stage, the absurdity of the common misconception that the arts are a somewhat easy or ‘soft’ option in schools and, as discussed by Copley (1992:7), that the arts involves no behavioural restrictions or expectations should be highlighted. The arts are not, Lucas maintains, a “charter for liberal education” (2001:40). In fact, as revealed in Flood’s research into artistic identity, art is “anything but undisciplined” (2005b:37) and demands an array of skills, process and actions. This is a view supported by the grounded theory analysis of creativity in art conducted by Mace and Ward (2002).
This analysis resulted in completion of the following diagram (Figure 2) of the art-making process: anything but simplistic and underwhelming!

Figure 2. Diagram of the art-making process showing the four main phases, feedback loops, and moderating variables

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A further indication of the complexity of visual art in education is Wilks’ (2003:28) table of the process and skills involved in school art (Figure 3).

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<th>Aesthetic perception</th>
<th>Evaluative reflection</th>
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<td>risk-taking</td>
<td>discriminating</td>
<td>assessing</td>
</tr>
<tr>
<td>organising</td>
<td>validating</td>
<td>appraising</td>
</tr>
<tr>
<td>predicting</td>
<td>adapting</td>
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</tr>
<tr>
<td>deliberating</td>
<td>refraining</td>
<td></td>
</tr>
<tr>
<td>inventing</td>
<td>intuiting</td>
<td></td>
</tr>
</tbody>
</table>

Figure 3. Thinking and process skills developed when making art and discussing artistic problems and related issues

All the positive features of visual art in education highlighted here relate, explicitly or implicitly, to its emphasis on creative teaching and learning and creativity nurture. These links between visual art and creativity are widely acknowledged, with Haynes asserting that “art in schools is about learning not merely to be but to become...that requires a richer and deeper understanding of creativity” (2004:11). Similarly, Dom affirms that art is not “a product of intellect but is rather a process more concerned with creative activity requiring an education in imagination, consciousness, thought and feeling” (2005:50). Yet perhaps the most telling and potentially useful framework for this research paper is Cullingford’s (2005:5) discussion of a deep clash existing between children’s systems of thought and values and those in formal schooling and also between early learning experiences and formal schooling. He goes on to assert that children’s learning style is similar to that of creative artists. Perhaps, therefore, visual art, being what Marshall describes as a “propitious, learning-friendly hub where subjectivity and interpretation openly celebrated and practiced” (2005:228), is more in the style of how children instinctively and intuitively learn. This is a view certainly supported in Tarr’s (2003) investigation of Reggio-Emilia teaching theories. A further extrapolation; perhaps art is so accessible and successful for students because of its emphasis on creative teaching and learning and creativity nurture. Indeed, studies related to this exceptional ability of art to meaningfully engage, motivate and facilitate success for a wide range of students are abundant. Several recent examples include: Hunter, Johanson, Potter and Schneider’s (2005) US Government funded research project into the use of visual arts to ‘reach’ disabled children, Groves and Hubert’s (2003) investigation into art and troubles students and Imms’ (2003) studies of boys’ visual art experiences. In addition, Gregoire and Lupinetti (2005:1) discuss art as a tool for accessing diverse – in terms of language, background and ability – student
populations, an assertion supported by the findings of Ivanova (2004). Findings from these various studies invariably relate back to the aforementioned propensity of art to allow self-determination, flexibility and individualism that are features of creative teaching and learning and creativity nurture. Imms talks of visual art providing “an alternative way of learning, a different interpretation of knowledge” (2003:34) whilst Huntinger et al refer to participation levels being “positively impacted” (2005:57). Similarly, Groves and Hubert (2003:194) highlight findings of students achieving through mistakes in a non-threatening environment and provision of a language that allows children to declare who they are. This ability of creative teaching and learning to meaningfully reach a wide audience is also evident Cheung et al’s (2004) research into gifted and talented students in Hong Kong and Levy-Tacher et al’s (2006) study of the correlations between young children’s experiences with difficult situations and their creative performance. Unintentionally also indicative of this power of creative teaching and learning that is often visible in the visual art curriculum and particularly useful for informing this research paper given its’ Australian primary focus, is the research of Sellar’s (2006). In discussing the ‘ideal’ setting for young children to achieve success and growth, she appears to uncannily describe a quality visual art classroom: “Students must make decisions in determining their learning goals, plan the means by which to successfully achieve their goals, regulate their own behaviours and cognition to use a range of strategies, including reflection, to assess and evaluate their learning products and processes” (2006:96). In light of the findings from these studies and in order to inform teachers, this research paper must concern itself with critically examining the extent to which and ways in which the visual art curriculum and classroom do facilitate and promote creative teaching and learning and creativity nurture. Subsequently, attention must be given to issues of how these qualities or characteristics of visual art can be transferred across the curriculum, in pursuit of creative pedagogies. Hetland and Winner reveal the necessity for such research: in attempting to answer the question “Does studying the arts lead to enhanced critical and creative thinking outside of the arts?” (2004:153), they hastily conclude that no relevant research could be located to enable an answer to be formed.

2.9 Motivating, engaging and enriching through creative teaching and learning
The issues of motivation, engagement and access implied here and their relation to creative development are also significant to this study and warrant examination if we are to gain a rich understanding of how creativity is manifested and the potential power of it in schools. As confirmed by Parker’s research, “commitment and motivation from the individual are essential aspects of the creative process” (2005:196). Seifert’s (2004) discussion of motivation theories indicated links between motivation and creative teaching and learning in his use of terms such as ‘meaningful’, ‘self-determination’, ‘self-worth’ and ‘confidence’. Furthermore, his research is useful in assisting us to
understand causes and affects associated with perceived 'outcomes' in schools and the potential influence of creative teaching and learning and creativity nurture, most commonly seen in the arts curriculum, on these outcomes. Interestingly and indicative of a need for research in this field is the fact that a search of the reputable Journal of School Psychology, which devotes a whole issue to student motivation (2006 v.44 n.5), reveals only five results for creativity (dating from 1966-1982). An understanding of the links between motivation and creativity in schools is essential and more research such as Amabile’s (1983), which revealed the importance of motivation for creative performance, is required.

2.10 Creativity in the context of constructivism
Related to this, an understanding of the links between creative teaching and learning and constructivist theories of education would also be beneficial to this research paper. Constructivism, as discussed by Twomey-Fosnot and Perry, relates to the work of Piaget, Vygotsky and Bruner and contends that learning is “an interpretive, recursive, non-linear building process by active learners interacting” (2005:34). Within this understanding, Csikszentmihalyi (1990:190) asserts that the key to a better understanding of creativity lies in looking at it as a social process of construction. This is a view supported by Smith’s affirmation that “creativity research thus becomes the study of the creating individual” (2005:295). For the purpose of this research paper, these discussions intimate the need for research to incorporate and emphasise critical examination of students and teachers in art classes as creative individuals involved in creative teaching and learning and creativity nurture within a particular climate or environment.

2.11 Where to from here?
Within the context of learning as a social construction, these ‘domino concepts’ of the link between visual art and creativity, relationship of this link to students’ access to learning and academic success and correlation of this access and success to motivation and engagement, are well worth investigating. They thus constitute the key contention of this research paper. For if light can be shed on how and to what extent visual art in the primary school uses creativity and the links between this and children’s access to meaningful learning and success, implications for encouraging creative pedagogies across the curriculum are potentially extremely significant. Although currently a largely unexamined field of study, particularly in a contemporary Australian context, the work of Wilks (2005), which indicates that the visual arts cultivate higher order or creative thinking and behaviours, strongly advocates the use of this knowledge in VELS planning across the curriculum and gives an initial indication of the relevance and importance of this aspect of creativity research. That visual art does promote these creative behaviours and ways of thinking is also a view supported by findings from Lampert’s (2006) study of US college students. Further evidence of this lies in Fiske’s US research for the President’s
Committee on the Arts and Humanities, which confirms that "involvement with the arts provides unparalleled opportunities for learning that enables young people to reach for and attain higher levels of achievement" (1999:1). The work of Henrickson and Torrance reveals similar findings: specifically, that "more students exercise a more profound application of their thinking abilities in art classes than do so in other classes" (1964:23). Within this context, this research paper intends to investigate visual art in order to assist in answering Beghetto's question: "Given that all students have the potential to be creative, why do many never fully express their potential?" (2005:257).

The aims of this research paper are, thus, revealed to be both highly relevant and required within the context of existing literature in this field of creativity research. In addition to the previously mentioned inability of a literature review, by its very nature, to be either exhaustive or entirely objective, it must also be noted that the literature examined here and its organisation into trends, patterns and themes, represents what Weaver-Hightower refers to as "only one possible approach to sorting the literature" (2003:473). The preceding paragraphs constitute the approach deemed by me to be most appropriate for providing what Lather terms "a critically useful interpretation and unpacking of a problematic" (1999:3) that situates this study and provides a framework for its three foci: To what extent and in what ways can the primary school visual art curriculum facilitate creative development; to what extent and in what ways can creativity be used as a tool for motivating and engaging students and; finally, to what extent and in what ways can visual art be used to inspire creative pedagogies across the curriculum?
CHAPTER 3: METHODOLOGY

3.1 Study Design
Having provided a framework and context for this study in preceding chapters, attention was turned to what Lincoln (1988) describes as the four major ‘choice points’ in research that influence the shape a study takes: choice of paradigm, methodology, methods and perspective. The driving aim in making these choices related to Neuman’s assertion that “all researchers operationalise or develop a set of techniques or processes that will link their conceptual definitions to empirical reality” (2000:192). Thus, these choices were motivated by and directly linked back to my purpose for undertaking the research. As discussed, in this instance my aim in conducting this study was to examine the extent to which and ways in which visual art in primary schools facilitates creativity, in order to develop practical understandings about inspiring creative pedagogies across the curriculum, as a tool for motivating, engaging and facilitating student success. To achieve this, I intended to explore concepts of multiple realities and meanings, layers of interpretation and constructions of self and the world in a step towards what Freebody describes as the purpose of educational research: “to change the social world by discovering better understandings of its qualities” (2003:218). The purposes of this study, as touched upon here, resulted in the decision that this arts-based inquiry would be situated within the conceptual understandings and practices of qualitative research methodology. In addition, emphasis on constructed accounts, ‘storied’ data and speaking through participants indicates postmodernist tendencies. Merriam’s assertion that “qualitative researchers are interested in understanding the meaning people have constructed…how they make sense of their world” (1998:6) indicates the fluid, reactive, flexible and evolving path that best suited the purposes of this study. In undertaking this research, I was not searching for one objective truth or solution to the issue but, rather, intended to engage in emergent and responsive investigations of constructs of self, surroundings and others that positively influence creative teaching, learning and creativity nurture in the primary school visual arts classroom. Although I do not wish qualitative and the more linear, deductive quantitative research strategies to be viewed as exclusive or oppositional and recognise that they can often be complementary, for the purposes of this study a solely qualitative approach was taken: Neuman’s (200:123) table (Figure 4) provides a useful overview of qualitative and quantitative research features and the legitimacy of the choice for this particular study.
Furthermore, this study design was strongly influenced by rich, dynamic ethnographic paradigms, as discussed by Wiersma (2000:237-241), in that it was conducted in the natural setting of classrooms and focused on defined groups and their interactions. As described by Burns, ethnographic research "attempt(s) to capture the social reality of a group" (2000:395). In this study, 'group' referred to particular clusters of primary school visual arts students, their teachers and their school community.

Also in keeping with the customs of ethnographic research, this study was founded upon the belief, as Wiersma (2000:240) explains, that research aims to produce hypothesis rather than answer them: that is, this study was what Neuman describes as "inductive" rather than "deductive" (2000:192). In particular, I hoped to use data generated within the classrooms studied to hypothesise what it is about visual art that makes it so conducive to creative teaching and learning and creativity nurture and how this information might be utilised across the primary school curriculum. In essence, this study was intended as a starting point for the development of practical understandings for teachers on how to inspire creative pedagogies across the curriculum as a tool for motivating and engaging their students. This cyclic nature of ethnographic research is well represented in Burns' diagram (Figure 5) (2000:400).
Within this framework, I used multiple case studies. Although case study is a nebulous term that is used to refer to either method or overarching methodology, I adopted Hartley's stance: "A case study approach is not a method as such but rather a research strategy" (1994:209). Potentially extremely rich, contextualised, authentic and adaptive, my case study approach, to be further explained shortly, was intended to enable me to explore what Stake refers to as "intricate complexities" (1997:401). As per Freebody, a case study can allow a researcher to examine "routine moves educators and learners make...and the consequences of those people's actions, foreseen and otherwise, for learning" (2003:82-3). That is, Merriam elaborates, case study "offers insight and illuminates meanings" (1998:41). In addition and particularly pertinent given my timeline for this study, case study, as Bell asserts, "enables in-depth study...in a limited timeframe" (1999:10). Specifically, my unit of analysis was the primary school visual art teacher. I aimed to study three teachers, as an entry point into this field of research. Not surprising given that my training and experience leans heavily towards primary visual art teaching, this choice was supported by Barnford's claim that "primary art teachers are rarely given the opportunity to engage in critical dialogue about art education" (2002:56). By exploring the meanings and interpretations that these three teachers have constructed, I hoped to be able to identify overarching bridges of meaning or mutual constructs relating to creativity development that might provide insight into this field. This relates to what Stake terms an "instrumental focus...a particular case is examined mainly to provide insight into an issue" (2000:437).

Throughout dealings with these cases and relating back to the ethnographic inclinations of this study, I acknowledged Burns' belief that "people are not subjects, they are experts on what the ethnographer wants to find out about" (2000:393). In order to generate the richest, most wholistic possible data
about these experts, these case studies incorporated several methods or techniques, in keeping with their particular customs of practice. As Hartley explains, "complex phenomena may be best approached through several methods" (1994:209). That is, not only did my use of multiple methods reflect Yin’s assertion that for case study research “listening means receiving information through multiple modalities” (2003:60), but it also constituted a type of ‘triangulation’, which serves to increase reliability and validity of the study, thereby maintaining rigour and trustworthiness. As Arksey and Knight explain, “careful and considered use of triangulation can enhance a study” (1999:31) by facilitating “completeness” (1999:31). Reliability and validity, as Wiersma (2000:2-9) explains, should constitute key characteristics of any quality educational research and refer, respectively, to consistency and replicability of research methods, conditions and results and the generalisability and transferability of findings. These concepts are also referred to in Section 3.4. As Burns explains and in contrast to exclusive reliance on one method, use of several "prevents the investigator from accepting too readily the validity of initial impressions" (2000:419). In particular, this study included non-participant observation, incorporating digital photography, and semi-structured interviews, incorporating, where relevant and available, analysis of teacher work programs. Observation as a form of field-work is a popular choice in ethnographic research and, contrary to being an ‘easy option’ and as described by Willis: “What impels you to face its difficulties, dilemmas and jeopardies is to give yourself the chance of being surprised, to have experiences that experiences that generate new knowledge not wholly prefigured” (2000:113). Although I concede that in-field observation must involve some degree of interaction between researcher and participant and must influence participant behaviour to some extent, use of the term ‘non-participant observation’ reflects my intention, as per Burns, to "minimise...interaction with participants to focus attention unobtrusively on the stream of events...(be a ) dispassionate recorder" (2000:413). This aimed to generate authentic, contextualised and naturalistic data on interactions between teacher and students, students and students and activities undertaken and roles assumed within the environment. Similarly, the use of semi-structured interviews, guided by my three research foci and advocated by Opie (2004c:118) as a popular research method given the timeframe available to MEd researchers, was intended to facilitate conversational discussion between myself and teachers in relation to my three research foci. Within this context, these conversations were able to be responsive, flexible and valued the teacher as expert, all the while displaying, as per Oppenheim, "richness and spontaneity" (1992:81). Finally, document analysis was intended to provide additional, complementary data and, as Burns explains, constituted “another way to corroborate evidence” (2000:467). In conclusion, the combination of paradigm, methodology, method and perspective choices that constitute this study design were intended to exemplify what Barone and Eisner describe as the features of an arts-based inquiry: "Arts-
based inquiry...will expand possibilities, enabling educators to see more of the things that need to be seen in order to improve educational policy and practice" (1997:116).

3.2 Case Selection
Traversing the complicated terrain of options in educational research to arrive at Lincoln’s four ‘choice points’, Yin’s ‘2 X 3 dimensions’ (2003:5) then provided a useful framework for making decisions about case study sampling. Within the above dimensions, ‘2’ refers to the use of single or multiple cases whilst ‘3’ relates to the options of exploratory, descriptive or explanatory focus in data generation. Let us first deal with this focus in data generation. These three foci are described in some detail by Freebody (2003:82): while ‘exploratory’ encompasses defining questions for future research and ‘explanatory’ relates to cause-effect relationships, ‘descriptive’ was identified as most suited to this particular study, with its emphasis on highlighting the describing of phenomena in context. Referring back to the purposes and claim to knowledge of this study, this alludes to the investigation and description of the extent to which and ways in which the environment, behaviours and interactions at play in the primary visual art classroom are encouraging creativity development.

In terms of the aforementioned option to use single or multiple cases, the latter was identified as most suited to this study. These multiple cases were selected on the basis of purposeful, rather than random, sampling. That is, as described by Wiersma, they were chosen to meet particular conceptual and practical purposes of this research and thus constituted "information rich units" (2000:288). Burns' use of the term "reputational case study" (2000:465) is quite apt in this context as these cases were selected based on their excellent reputations within metropolitan Melbourne art teaching communities and as identified in consultation with members of the executive of both Art Education Victoria and Art Education Australia. That these three teachers inadvertently comprised one of each of Catholic, Government and Independent schools was a windfall in terms of increasing transferability and resonance of findings. Specifically, this study included three cases of these exemplary teachers, with emphasis in data generation placed not on specific teaching techniques or strategies but, rather, trends, patterns and commonalities in how these teachers construct meaning within their classrooms in relation to creative teaching and learning and creativity nurture. The decision to use three cases was three-fold: use of more than one case or data source, all involved in the same data generation and collection processes, was intended to maintain rigour and trustworthiness by increasing validity and reliability of findings (as with the use of multiple methods and another form of triangulation) and also facilitated identification of aforementioned ‘mutual constructs’ whilst remaining manageable within the limited timeframe. This triangulation of data sources, Freebody points out, is a "means of offsetting localisation and subjectivity" (2003:84). Also intended to maintain rigour was my use of clear sampling techniques and the inclusion of preliminary background questions in interviews with participants. This was a particularly important issue for my study given that I am presenting these cases as exemplars of primary visual art teaching. Possible criticisms that the use of three cases is
insufficient to draw reliable, valid conclusions are overruled by Opie’s assertion that “the issue of numbers for a case study is...meaningless” and, in fact, “limiting this quantity will be essential for MEd work” (2004b:74). Indeed, it was hoped that the processes of data collection and analysis detailed in these chapters will enable the type of powerful, insightful and influential study that is certainly possible for small sample work: it only takes one to instigate change.

3.3 Data Generation and Collection
From the French verb bricoler, meaning ‘to tinker’ or to ‘fiddle’, bricolage is a postmodern art movement involving the creative and resourceful construction of works using accumulated, available materials.

![Figure 6. Rosalie Gascoigne's Pink Window (1976 - wood, paint, corrugated iron) and Checkerboard (1996 - reflective road signs)](image)

Neuman’s use of the bricolage artist, or “bricoleur” (2000:147), as a metaphor for the role undertaken by the qualitative researcher in data generation and collection is a clever one and particularly pertinent in the context of this arts-based inquiry. As for Rosalie Gascoigne, renowned Australasian bricolage artist, in creating the above artworks, Checkerboard and Pink Window (Figure 6), this piece of educational research required me to draw on a variety of sources, be ever flexible and adaptive, use whatever was at hand and generally become adept to doing many things. These processes of data generation and collection, within the parameters of the decision to utilise multiple case study methods and include non-participant observation and semi-structured interviews, are clearly and accessibly represented in the following methods and methodology diagram (Figure 7).
RESEARCH FOCI

- To what extent and in what ways does the primary school visual art curriculum in these three schools facilitate creative development?
- To what extent and in what ways can visual art be used to inspire creative pedagogies across curriculum?
- To what extent and in what ways can creativity be used as a tool for motivating and engaging students?

CASE 1
Primary Visual Art Teacher

Preliminary Background Questions & 3 Major Research Foci

CASE 2
Primary Visual Art Teacher

Preliminary Background Questions & 3 Major Research Foci

CASE 3
Primary Visual Art Teacher

Preliminary Background Questions & 3 Major Research Foci

One-on-One, Semi-structured Interviews
Approximately thirty minutes to one hour per session
Work Programs/Artifact Collection Where Relevant & Available

CASE 1
Session Content
- Activities:
  (actors, goals, tasks)
- Cognitive:
  (nature & level of thinking)

Session Structure
- Management:
  (of space, resources, time, behaviours)
- Interactions:
  (verbal, non-verbal)
- Teacher traits/attitudes

CASE 2
Session Content

Session Structure

CASE 3
Session Content

Session Structure

Naturalistic Observation (Non-Participant) of Art Classroom
Approximately one hour per session
Note-Taking & Digital Photography

Figure 7. Multiple case studies: methods and stages

This model indicates my recognition of the importance of methodical planning and systematic collection of data, as advocated by Bell (1999:10) and highlighted by Wiersma (2000:2) as a key feature of quality educational research. Thus, having obtained appropriate University of Melbourne, Catholic Education Office and Education Department approval and school, teacher and student consent prior to entering the field and as detailed in Section 3.5, this study initially comprised a semi-structured, one-on-one interview with each of the three teachers involved, each session lasting approximately thirty minutes to one hour. Intended to establish rapport between myself and participants and develop a framework for ensuing observations, these interviews were flexible, responsive and guided by the three overarching foci of this study, listed at the top of the Figure 7. In addition, they initially incorporated a number of closed questions designed to elicit factual data in order to provide a profile and context for each of the three teachers (see Appendix B for complete list of questions). This semi-structured format was intended to encourage participants to adopt a degree of self-determination and control and, as Minichiello, Aroni, Timewell and Alexander assert, provides "a
more valid explication of the informant's perception of reality" (1995:65). Based on Burns' explanation that the "implicit assumption behind observation is that behaviour is purposive and expressive of deeper values and beliefs" (2000:411), emphasis in interviews was on uncovering pedagogical and epistemological theories that underpin behaviours that might be viewed in the classroom in ensuing observation sessions. This is supported by Keats' assertion that "interviews provide opportunities to explore reasons" (2000:3). As Antle elaborates, interviewing can enable the researcher to "discover and understand the informant's perspective on (a) particular aspect of life" (1991:191). In addition, these interviews provided an opportunity to explore affective aspects of visual arts teaching (that is, emotions and feelings), issues of assessment and, finally, these teachers' thoughts on existing and potential transfer of creative teaching and learning from the arts to other curriculum areas. For this stage, use of a Dictaphone and note-taking were chosen as the preferred methods of data recording in the hope that they would facilitate what Rubin and Rubin term "conversational partnerships" (2005:79) between myself and participants. Furthermore, it was also hoped that this combination would foster a relaxed, informal atmosphere by avoiding participants perceiving themselves to be under constant scrutiny – which, as discussed by Burns (2000:416), may influence behaviours and responses. As a component of these interviews, where relevant, accessible and perceived as adding depth to interview data, teacher generated documents, such as work programs, were also collected for analysis.

Following these three interviews, data generation and collection progressed to two non-participant observation sessions in the classes of the three selected cases. Each lasting approximately one hour, the sessions were conducted in the teachers' regular classroom settings and focused upon their regular teaching and learning programs. To ensure reliability of research methods and findings and promote identification of authentic and valid trends and patterns, several constants were employed at this stage of data collection: that is, the two sessions for each teacher were conducted with the same group of students across all three cases and, in all cases, middle to upper primary school year levels were chosen. Middle to upper years were chosen as they were anticipated to better suit the non-participant data collection methods as well as being more relevant to the issues of motivation and engagement embedded in this study. This reflects my subjective view that children in the younger years of schooling frequently evidence greater levels of engagement and motivation within the classroom than their older peers. These sessions, it was hoped, would enable me, as Neuman asserts, to become "immersed in a natural setting" (2000:377). This immersion, Burns explains, "permit(s) access to individual meaning in the context of ongoing daily life" (2000:388). Thus, I was hoping that by observing my cases in the context of their own classrooms that I could access authentic, contextualised and rich data relating to my research questions. The first of these sessions focused on content of the lesson whilst the second focused on structure, which I identified as the two fundamental constituents of creative teaching and learning and creativity nurture in the primary school visual arts classroom. The selection of these categories was intended to add clarity and focus to

Meg Wielgosz
data generation and collection and although, undoubtedly, other aspects could also have been nominated, issues of time-management and generation of manageable amounts of rich data led to the decision to use these two particular categories. Within each of these two foci, and as highlighted in the above model, existed several micro-level, concentration areas. Influenced by Wragg's (1999:20) examples of areas applicable to observational research (Figure 8), these aimed to give further direction to data being generated and collected.

<table>
<thead>
<tr>
<th>Personal traits</th>
<th>The traits of either the teacher or the pupils: for example, whether the teacher is warm or aloof, whether certain pupils appear to prefer collaboration or disruption</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verbal interaction</td>
<td>What teachers and pupils say to each other, who does the talking and about what, question and answer, choice of vocabulary and language register</td>
</tr>
<tr>
<td>Non-verbal Activity</td>
<td>Movement, gesture, facial expression like smiles and frowns</td>
</tr>
<tr>
<td>Management</td>
<td>The nature of pupils' tasks, what the teacher does</td>
</tr>
<tr>
<td>Professional skills</td>
<td>How the teacher manages pupil behaviour, the use of resources, the organisation of group or individual work</td>
</tr>
<tr>
<td>Affective</td>
<td>Questioning, explaining, arousing interest and curiosity</td>
</tr>
<tr>
<td>Cognitive</td>
<td>Teachers' and pupils' feelings and emotions, interpersonal relationships</td>
</tr>
<tr>
<td>Sociological</td>
<td>The nature and level of thinking in the classroom: for example, the level of reasoning necessary to answer a question, or the degree of understanding pupils appears to have of a topic or concept</td>
</tr>
</tbody>
</table>

Figure 8. Areas applicable to observational research

Selection of these particular concentration areas or observational lens was also influenced by the theories of Goffman (1959). In his discussions of the study of social life, Goffman refers to actors, performance, interaction as expression given (verbal) and expression given off (non-verbal) and regions or space of performance. This format is supported by Bell's (1999:159) assertion of the importance of being clear and explicit about what is to be observed. These observation sessions utilised a combination of note-taking and digital photography as two alternative entry points to accessing information in an effort to obtain the most wholistic data possible. Photography, both of the sessions and student artefacts, was selected because, as Opie explains, it was hoped that this would add "another valuable layer of description" (2004c:123) and provide an authentic and powerful visual record of events that could be repeatedly referred back to without layers of interpretation and meaning being added. This is supported by Boehm and Weinberg's claim that, through photography, the process of observation can be "extended beyond the limitations of the observing human being" (1977:80). Importantly, photography is also powerful in its ability to record and stimulate memories of events for the researcher. Possible concerns at photographs becoming detached and thus of limited value, are overcome by the simultaneous use of note-taking, providing context and thus meaning for
images. As Boehm and Weinberg point out, "the ideal observation tool does not yet exist" (1977:78) and it is within this context of ambiguity that I constructed the template to be used for this stage of data collection (see Appendix C). This carefully organised observation system was intended to generate what Croll refers to as reliable data and "detailed and rich descriptions" (1986:52) and is further supported by Minichiello et al’s insistence that field notes should include “researcher reflections” (1995:216), referring to both methodological and theoretical aspects. Construction of this template, along with decision making in regards to interview field notes, were founded upon Hughes’ claim that: “Taking orderly field notes is useful in separating types of data and putting the search for analytic categories at the forefront of the research process” (1994:39).

It should be noted of this data generation and collection at each stage of the study that I fully conceded Wiersma’s assertion that “field notes should be synthesised and summarised immediately after (collection)” (2000:249). These processes of synthesis, summary and interpretation are described in detail in Section 3.4. Evident in this discussion of document analysis, interviews and observation sessions is my concurrence, in designing this study, with Neuman’s (2000:219) assertion of the interconnectedness and interdependence of the steps involved in research. Although methodical and systematically planned, the steps in this study were reflexive, responsive and fed off one another. Furthermore, Figure 7 affirms Burns’ (2000:395) claim that the researcher must be flexible, sensitive to contextual clues and comfortable with change and emergence. In conclusion, that all the steps in this process were guided by and directly related back to the three foci of this study are clearly evidenced in the intentional placement of these at the very top of the model; a seed from which all else stems and for which all else exists. Thus, essentially, the above model constitutes a careful and deliberate visual culmination of all the various purposes and intended audiences, methodological decisions, my histories, inclinations and subjectivities embodied in this study and previously made transparent. In facilitating generation and collection of relevant, constructive, meaningful and rich data, it represents a bridge between the conceptual and the concrete.

3.4 Data Analysis

Figure 9. Dealing with the Data
The importance of this stage in the research process is perhaps best summarised in the words of Freebody: "Analytic methods remain the key to the informativeness of a project and to its conceptual and professional consequences beyond the time and place of its conduct" (2003:89). That is, generation and collection of data described in aforementioned sections had to be submitted to Wiersma's "categorisation, description and synthesis" (2000:204) and Neuman's "logic of analytic instead of enumerative induction" (2000:32) in order to become a useful step towards understanding the phenomena with which this study was concerned. Not only did this analysis, as previously mentioned, need to occur during and immediately after collection in order to achieve what Ezzy terms "more sophisticated and subtle analysis" (2002:78) but it also, being qualitative research, demanded what Neuman describes as "labour intensive efforts" (2000:441) involving large volumes of information. Thus, upon completion of each interview, I transcribed recordings and/or typed up field notes and annotated teacher work programs and then returned these to relevant teacher for member checking. For each observation session, Delamont's non-obtrusive, short-hand "real time versions" of events were taken and, shortly afterwards, more detailed, formal, "out-of-field versions" (2002:60-61) were typed up, with accompanying digital photographs marked. Following this and to facilitate analysis by enabling key concepts and themes to be identified which, when compared between cases, facilitated revelation of common trends and patterns, I constructed semi-fixed grids in the manner of Miles and Huberman (1994), that linked directly back to research questions (see Appendix D for templates of these semi-fixed grids). These templates were intended to avoid the disarray presented in Figure 10 by enabling analysis of data in clear and logical ways as, Minichiello et al explain, a "basic building block which permits the researcher to make sense of the information" (1995:246). With my research questions and observation foci as distinct columns and my three cases as rows, these grids aimed to provide a detailed framework for the discussion and implications components of my study. Combined with the inclusion of direct quotations, time-keeping notes and colour coding of themes and trends, these grids were intended to overcome Bell's warning that "A hundred separate pieces of interesting information will mean nothing...unless they have been placed into categories" (1999:173). In particular, this use of quotations from participants (with an audit trail back to original transcriptions) as a method of maintaining rigour by strengthening and validating findings is encouraged by Arksey and Knight, who urge researchers to "consider the way that quotations are used purposefully" (1999:171).

That these grids were also intended to facilitate emphasis on revealing overarching bridges of meaning or mutual constructs between the three cases, rather than specific teaching practices or beliefs is central to the success of this study. Given that I was conducting qualitative, small sample analysis which proposed to benefit teachers in understanding and implementing creative pedagogies Meg Wielgosz
across the curriculum, it was fundamentally important that I be able to ensure the external validity, resonance and transferability of findings. That is, data needed to be analysed and presented not as idiosyncratic to these three cases but, rather, as generalisable as possible to contexts and individuals other than those featured here, as affirmed by Bassey (1999:25). Thus, in deriving and articulating meaning from data, I was hoping to facilitate ‘shock of recognition’ in readers; what Willis refers to as “the ‘Ah-ha’ effect” (2000:126). Termed by Yin as explanation building” (2003:12), the necessity of this generalisation of findings is emphasised by Atkinson and Delamont: “If studies are not explicitly developed into more general frameworks, then they will be doomed to remain isolated one-off affairs, with no sense of cumulative knowledge or developing theoretical insight” (1985:39). Similarly, data analysis, as with generation and collection, was designed with an openness to contradictory or unpredicted results, as discussed by Burns (2000:470): meaning, the study design had the capacity to challenge my preconceptions. This relates to Yin’s assurance of the danger of “use(ing) case study only to substantiate a preconceived position” (2003: 61). It should also be noted here that, in an effort to provide the most wholistic, authentic and useful reporting and results possible, in the observation components of data collection I did not make distinctions between the two sessions and their individual foci, structure and content, as detailed in Section 3.3, nor do I present isolated results for each of the sub-categories within these two foci in the following Chapter. Rather, I treated these foci and sub-categories as a scaffold that guided my observations and, in teasing out the emergent themes, I have drawn on data from both sessions and any relevant sub-categories. Finally, in addition to emphasising validity of the study, all analysis of data was conducted within a systematic and well-documented framework of colour coding and theme labelling (linking directly to results presented in Chapter 4), note-taking, referencing and meticulous record keeping to maintain rigour and trustworthiness by enabling replicability, consistency, credibility and plausibility of methods, conditions and results and thus ensuring reliability of findings, as discussed by Wiersma (2000:9).

3.5 Ethical Issues
Ethical issues touched upon in Section 3.3 must be central to any research undertaking so that, within Neuman’s (2000:91) typology of legal and moral actions in research (Figure 10), the study can be situated firmly within the quadrant of both morally and legally sound.
As explained by Sieber, “ethics has to do with the application of moral principles to prevent harming or wrongdoing others, to promote the good, to be respectful and to be fair” (1993:14). In order to gain access to the contexts and persons with which this particular study was concerned, University of Melbourne jurisdiction required that I obtain Ethical Approval for a project Involving Human Participants and Department of Education and Catholic Education Office research approval, as well as external approval from particular schools involved. In addition, participant consent, informed by plain language statements, was obtained from the teachers and also from guardians of students involved, and assent from minors. Copies of these documents are presented in Appendix E through to I. These various stages of approval relate to David and Sutton’s discussion of the necessity of gaining the support of the “gatekeepers” (2004:107) to the sites one wishes to study. Within this ethical framework, risk to participants was perceived to be minimal given that the study involved the regular teaching program being conducted in the regular classroom context and data collection methods and motivations were consistently overt rather than covert. Furthermore, the exploratory, emergent and flexible nature of the study ensured that there was no manipulation of participants to obtain particular data and the data collection methods utilised were neither experimental nor intrusive, thus holding no potentially harmful implications for participants. Rather, given that these participants had no prior connection to me and were selected as ‘best-practice’ examples from which understandings of creative teaching and learning and creativity nurture could be obtained, data collection was viewed as a collaborative process between myself and participant as expert. Thus, it must be noted, discussions of nurture, transfer and the development of creative pedagogies in the interview component of data collection were justifiably centred around teacher supposition and ensuing research would be invaluable in order to further investigate, substantiate and provide evidence for these. This collaboration between teacher and researcher was intended to benefit readers in establishing agendas for future primary education practices involving construction and implementation of creative pedagogies across the curriculum by developing a rich understanding of creativity development through the context of the arts curriculum. These cases were entitled to withdraw from the study at any
stage prior to data being processed and all data, both processed and unprocessed and including both
digital photographs and Dictaphone recordings, was stored in keeping with ethics guidelines.
Pseudonyms for these cases were used consistently to protect participants and all participants were
given the option not to be photographed or for digital obscuring to be utilised in photographs. Although
use of digital photography precluded guarantee of complete anonymity, no publication resulting from
data, including this report, would enable identification of schools or participants and confidentiality was
assured, subject to legal requirements.

3.6 Limitations
In addition to the above ethical issues, consideration of limitations and assumptions are also central to
the development of an ethically sound study. In this study, limitations included issues of time and
scope that required emphasis to be placed solely on teachers of visual art. Future research into
experiences, perceptions and constructs of students would be valuable in gaining a more complete
understanding of this field. This emphasis on ‘teacher as expert’ also meant that any discussions of
nurture, transfer and the development of creative pedagogies in the interview component were centred
around teacher supposition: ensuing research would be invaluable in order to investigate, substantiate
and provide further evidence for these.

Furthermore, good research demands simplification, synthesis and selection of data and this
unavoidably eliminates or emphasises information. As Wiersma explains, this “data reduction is
necessary for the description and interpretation of the phenomena under study” (2000:204). Likewise,
by its very nature, researcher as human instrument must be selective and interpretive rather than, as
per Burns, “sponglike...soaking up the data” (2000:413). As discussed by Burns (2000:473-477),
these issues of subjective bias and information overload are several of the key issues facing the case
study researcher, in addition to the matters of reliability and validity, both of which have been
discussed in the context of this study in Sections 3.2 and 3.4.

A third point worth raising here relates to the fact that in case studies and qualitative research in
general, potential limitations could be perceived to exist in that the researcher has little control over the
elements in context and, as Slavin explains, “there are no ‘pure’ treatments...effects vary according to
contexts and vary from child to child and school to school” (2004:27). However, rather than view these
as limitations, I firmly believe these features of qualitative research can add depth, richness,
dynamism and flexibility to a study.
Finally, given, as Holmes remarks, that "fieldwork does not take place in a vacuum" (1998:113), my study also incorporated issues of subjectivity and interpretation. These may be viewed as an inevitable limitation or, as above, potential sources of richness and depth. Both the participants and I bring to the study unique constructions of self and society that influence how we engage with experiences and information and, for participants, how they react to researcher as human instrument. These constitute, as per Opie, "a theoretical framework or values system" (2004b:30) for understanding the study. This is in keeping with Bamford’s assertion that "scholarly investigation is a complex personal and social process" and "you cannot isolate knowledge from the context that produces it" (2002:66). Likewise, Stake (2000:442) suggests, readers of my paper have their own ways of connecting with findings. This feature of research is, I believe, to be celebrated and is well summarised by Courtney, who stated: “Today there is a plurality of ways of knowing. Inquiry is essentially a perspective on people, things or events...we cannot produce an absolute answer to a question or find only one rule for action” (1997:27).

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CHAPTER 4: RESULTS

4.1 Introducing the cases: meet teacher A, B and C

In an effort to maintain rigour and ensure the validity of the three, purposefully selected cases that comprise this study, it was integral to my data generation procedures that I first establish a profile of each case. This profile was enabled through the inclusion of eight initial background questions in the interviews and also aimed to provide a context or setting for results obtained in observation sessions, document analysis and interview foci. With the reader in mind, this context was intended to make engagement with results and ensuing discussion and conclusions a more meaningful process. It should be noted that, throughout this Results chapter, codes following direct quotations and observations refer the reader back to in-field notes and out-of-field transcriptions. This code includes the date of relevant interview or observation session as well as line number in the former and time-keeping reference in the latter. This audit trail, combined with aforementioned return of transcripts to relevant teachers for member checking, is intended to maintain rigour by providing unambiguous links between this results write up and the raw data.

Having taught in her current school for eleven years now, Teacher A (henceforth referred to as VAT-A) obtained her primary teaching qualification, followed by a Diploma in Art Studies, in Western Australia and initially worked as a generalist primary teacher in Perth until some fifteen-twenty years ago. At that time, her gradual shift to art education arose from her school’s development of a “very nice, shiny new art room...and it needed to be justified” (Interview 01/08/2007: Line 42-4). This shift began with her teaching art only to the grade for whom she was the classroom teacher. Since that time and aside from a brief return to generalist relief teaching when she first relocated to Victoria, VAT-A has taught visual art in two primary schools and has been involved in developing arts policy both here and in Western Australia, including being a steering committee member for a new WA curriculum initiative in the late 1980s (I.01/08/2007: L101). VAT-A currently teaches P-6 visual art in a co-educational, Catholic primary school in Melbourne North-Eastern suburbs, comprising 15 classes and a total of approximately 355 students, for one hour each per week. The work program sample supplied by VAT-A (see Appendix J) is meticulous and very structured: detailing VELS links, specific activities, skills foci and evaluation points. For each year level, sessions are designed around a term focus (eg. cartooning) which often ties in with classroom integrated units and appears to be heavily influenced by outside stimuli, including texts, artists, internet and gallery exhibitions. As an example of this level of detail, VAT-A’s term one P-6 program incorporates ten such lesson focus stimuli and eleven focus skills or mediums. In addition to her classroom teaching program, VAT-A coordinates an annual P-6
art exhibition and frequently initiates collaborative projects involving cross-age, staff and parents, such as a recently completed Symbols of Peace Mandela (l. 01/08/2007: L261).

In contrast to VAT-A's gradual shift into the arts, described above, VAT-B notes at the outset of our discussions that she "came to this in a different way to most, many people. My background is in the arts" (l. 10/08/2007: L1). This interest in the arts can be partly attributed, according to VAT-B, to "this year 1 teacher (who) inspired me, put up my work, showed me it meant something" (l. 10/08/2007: L17-8) and ultimately led to her undertaking a Fine Arts Degree as a mature age student. Prior to and following this period of study, VAT-B's work experiences are diverse but invariably reflect her interest in the arts. She has worked for a publishing art and design firm, in a printmaking firm as well as being involved in public art for a local council and working as an artist-in-residence. It was the latter that saw VAT-B move into her first formal teaching position, that of visual art teacher at a co-educational, private school in Melbourne's outer east. She has continued in this role and school for the past seventeen years, teaching P-6, one hour per week for P-4 and two hour fortnightly sessions with 5/6.

VAT-B's work program sample (see Appendix K) is quite detailed and reflects her preference for having one P-6 focus (eg. clay) per term, explaining that this is "a good way to do it, because then I'm in the zone" (l. 10/08/2007: L38-9). These programs are constructed for each term and emphasise teacher questioning, references to art appreciation and aims or goals for both teacher and students. Furthermore and in addition to an annual school art exhibition, VAT-B is heavily involved in collaborative projects, drawing on the resources of the wider community: these projects have included design of a local playground, a Life Quilt, National Park Poetry Wall and a Poetry Path (l. 10/08/2007: L43-9).

Perhaps somewhere in between the professional backgrounds of VAT-A and VAT-B lies that of VAT-C. Initially completing a three year Diploma of Primary Teaching with an art major, VAT-C then undertook a short, intensive art course during her first year of teaching. Since that time, she has worked both as a generalist and art specialist teacher in several Victorian primary schools. At one time, this included taking on a senior leadership role in an inner-city school. Of this career path, VAT-C comments that "I've always loved making things" (l. 24/08/2007: L12) and of secondary school art subjects, "I loved them" (l. 24/08/2007: L13) but that she 'wasn't brave enough' to enter art school following matriculation (l. 24/08/2007: L16). As with her two counterparts, VAT-C's time in her current school has been significant, some seventeen years in her case. This is a co-educational Government school in Melbourne's inner south-eastern suburbs where she teaches P-6, preps for one hour each week and 1-6 fortnightly for a 1.5 hour session. VAT-C's work program (see Appendix L) takes the form of a term curriculum projection, a compulsory document for each specialist teacher at her school.

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This is only a double-sided A4 page outlining term focus for each year level. VAT-C acknowledges that this brief plan is unorthodox but maintains that it works for her, stating "I'm a great believer in making things as simple as possible" (I. 24/08/2007: L43-4). These programs do not tie in with classroom integrated units but generally draw on the work of other artists or other stimuli, such as fiction and non-fiction texts and the practices of other cultures. As a component of her program, VAT-C also assembles a biannual P-6 art program.

Despite their differing journeys to arrive at a common destination as primary school visual art teachers, these three cases share a passion and zeal for their shared profession. This enthusiasm for their teaching was a significant factor in the purposeful selection of these three teachers, as detailed in Section 3.2. As VAT-A remarks, "I'm interested in the arts, passionately interested" (I. 01/08/2007: L25). This is reiterated by VAT-B's assertion that "I wanted to make a difference to kids' lives, show them the value of art. Because that's what it's all about" (I. 10/08/2007: L13-14), a belief succinctly reflected in VAT-C's enthusiastic exclamation that "the value of art is bleeding obvious!" (I. 24/08/2007: L11). In addition, to this passion for art education, both VAT-A and VAT-C express practical motivations for entering the profession: VAT-C talks of a Government push for arts in schools at the time she was entering the work force (I. 24/08/2007: L14-5) whilst VAT-A comments that "I had already done the Diploma of Art Studies" (I. 01/08/2007).

And so the brief introductions to my purposefully selected cases are complete. Let us now immerse ourselves in the rich and fascinating data, for want of a better term, which these three teachers enabled me to obtain. It should be noted that the succeeding delineation of results into data collection methods rather than presenting each case as its own unit reflects my emphasis on revealing trends and patterns between these three teachers rather than focusing on the individual. This relates back to the hope of this study: to identify overarching bridges of meaning or mutual constructs relating to creativity development that might provide insight into this field.

4.2 Interviews
As outlined in preceding chapters, the first method of data generation undertaken was a one-on-one interview with each of these three cases. Following initial, closed questions and work program analysis that enabled me to develop the preceding teacher profiles, these interviews became informal discussions, flexible and responsive in nature and, as discussed in Section 3.3, guided by the three overarching foci of my study (see Figure 7). This interview data, in the form of out-of-field, processed transcript, member checked by the relevant teacher, as well as semi-fixed analysis grid in the style of Miles and Huberman (1994), is presented in Appendix M. It should be noted, at this stage, that faulty Dictaphone recordings for both VAT-B and VAT-C precluded complete transcribing of interviews;

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However, potential data validity or reliability concerns resulting from this are assuaged by the aforementioned member checking of transcripts. That is, processed transcripts were returned to the relevant teacher in order to be verified as true and accurate. Following this stage, completion of an analysis grid was intended to enable me to refine data and tease out emergent themes or mutual constructs. It is this stage of data collection that forms the basis of the following results write-up.

*The visual art classroom as a domain which is centred around developing children’s creativity.*

All three cases are strongly united in this belief. In particular, all three teachers assert, as a major point of discussions, that primary school visual art curriculum provides children with opportunities to gain the skills or tools to think and act creatively. This belief is succinctly stated by VAT-B: “For me, it’s about...giving them the tools, the skills to be creative, to think creatively” (l. 10/08/2007: L20-1). VAT-A supports this statement is her affirmation that “art gives students...skills to express creativity” (l. 01/08/2007: L113). Interestingly, VAT-B goes on to note that creative behaviours and ways of thinking can only come from having the skills to express creativity and that herein lies the invaluable role of visual art education as it develops these creative skills (l. 10/08/2007: L112-5). The particular features of the visual art curriculum that facilitate development of these creativity toolkits include, according, to VAT-C, that art education involves “getting the kids to actually use their hands and their minds...they don’t get much of a chance to do that anywhere else” (l. 24/08/2007: L23-5). This is a view supported by VAT-B, who reveals another possible toolkit developing feature of art education in her avowal that art educators tend to work on the belief that “it’s more powerful to let them (students) figure it out, help each of them as they need it.” (l. 10/08/2007: L27-8). A third aspect of art education that possibly encourages this toolkit development and which comes up frequently in interview data for all three cases is its emphasis on collaborative work and conversation between students and between teacher and student (VAT-A l. 01/08/2007: L136 & 261, VAT-B l. 10/08/2007: L43-9, VAT-C l. 24/08/2007: L31-4).
Another attribute of a quality visual art curriculum that features highly in the responses of all three cases is that emphasis is on process. Specifically, the participants regularly say that creativity development is fostered through children’s experimentation and self-determination. As VAT-C explains, her art room provides “space and motivation and time to experiment. They're things that are quite precious” (l. 24/08/2007: L18). Similarly, according to VAT-B of her art room, “they come in here and have the chance to experiment, to try things out, to take it where they want to go” (l. 10/08/2007: L23-4). This emphasis on experimentation and self-determination, all three cases maintain, is a cornerstone of, and fairly unique to, the arts. Where else in the curriculum, they argue, do teachers genuinely embrace the theory, as per VAT-C, that "we're silly adults. You want it to look a certain way. But they're children...it doesn't have to be perfect" (l. 24/08/2007: 82-4). VAT-B reiterates this notion in her comments: “I don’t expect the same. I don’t want the same” (l. 10/08/2007: L34-5) and “it’s not about right or wrong answers...they can decide and see what works” (l. 10/08/2007: L88-9). It doesn’t seem unreasonable to conjecture that this attribute of the art curriculum might relate to student motivation and engagement and thus be relevant to my third research foci: the extent to which and ways in which creativity can be used as a tool for motivating and engaging students. Indeed, this is a view put forth by all three cases, simply because, according to VAT-B, “people love the chance to do things their own way” (l. 10/08/2007: L117). Speaking particularly of her numerous, collaborative art projects, VAT-B acknowledges that this style of teaching and learning, where teacher control is loosened in favour of participant self-determination, involves an element of risk, but insists that the motivation and engagement rewards are plentiful: “Once they were part of it, contributing their own thing how they wanted to, they were fully involved” (l. 10/08/2007: L111-2). This engagement is also noted by VAT-A, who explains how a recent upper years unit which encouraged students to experiment with cartooning was so motivating because children “were pleased to have it...acknowledged as a valid expression of art” (l. 01/08/2007: 393).

Essentially, VAT-B maintains, motivation and engagement through experimentation and self-determination amounts to this: "It gives the kids a chance to see the possibilities, what they can do” (l. 10/08/2007: L40-1).

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and VAT-B and a bi-annual event for VAT-C. Invariably these P-6 exhibitions, examples of which can be seen in Figures 11 and 12 below, are celebrations of student achievement and learning which include works from ever child and are an absolutely huge event (VAT-A l. 01/08/2007: L310) where "the kids are blown away" (VAT-B l. 10/08/2007: L99). In particular, the case of VAT-B's 2007 exhibition, where the 'Under the Sea' theme was inspired by the mermaid story and illustrations of a particular struggling student from a troubled background (Figure 13), highlights the way in which the art curriculum can facilitate success for children who might otherwise fall through the cracks of our education system. And VAT-B declares, "That's the essence. Art can make a difference to a children" (l. 10/08/2007: L90-4).
assertion that "it's always been something that human beings have engaged in" (24/08/2007: L26) and VAT-B's succinct "life is art, art is life...it's all creative" (10/08/2007: L80), all three cases are concise and unpretentious in stating the particular ways in which visual art can facilitate creativity transfer across the curriculum. Simply put by VAT-B, "children respond to the visual. It's how they learn" (10/08/2007: L60). In addition, VAT-A explains that art teaching techniques emphasise the development of understandings "through questioning and drawing out their (students’) stories" (01/08/2007: L286-7). Finally, as per VAT-B, a particular way in which transfer can occur lies also in that "art can make it about them (students). Something that has meaning for them" (10/08/2007: L61).

Given these declarations of the potential relationship between visual art and creative pedagogies across the curriculum, it is not surprising that all three teachers can provide authentic examples of this occurring in their own schools. In VAT-C's experiences, this includes one particular year 4 teacher who frequently visits the art room "to get inspiration" (24/08/2007: L57-8) for such things as inquiry units and creative writing in her own classroom. VAT-C also highlights the scope for bringing other subject learnings into her art room: "at the moment we're doing the Science thing. And Mexican culture. Frida Kahlo" (24/08/2007: L71-2). VAT-B discusses her recent yr 3 'Turtle Unit', part of 'Under the Sea' exhibition preparations (10/08/2007: L66-70). Here, students were required to develop, refine and utilise mathematics, literacy, SOSE and library research skills, as well as communication, collaboration and co-operation abilities. Also in preparation for this art exhibition, VAT-B mentions a year 1 student who, weeks later, voluntarily recalled techniques for locating non-fiction texts using the library catalogue system which he learnt as part of an art unit: "that will stay with him now. That's art" (10/08/2007: L75). Similarly, VAT-A explains how she habitually "look(s) at what they (students) are actually doing in their integrated topics...(and) I try to extend their understandings in that area" (01/08/2007: 195-9). As an example, she notes a level 3 unit on solids, liquids and gases, where she was able to incorporate her own unit on clay to further develop student understandings about states of matter and reversible and irreversible change (01/08/2007: L201-6).
Despite this recognition of the potential value of visual art for inspiring creative pedagogies across the curriculum and the few examples provided, it becomes quite clear in discussions with these teachers that visual art is not currently being optimally used. This revelation is crucial to my research. As VAT-A replied when asked for her opinion as to whether classroom teachers are using art to develop creativity across the curriculum, "some teachers more than others, many don’t at all...many just depend entirely on (my) program" (01/08/2007: L297-9). Similar frustration is revealed in VAT-B's claim that "it's not being done nearly enough...there's still blocks...many classroom teachers have no idea what goes on here" (10/08/2007: L50-2). VAT-C is direct and to the point in expressing her exasperation that most staff are unaware of what happens in the art room: "for God's sake, come in and have a look!" (24/08/2007: L60-1). All three teachers note that this current state of affairs is partly attributable to curriculum crowding but affirm, in the words of VAT-C, that "there's room for art across the curriculum" (24/08/2007: L56). Unfortunately, VAT-C laments, often when art is used across the curriculum it is done so simply as 'time release' for busy teachers and it "can be really contrived and simplistic" (24/08/2007: L69). Teachers fail to realise, VAT-B continues, that "it can be so much more than superficial art" (10/08/2007: L58). An example of this is when these teachers express their irritation over children being asked to all draw the same picture and colour it in, and this is heralded as an art activity. As VAT-C sighs, "I just wish they (teachers) wouldn't give them all the photocopied sheets to colour in" (24/08/2007:54).
4.3 Observation Session One – Content Focus and Session Two – Structure Focus, incorporating Digital Photography

Vibrant! Bold! Colourful! Alive! Exciting! Stimulating! These are just some of the words that sprang to mind as I entered these three teachers' classrooms for the first time in order to undertake the second method of data collection: observation sessions, incorporating digital photography and document analysis. Though very different, these three visual art classrooms, each in their own way provided a veritable visual feast. Evidently common practice rather than intentional preparations for my visits, each room was filled with displays of student work, informative posters, collections of works in progress, prints of renowned artworks, fiction and non-fiction texts and tubs of resources, in all three cases surrounding clusters of student desks. The following images constitute an additional, powerful method of description.

Figure 15. VAT-C – informative poster

Figure 16. VAT-A – resources

Figure 14. VAT-B – student display

Figure 17. VAT-C – student display
Within these classrooms, observation session data was collected as follows:

- VAT-A – grade 4 class of 22 students, both boys and girls. 2 X 1 hour weekly sessions.
- VAT-B – grade 5 class of 15 students, both boys and girls. 1 X 2 hour fortnightly session.
- VAT-C – grade 3 class of 22 students, both boys and girls. 1 X 1.5 hour fortnightly session.

Samples of all three stages of observation session data – raw form, out of field processed form and semi-fixed analysis grid – are presented in Appendix N. As with interview data, it is this latter stage which was intended to enable emergent themes or mutual constructs in the data to be revealed and, thus, it is this stage that forms of the basis of the following write-up.
Initial analysis of the data generated through observation sessions reveals several particularly prominent themes. I call them such because they feature in both the sessions and many of the aforementioned sub-categories, as evidenced in the analysis grid. The first of these relates to a term used in preceding interview results: student self-determination. A feature of all three art rooms is the extent to which students are encouraged to make decisions about, and take ownership of, their learning. This is initially evidenced in the flexible nature of tasks set by these teachers, with VAT-C reminding students, as she introduces the concept of Hessian, tape and paint designs, that "you can put anything at all on" (17/10/2007: Session 1: 8:52) and reiterating this with "like I said, we can do anything" (17/10/2007: Session 1: 9:41). Likewise, in revealing to her students that they will be undertaking perspective drawings, VAT-B emphasises "you've got lots of choices, I'm just giving you ideas" (12/09/2007: Session 1: 16:01). This is reinforced throughout her sessions with comments such as "you can have a go at that if you'd like to" (12/09/2007: Session 1: 41:15), "if you've got another idea, I'm happy to go with it" (12/09/2007: Session 1: 12:35), "are you happy to do this?" (12/09/2007: Session 1: 43:05) and "show me on this spare piece of paper what you'd like to have a go at" (12/09/2007: Session 1: 15:57). This technique of encouraging students to experiment and trial ideas is also utilised by VAT-A, as in Figure 18. In explaining to her students their observed drawing task and as well as reminding them that decision-making is "up to the artist" (22/08/2007: Session 2: 32:33), she distributes scrap paper for line, colour and shape experimentation (22/08/2007: Session 2: 19:56). In all three cases, there are other, little indications of this ownership and self-determination, such as

Figure 18. VAT-A – student experimentations
the way in which VAT-C encourages her students to "try out new things" (17/10/2007: Session 1: 34:15), and appears to take a back seat and transfer power to students once she's confident that they are clear on expectations and goals (17/10/2007: Session 1: 37:51). Another examples is the way in which VAT-A urges students "don't ask me every few seconds, look for yourself" (15/08/2007: Session 1: 25:47) and advises them to decide on the best viewpoint for drawing and move as required (15/08/2007: Session 1: 14:30) and the way in which VAT-B's students call out ideas and suggestions during whole-class discussion time (12/09/2007: Session 2: 9:25), independently commence various task stages (12/09/2007: Session 1: 33:47)

and, as a final example, seen in Figure 19, one chooses to work on the floor (12/09/2007: Session 2: 29:44). Interestingly, simultaneous to this ownership and self-determination, students and teachers seem to share an understanding that there is always a goal and that students are responsible and accountable for achieving this.

This shared understanding of goals leads us to the second prominent theme revealed through this data, that is, the significant role that teacher scaffolding (supporting of students) plays in all three cases. Initially and in addition to verbal instructions, these teachers utilise visual tools to scaffold students in their creative thinking skills and understanding of goals, as evidenced in VAT-B's easel, seen in Figure 2 (12/09/2007: Session 1: 7:36).
Similarly, VAT-C provides her students with examples of the different stages of her task, as per Figure 21 (8:23). As part of this introduction, checking for understanding occurs in all cases, through comments such as VAT-B’s “do you understand what I mean?” (12/09/2007: Session 2: 20:56) and VAT-A’s “put up your hand if you don’t understand” (15/08/2007: Session 1: 26:20). Subsequently, whilst students are working on tasks, all three teachers roam and offer advice and assistance as required. In all cases, this scaffolding of techniques, thinking skills, task focus and decision making occurs at whole class, small group and individual levels and takes a variety of forms. For example, at one point, VAT-A gains whole class attention in order to demonstrate a wax resistance technique that several students are having difficulty with (22/08/2007: Session 2: 7:51) and reminds her class, no fewer than five times in one session, to focus on the shapes in their observational drawings (15/08/2007: Session 1: 10:30/12:59/14:52/19:53/31:00).

In Figure 22, VAT-B can be seen helping an individual who wished to add water reflections to her drawing (12/09/2007: Session 1: 31:14) and also assists a group of students who are progressing well to understand the vanishing points concept (12/09/2007: Session 1: 22:00). VAT-C chooses to bring her
whole class back to the floor to scaffold each stage of the task through demonstration of techniques (17/10/2007: Session 1: 11:44/26/04, Session 2: 54:36). In addition, towards the end of sessions, scaffolding of reflective and analytic thinking skills also occurs with all three teachers, as per VAT-A’s advice to one student who claims to be finished, “I want you to go and have another, closer look” (15/08/2007: Session 1: 20:40) and VAT-C’s reply to a similar student comment, “I bet it’s not” (17/10/2007: Session 1: 35:19). Indeed, this scaffolding would seem to take the form of ‘directed viewing’ and is particularly interesting to consider in relation to issues of student ownership of work. Yet perhaps the most insightful example of scaffolding in these classrooms relates to VAT-B’s reassurance to her students that “everything is a learning curve...we normally learn just by having a go...everything is practice, you can get better at most things” (12/09/2007: Session 1: 32:44).

The third and final particularly prominent theme relates to this scaffolding and is the discussion and questioning techniques that appear to be central to the teaching of all three cases, visible in Figure 23. At all stages of sessions, these teachers can be seen using discussion and questioning in order to develop students’ creative thinking skills and deepen the nature and level of cognitive behaviours. At the outset of sessions, all cases utilise whole class discussion time, with visual stimuli such as, in the case of VAT-C, work from other year levels (17/10/2007: Session 1: 3:37/11:12), to focus children into sessions and introduce tasks. VAT-B’s enthusiasm and energy during these discussions, as a means of engaging and motivating students, is also interesting to note: “I’ve got some really nice materials and brand new pens for you” (12/09/2007: Session 2: 4:38) and “a triangle is the most fantastic shape. I just love it” (12/09/2007: Session 2: 12:58) During lessons, all cases also incorporate whole class and small group discussion: with VAT-B having several students demonstrate, using her easel as per Figure 24 (12/09/2007: Session 1: 26:09) and VAT-A using one student’s work to...
facilitate group discussion about shading, as in Figure 25 and questioning "point to me where..." (15/08/2007: Session 1: 26:20). Indeed, VAT-C’s two observed sessions incorporate 29 minutes of whole class discussion and questioning time. From VAT-C’s initial whole class brainstorming question “Hmmm, how did I do this? Has anyone got an idea?” (17/10/2007: Session 2: 8:07) and VAT-B’s individual “can you see the difference putting those lines in makes?” (12/09/2007: Session 2: 26:22) through to VAT-A’s "tell me why you’re using blue?" (22/08/2007: Session 2: 18:33) and her request that a student “stop, look, think then reply” (15/08/2007: Session 1:24:12), the effect of this questioning and discussion is that students are required to engage in a range of complex thinking skills, to think about their thinking and to be accountable.

Further to these prominent themes, the data also revealed a number of minor, though nonetheless significant to my research, trends. One of these is the high frequency, across cases, of verbal positive reinforcement of students by teach. In observation sessions, VAT-A, B and C respectively exhibited twelve, ten and seven examples of verbal positive reinforcement. Details of this positive reinforcement are presented in tabulated form in Appendix O. That this regular and habitual reinforcement of creative behaviours and ways of thinking positively influences student engagement, motivation, success and creativity development does not seem implausible.
Another form of positive reinforcement that is evident in all three cases is the visual celebration of student achievement. Not only is this apparent in the way that VAT-A draws the attention of her whole class to the success of an individual's work (15/08/2007: Session 1: 18:34) and reminds students "boys, look but don't touch if it doesn't belong to you" (22/08/2007: Session 2: 44:00) and that VAT-B twice uses a student's work to assist others in understanding concepts (12/09/2007: Session 1: 21:00 and 12/09/2007: Session 2: 33:13), but this celebration is primarily visible in the visual displays of these classrooms. Each room comprises an absolute profusion of student work on display: two-dimensional and three-dimensional, prep to six, formally mounted and annotated and informally scattered, on every available surface, including walls, windows, tables and even ceilings. The effect, perhaps, is similar that that discussed in Section 4.2 in relation to school art exhibitions: motivation and engagement for students by having them feel that they can achieve success. Where tabulation was the most effective means of detailing the preceding theme, digital images seem most appropriate here, as per Figures 26 – 31.

![Figure 26. VAT-B's King Neptune display, incorporating year 3, 5 & 6 artwork](image1)

![Figure 27. VAT-A's mixed medium, mounted displays](image2)
Figure 31. VAT-B’s ceiling, window and floor displays

Figure 28. VAT-A’s studio art displays

Figure 30. VAT-C’s display of 3D work

Figure 29. VAT-C’s informal ceramics display
Another common feature of these classrooms is the sense of collaboration or team work, the shared power, between teacher and students and between students. Physically, this is fostered through the desk cluster arrangement that is a feature of each room, as in Figure 32, and various teaching traits also seem to encourage and maintain this collaboration throughout sessions. At the outset, all three teachers commence sessions with whole class discussions or brainstorms where student questions and contributions are actively sought and valued, as reflected in VAT-A's "thank you for asking that...I had a very intelligent question just then" (15/08/2007: Session 1: 6:11). In VAT-A's classroom, this sense of partnership is also fostered through the practice of students clapping contributions from others (22/08/2007: Session 2: 4:21/7:14). In relation to VAT-B and VAT-C, both repeatedly use the term "we" (12/09/2007: Session 1: 32:44 and 17/10/2007: Session 1: 33:30), with the effect of creating collaborative experiences. During sessions, in all cases and as seen in Figures 33 and 34, students and teachers seem to share a mutual understanding that informal dialogue is accepted and, indeed, encouraged, with several of VAT-C's students discussing and comparing colour combinations (17/10/2007: Session 1: 58:22), VAT-A's students providing feedback to one another (15/08/2007: Session 1: 11:36) and VAT-B's students offering suggestions and advice to each other (12/09/2007: Session 1: 19:43). Students confidently approach their

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teacher to discuss interesting findings
(22/08/2007: Session 2: 23:02 and
A final aspect of this collaboration
relates to the way that all three
teachers formally engage their
students in discussions about each
other’s work, either at the start of
lessons as VAT-C does
(17/10/2007: Session 2: 3:37) or
at the end, as per VAT-A

This concept of ‘share time’ raises yet another theme that emerges through
the data: the emphasis that all three cases place on developing students’
reflective and focused thinking skills, both linked to creative behaviours and
tendencies. Through the regular
sharing of work, both informally and,
as in the case of VAT-A (see Figure 35
and 36), whose students identify and
explain points from each other’s work
that they admire formally, these
(22/08/2007: Session 2: 39:20),
teachers encourage their students to
engage in challenging and complex
processes of analysing, justifying,
clarifying, consolidating and
communicating. This is evidenced
in such remarks as VAT-B’s “we’re
starting to analyse, good”
(12/09/2007: Session 2: 56:09)
as well as “Oh wow, look at the
difference. Are you happy with that?”
(12/09/2007: Session 1: 47:31) and,
likewise, VAT-A’s “on your drawing, I want you to review and review again” (22/08/2007: Session 2: 5:54). In addition, all three cases consistently urge their students to concentrate and engage in prolonged and frequent, complex cognitive behaviours: VAT-B explains that “you always get the best out of yourself when you’re focusing” (12/09/2009: Session 1: 58:51) and VAT-A reminds students to “be very careful, have another look” (15/08/2007: Session 1: 15:25) and, following this, “remember, really look” (15/08/2007: Session 1: 21:47). That these students have become accustomed to this emphasis on thinking skills and are actively aware of their role in the art curriculum is indicated in the murmur of one of VAT-A’s students to himself as he industriously draws “I’m just trying to figure this all out” (15/08/2007: Session 1: 20:02) and in the way that, at the end of a session, VAT-C has her class reflect upon and discuss their thinking and behaviour and how it might be bettered (17/10/2007: Session 1: 66:22).

Another teaching technique that all three cases exhibit, presumably utilised as a means of developing their students’ creative capacities, is to purposefully and consistently promote and add to students’ creativity tool-kits discussed in Section 4.2. Incorporating aforementioned teacher scaffolding but worth specifically mentioning, this is done in a myriad of ways, including, as in VAT-B’s classroom, incorporation of increasingly sophisticated and technical language into discussions, such as “realistic interpretation”, “horizon line”, “perspective” and “effective” (12/09/2007: Session 2: 8:27). VAT-B aims for a similar effect Through informative posters,
as seen in Figures 37 and 38. This adding to creativity tool-kits is also apparent in these teachers' practice of reviewing and consolidating concepts and the start and end of each session as well as VAT-A's tendency to repeatedly emphasise and remind students of session aims, objectives and techniques (22/08/2007: Session 2:17:52/21:59/23:07).

Visually, these tool-kits are also fostered through displays of fiction and non-fiction texts as stimuli, as per Figure 39, and VAT-C's visual reminders of creative learning behaviours, including: risk-taker, inquirer, and reflective (17/10/2007: Session 1: 3:37).

That the three cases observed are able to successfully engage their students in these complex ways of thinking and acting is, it seems likely, linked to the clear student behaviour expectations apparent in each classroom. Despite, or perhaps due to, the shared power, student self-determination and collaboration already discussed in relation to these three rooms, these teachers evidently hold very clear behaviour expectations for their students. Furthermore, students are obviously aware that they are responsible and accountable for achieving and maintaining these expected behaviours. This is

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evidenced in VAT-C's "I'm really disappointed, I just expect you to be "listening" (17/10/2007: Session 2: 56:02), to the way that VAT-A's students, unprompted, take turns collecting their resources, as in Figure 40, (22/08/2007: Session, 2:14:16) and, in addition, the way VAT-B's students independently commence free drawing as they finish set tasks, without distracting others, as per Figure 41 (12/09/2007: Session 1: 58:00). Further examples include the way VAT-A, on three occasions, has students recommence tasks because they are not adequately striving to meet the goal (15/08/2007: Session 1: 11:45/13:50/15:03), that VAT-C's students seem to recognise floor space as a 'quiet zone' and table work as a place for discussion (17/10/2007: Session 2: 27:36) and that VAT-B's students, at the commencement of a session, move themselves away from potentially distracting peers and situations (12/09/2007: Session 2: 4:47). Indeed, it seems that the aforementioned shared power, student self-determination and collaboration are, in part at least, attributable to this accountability for achieving behaviour expectations. That is, interestingly, these teachers seem to have achieved a workable balance between student control, experimentation and task flexibility without them becoming apathetic and careless.

This notion of task flexibility relates to one final emergent theme that I wish to highlight here: that of the time flexibility apparent in all three class rooms. Although, as already discussed, the art curriculum, as presented by these cases, does have clear objectives and student behaviour expectations, there seems to be scope for time frames to be altered by individuals to allow for maximum creativity and thinking skills development. Through comments such as VAT-C's "hands up if you still need more time" (17/10/2007:...
Session 2: 54:23) and "I wonder will we have time?"
(17/10/2007: Session 1: 33:30) as well as VAT-B's "finish off where you're
at" (12/09/2007: Session 1: 59:01), I observed that, in all three cases,
sessions were free from a sense of rush and students were working at their
Session 1: 36:40, VAT-C: 17/10/2007: Session 1: 32:17). To scaffold time-
management skills, teachers offer reminders about session foci and
techniques, provide a guide for progression, as with VAT-A's suggestion
that students aim to complete one colour and check tones by the end of a
session (22/08/2007: Session 2: 36:35) or, as VAT-C does, 'chunk' task
explanations and resource distribution throughout each session
(17/10/2007: Session 2: 42:36). Again, this concept of individuals working,
within reason, to their own timeframes, seems to be an accepted practice,
mutually understood by teacher and students.
CHAPTER 5: DISCUSSION

To what extent and in what ways can the primary school visual art curriculum in these three schools facilitate creative development? To what extent and in what ways can visual art be used to inspire creative pedagogies across the primary curriculum? To what extent and in what ways can creativity be used as a tool for motivating and engaging students? Some insightful and intriguing inferences can be made in relation to these, my three research foci, from the results described in the preceding chapter. For both myself, as researcher and writer, and my readers, it is important, when engaging with this discussion of results, to maintain a sense of the aims and objectives of the research. That is, as Clough and Nutbrown explain, “all social research... sets out with specific purposes from a particular position, and aims to persuade readers of the significance of its claims” (2002:136). As a primary teacher with a particular interest in visual art, my aim, as discussed in Section 3.2, was to conduct descriptive research, to deconstruct as a means of developing rich, authentic understandings. In doing so it must be acknowledged that there are, inevitably, other possible interpretations of data and those presented here are only mine, in keeping with Section 3.6, where the terms ‘selective’, ‘interpretive’ and ‘subjective’ were raised. With that in mind, let us now examine the claims to knowledge, the ‘So What?!’, of my research findings that emerged through immersing myself in the data.

Notably and to be discussed in greater detail shortly, in relation to the first of the aforementioned research foci, this data unambiguously reveals that yes, the primary school visual art curriculum can utilise creative pedagogies as a means encouraging children to be creative. Initially evidenced in interviews with my cases and, following on from this, in observation sessions, this finding is in line with Burton’s (2004:557) assertion of a traditional leitmotif of art education being that it promotes creativity. In particular, data generated in this study seems to suggest that the primary school visual art curriculum is predominantly concerned with facilitating the development of a creativity tool-kit for each child. At this stage, it is worth considering the possible relationship between this revelation and the fact that all three teachers involved in this study indicated that they had undertaken specialist art teaching training and implications for future teacher training that optimally develops creative teaching and learning abilities. Although the scope and nature of the research, descriptive rather than comparative, does not enable confirmation or otherwise of Fiske’s (1999) finding that art involvement enables children to attain higher levels of creative achievement than would otherwise be possible, this concept of creativity tool-kit development through the arts is supported by the research findings of Wilks (2005), Flood (2005a) and Lampert (2006), as discussed in Chapter 2. In addition to identifying this propensity of the visual art curriculum to facilitate creative development, the data also explicitly

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revealed a number of particular ways in which this occurs. Realisation and recognition of these is, I firmly believe, a significant move towards achieving the driving objective of this study: that is, to support teachers in developing workable understandings about creativity as a step towards the implementation of creative practices and pedagogies across the primary school curriculum.

The first of these particular ways in which creativity is developed in the art curriculum is, the data suggests, through the teacher scaffolding of creative tendencies, identified in the preceding chapter as a common and fundamental feature of all three cases. As already outlined, this scaffolding was consistently and frequently performed by all three teachers at all stages and in all sessions I observed, alternately taking the form of whole class, small group and individual scaffolding and made relevant to various aspects of the lessons and the varying abilities and interests of students. It also occurred in the physical environments of these art rooms, through displays of artworks, texts, informative posters etc. which aimed to explicitly add to children’s creativity tool-kits. Unfortunately, I am unable to support this revelation with findings from other studies as my thorough and extensive (within the limited timeframe), search of creativity literature revealed no relevant research, except to say that this apparent importance of scaffolding is in accordance with Wallas’ (1926) very early assertion that creative behaviours and thinking can and should be actively taught in schools. This scaffolding, the data further indicates, occurs largely through discussion and questioning and emphasises the development of students’ reflective and focused thinking abilities. Development of such skills ties in very neatly with Feldhusen’s (1993) finding that creativity is best represented through covert cognition rather than overt behaviour, as well as Parker’s (2005) similar observation that creativity is a process as opposed to an event. The occurrence of such skills in my three cases is also consistent with Imms’ (2003) finding that visual art in schools encourages children to ask ‘What happens if I do this?’.

Furthermore, that complex thinking skills are emphasised in the art room is also the verdict of Henrickson and Torrance (1964), however, as above, in the context of my study I am unable to confirm their additional claim that these thinking skills are developed most effectively in the art room, as opposed to in any other curriculum area. I mention this with the intent of avoiding bias and maintaining the reliability and validity of my data and discussions. Nonetheless, the revelation of this emphasis on teacher scaffolding of reflective and focused thinking skills through discussion and questioning techniques is, I feel, extremely important for the education community as we move forward towards an education system that effectively develops the creative capacities of our children.

Another way in which creative development occurs that is brought to light through this data incorporates two of the mutual construct clusters from Chapter 4: in addition to teacher scaffolding, these three teachers evidently view of high importance the ongoing acknowledgment and appreciation of student achievement. This takes place in the form of both verbal positive reinforcement and visual
celebration of students' work. Evidenced through interview and observation data, including digital imagery, this is obviously an essential teaching trait for all my cases. Through my discussions with these teachers and my observations of their students at work, I conjecture that this celebration of achievement is a crucial way in which the art curriculum can facilitate creative development. Sadly, there is little contemporary research to corroborate this conjecture. However, the studies of both Glover and Gary (1976) as well as Campbell and Willis (1978), though dated, found strong correlations between positive reinforcement, described in the context of my study as celebration of student achievement, and creative performance in primary school students.

Further to this scaffolding and celebration of achievement, it seems entirely plausible to propose that the student self-determination and decision-making embraced in all three of my cases is yet another positive influence on creative development. Indeed, in observation sessions, these art rooms consistently appeared to mirror Marshall's (2005) finding of the art room as an open plan environment where subjectivity and interpretation are promoted. Similarly, the research of Parker (2005), although secondary school focused, also affirms that flexible learning is a feature of the art curriculum. In the context of my study, this self-determination and decision-making as a means of promoting creative development is, I believe, attained through the way in which these teachers achieve a balance between collaboration and student behaviour expectations, both of which were identified as mutual constructs in Chapter 4. That is, these classrooms seem to allow, in fact encourage, students and teachers to share power and collaborate, with students having ownership for much of their learning and a feeling of mutual respect for ideas and opinions prevailing. This is a successful process, however, largely because it occurs within a framework of student behaviour expectations, mutually understood by both teacher and students. In all cases, the data reveals that these students are apparently guided by an understanding and acceptance of what is expected of them and a sense of accountability and responsibility for achieving these expectations. It may seem somewhat fanciful to consider young children able to consistently and effectively shoulder such responsibility and, of course, it is unrealistic to assume this process will invariably run smoothly. However, in all my observations, I was extremely surprised at the maturity with which behaviour expectations were achieved, having been, it appeared, developed over time and within the aforementioned framework of collaboration and mutual respect. That this environment of self-determination, with its balance of collaboration and behaviour expectations, positively influences creative development is evidenced in the way in which students were engaging with tasks and peers, specifically in relation to their cognitive and communication skills. In all three classrooms, creative behaviours and thinking were frequently exhibited and, when this occurred, they were celebrated and promoted by peers and teacher alike. This speculation on the link between a self-determining environment and creative development is, I
believe, supported by Flood's (2005b) work, which concluded that the success of visual art lies in its ability to enable students to make sense of their own world and their place within it.

As with the balance between collaboration and behaviour expectations identify in the preceding paragraph, the data brings to light another such balance that my three cases achieve and which, I postulate, also positively influences creative development. This balance, the final point I wish to discuss in relation to the first of my three research foci, is between allowing for goal and time flexibility without the art curriculum becoming an unstructured, 'free-time', completely laissez-faire event. In direct contrast to Cox and Dyson's (1971) damnation of art as the latter, data generated through my observations and interviews reveals this to be far from the reality. Rather, in keeping with Mace and Ward's (2002) conclusion of the art-making process as complicated and demanding and Flood's (2005b) finding that engagement in art requires much discipline, I found all three art rooms to be, at a fundamental level, very structured environments where students were expected to achieve and participate in particular ways, relating partly to the aforementioned behaviour expectations. As with any other curriculum area, there were also clear aims and objectives upon which lessons were based. Lazy, careless or apathetic were not at all acceptable. Simultaneously, however, there appeared to be an understanding that goals and timeframes were, within reason, flexible. This balance, I think it feasible to propose, supports children in developing and utilising their creativity tool-kits by encouraging them to make decisions regarding the when, how and where of their learning within a framework of expectations, objectives and accountability to these. The research findings discussed thus far are, perhaps, best summarised in visual form, as per Figure 42. Here, these the various features of the primary school art curriculum, as seen in these three cases, that can be used to facilitate children's creative development are represented within the context of the learning environment and with the teacher and student, united, at the core.
In addition to these predominant ways in which the primary school visual art curriculum develops creativity, the data generated through my research also makes it possible to speculate as to the extent to which and ways in which visual art can be used to inspire creative pedagogies across the curriculum: research focus number two. First and foremost, these cases are united, interview data reveals, in their avowal that visual art can absolutely be used to inspire these creative pedagogies. As detailed in the preceding chapter and supported by Dewey's (1934) finding more than seventy years ago, that art can add depth and richness to other curriculum areas, these teachers share a strong conviction that the teaching and learning styles embodied in this visual, verbal, tactile and thinking focused curriculum area can be beneficially incorporated into any curriculum area. In doing so, they maintain that children can be encouraged and supported in developing creative behaviours and ways of thinking. This is certainly consistent with Wilks' (2003) finding, also in a contemporary, Australian context, that the use of art in schools has the capacity to develop at least thirty specific thinking and process skills. In particular, I am suggesting that the key features of the art curriculum that facilitate creative development, clearly identified in preceding paragraphs, can all be used as inspiration for creative practice and pedagogy in all areas of primary schooling. That is, these are the ways in which visual art can be used to inspire creative pedagogies across the curriculum. Given the aims and objectives of my research, this is an exceptionally significant realisation. Although the scope of my observation sessions did not extend to transfer into other curriculum areas, all cases, as detailed in Chapter 4, were able to provide one or two examples of art being used in their schools to inspire these
creative pedagogies. This brings us to the apparent dead end of discussions regarding issues of transfer. Having declared this potential power of art to inspire creative development in other curriculum areas, these teachers surely should have been able to provide far more than 'one or two examples' of this transfer occurring. Indeed, contrary to my hopes but not surprising, they were all able to call to mind many more instances of negative, superficial transfer or lost opportunities for transfer, as also discussed in the preceding chapter. This state of events, then, seems to infer that the general teaching community is, as yet, unaware of this potential power of art for inspiring creative pedagogies across the curriculum. This supposition is further supported by the lack of research, highlighted in Chapter 2, in relation to these issues of transfer and creativity in education. Thus, according to the beliefs and experiences of these three teachers, it would seem that we are sitting on a proverbial goldmine; an education goldmine, as yet unrealised and untapped.

As above, the final area for discussion is also potentially invaluable for informing how we teach. Having already established relationships between visual art and creativity development and possible transferability of this to other curriculum areas, it is both relevant and interesting to note that the data appears also to indicate that creativity can be used as a tool for motivating and engaging students. The significance of this finding comes to light when it is considered in conjunction with the aforementioned findings from this study. That is, if visual art can develop creativity, creativity can motivate and engage students and visual art can be used across curriculum areas to inspire this creativity, then what end is there to the potential revolution of our education practices and pedagogy and, most importantly, our children's creative development, engagement with their education and, ultimately, success? In addition to such grand statements, however, we must have working, authentic understandings and, with this in mind, let us return to the here and now of the data generated in both the interviews and observation sessions in my study. As revealed in Chapter 4, it is possible to categorise what it is about the art curriculum that motivates and engages children into three broad 'clusters'. The first of these is motivation and engagement through art as a process of experimentation and self-determination. My interpretation of the observation data, and as expressed by my cases in interviews, is that one reason these students appear engaged and enthusiastic in art is because of the aforementioned sense of control and ownership that they possess here more so than, I would hazard a guess, in many other curriculum areas as they are currently taught. With the emphasis on process rather than a push for particular outcomes or results and with the scope for students to put their own stamp on and individualise their learning, all of which I observed, it is hardly surprising that young children would be motivated in this environment. Indeed, this is supported by Seifert's (2004) work into the cognitive links between self-determination and meaningful activities and motivation, as well as the
finding of Hunting et al (2005) that creative art activities positively impact participation levels of students.

A second motivation and engagement tool evidenced in both observation and interview data is teacher enthusiasm – a love for their subject that manifests itself in their practice and pedagogy. Visible in all three cases and simply put, this involves old-fashioned, infectious enthusiasm for teaching, learning and the tasks at hand. And finally, as raised in Chapter 4, motivation and engagement is achieved in all my cases, I affirm, through a sense of all children being able to achieve success. This notion that all children have the capacity to be creative is also the conclusion of numerous researchers, including Sheplestone (1998), Copley (1992) and Kim (2005). With my three cases explicitly stating their belief that all students can succeed in art and if my observations, which seem to support this, albeit based on a small, but nonetheless random, sample size, are typical, I propose that this is potentially a particularly significant aspect of the high levels of motivation and engagement seen in art education compared to in some other curriculum areas. Yet, regardless of the means by which motivation and engagement is achieved and sustained in the art curriculum, what is particularly noteworthy is, I believe, the interrelationship between motivation and creativity. That is, my findings, and those of Amabile (1983), indicate that not only does creativity encourage motivation but motivation is also essential to the creative performance.

And so, these are the key points of discussion that arise from the data generated in this study, relating to my three research foci. As revealed, they variously verify, contradict, support, challenge, and extend upon results from many of the existing studies in this field that were first discussed in Chapter 2. To reiterate the opening sentiments of this chapter, these discussion points raised here are neither exhaustive nor exclusive. However, together they do constitute an extremely valuable resource for teachers and policy makers, as my intended audience, in the understanding and development of creative practices and pedagogies. In order to achieve this aim, it is both necessary and worthwhile to now turn our attention to an examination and critique of my methods and key findings as well as identification and recommendation of areas warranting further research.
CHAPTER 6: CONCLUSION

At the outset of this project, in Section 1.3, I outlined my driving aims and objectives in conducting this research. I made it clear that, above all, I wished to assist teachers like myself, along with education policy makers, in developing relevant and practical understandings of creativity in a primary school context. I chose the visual art curriculum as my context for developing these understandings not only because of my particular interest in this area of education but also because of its reputation as a ‘creative zone’ within the primary curriculum. However, I viewed this reputation not as fact but, rather, as a possibility, and I intended to examine the extent to which and ways in which it might be true. In examining the visual art curriculum, it was also my hope to uncover something of the conjectured relationship between creativity and student motivation and engagement in primary education. These understandings of creativity, it was further hoped, would serve as a precursor to the development and implementation of creative pedagogies across the curriculum: pedagogies that emphasise the effective and ongoing fostering of those creative capacities or tendencies that all children innately possess. These interconnected objectives were encapsulated within my three research foci, which then became the framework for my study. In conducting this study, I did not presume to possess the knowledge to reach definitive conclusions and I acknowledged, at the outset, that time and scope did not allow for a complete and thorough examination of the field. Rather, I intended to conduct descriptive, deconstructive research into a particular aspect of education. At this stage, prior to critiquing the methodology I utilised in the hope of achieving this aim, it would be useful to provide a summary of the key findings of my research, as detailed in Chapter 5. These are an indication, I firmly believe, of the success of this study in achieving the aims and objectives reiterated here.

Visual art in the primary school does foster children’s creative tool-kit development. This is achieved primarily through:

- Teacher scaffolding of complex thinking skills through the use of discussion and questioning.
- Ongoing recognition of student achievement through verbal positive reinforcement and visual celebration of work.
- Students being given opportunities for self-determination and decision-making, in an environment of collaboration and mutually understood student behaviour expectations.
- Goal and time flexibility without the curriculum becoming unstructured, ‘free-time’.

Visual art in the primary school can be used to inspire creative pedagogies across all areas of the curriculum, based on the above key features. However, this is currently not effectively and consistently occurring in anything more than superficial ways.
Creativity can be a tool for motivating and engaging children. In the context of the art curriculum, this is achieved primarily through:

- Emphasis on 'process' with students being given opportunities for self-determination and experimentation.
- Teacher enthusiasm in teaching and learning.
- A sense of all being able to achieve success.

In relation to these various findings, it doesn't seem inappropriate to contemplate the possibility of Botstein's assertion that "the arts generate a place we can define for ourselves" (1998:70).

To generate the data that enabled these key findings, a number of data sourcing methods were utilised, as discussed in detail in Chapter 3. Although carefully selected in keeping with the above aims and objectives of my study, it is useful at the conclusion of a study to reflect upon these choices. Not only is this a constructive process for informing future research, but it is also, I believe, an obligation to both participants and readers, given that I, the researcher, am accountable to the standards of knowing and telling of the people and contexts I studied. As a starting point, I feel that this research is successful not only in that it produced a number of important findings but also in that it constitutes an embodied sense of lived experience, which is just as it should be with qualitative research. In particular, the use of case studies, I believe, did enable the authentic, rich and intense data that I had been hoping for and also demonstrated the flexibility for which I chose it. That is, for example, with this method I was able to adapt duration and frequency of observation sessions to the particular requirements of teachers, was able to collect different types of work samples and other supporting documentation from each case. Similarly, use of observation as a data collection method also allowed me to be flexible and responsive in the nature and quantity of observation data collected, including digital photography. In regards to these digital photographs and as noted in the methodological notes of several observation sessions, it was simply not practical, as I had intended, to simultaneously take photographs and make written observations and then use a symbol on these written observations to indicate that a supporting photo existed. Rather, I chose to take a number of photos at appropriate moments and then annotate and catalogue these following sessions. In relation to interviews conducted with teachers, the decision to collect relevant work program samples paid dividends as I found these documents both stimulated my discussions with the teachers and provided additional data about planning and teaching techniques. In addition, throughout these interviews and in observations, I found the use of handwriting notes to be extremely beneficial as it enabled me to immerse myself in the data. The resultant knowledge of my data was invaluable when it came to analysis, results and discussion components of the study. Also helpful for informing these processes, was the use of major
foci and micro-level, concentration areas utilised in each of my observation sessions: these also proved to be invaluable in guiding and structuring my observations. Finally, prior to these observation sessions, during the interview stage of data collection, it would have been useful, though not possible given the limited timeframe of this study, to informally interview all three teachers together, following their individual interviews. Although these individual interviews provided a wealth of data, a combined discussion may have added additional, rich information as participants bounced ideas off each other. In addition, also given time, interviews with relevant school principals and classroom teachers could also have provided further, relevant information about creativity development transfer and alternative perspectives on the potential role of visual art in this.

This critique leads us neatly to my recommendations for future research, for as is the way with research, the results from one study seem always to indicate the need for a great many more. This is particularly so in this field of creativity in education, for it seems highly probable that emphasis on and interest in developing our children’s creative capacities will only continue to grow as we move further into the 21st Century. Firstly and in addition to conducting a similar study similar to this one in a broader context with numerous schools and visual art teachers involved, it would be beneficial to investigate those issues that formed the basis of my study from the perspective of students. Not only would this presumably complement information obtained from teachers as a means of providing a more holistic understanding of the issues, but it also seems logical, though undoubtedly not as common as it should be, to consult our children when it is them for whom we need to design and implement these creative pedagogies and practices. I am also recommending that we, as the education community, need to conduct some of the missing comparative research between visual art and other curriculum areas, revealed, in Chapter 5 as largely absent in current research. In particular, studies are needed, I believe, into the varying levels of motivation and engagement in visual art and other curriculum areas, creative achievement levels in visual art compared to other curriculum areas and different degrees of thinking skill development in visual art and other curriculum areas, to name just a few. However, the area that I believe is now most in need of future research is that of creativity transfer. The results from this study in relation to creativity transfer from visual art to other curriculum areas are extremely promising but, at this stage, they are merely a start: an indication of possibility. Momentum needs to be seized and these results need to be utilised to guide further investigations, especially in Australian, primary school contexts. Where I attempted to describe and deconstruct a particular educational context, exploratory research is now needed that investigates cause and effect relationships in greater detail in order for understandings of creativity development to be optimally utilised. As a component of this, it would be invaluable for future studies to investigate in greater depth this transfer occurring in generalist classrooms, to discuss these transfer concepts with staff such as

Meg Wielgosz
generalist teachers and principals and, perhaps most importantly, to conduct trials of creativity transfer from visual art to other curriculum areas. Finally, as a component of these future creativity transfer studies, it would be fascinating and worthwhile to conduct longitudinal research which tracks creative tool-kit development in student of different abilities, interests, backgrounds, etc. over a period of time with exposure to visual art-infused pedagogies and, likewise, tracking of student achievement and motivation in various curriculum areas where visual art as a means of developing creativity is utilised. Thus, it is fervently hoped that the conclusion of this, my brief but constructive study, is the start of something new in our efforts to develop the creative capacities of all our children.

And so, in essence, the journey begins...
CHAPTER 7: APPENDICES

7.1 Appendix A: Creativity Research Mind Map (M. Wielgosz 14/02/07)
### 7.2 Appendix B: Interview Questions

<table>
<thead>
<tr>
<th>Preliminary, Closed Background Questions</th>
<th>Research Foci</th>
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<tbody>
<tr>
<td><strong>Question 1</strong> Qualifications?</td>
<td>To what extent and in what ways can the primary school visual art curriculum facilitate creative development?</td>
</tr>
<tr>
<td><strong>Question 2</strong> Time and types of art teaching experience?</td>
<td>To what extent and in what ways can visual art be used to inspire creative pedagogies across the curriculum?</td>
</tr>
<tr>
<td><strong>Question 3</strong> Time and types of other teaching experience?</td>
<td>To what extent and in what ways can creativity be used as a tool for motivating and engaging students?</td>
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<tr>
<td><strong>Question 4</strong> Other, non-teaching work experience?</td>
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### 7.3 Appendix C: Observation Session Note-Taking Templates

<table>
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<tr>
<th>Methodological Notes</th>
<th>Fields Notes</th>
<th>Time</th>
<th>Theoretical Notes</th>
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Note: ▲ indicates supporting digital photograph take

*Max Wielgosz*
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<tr>
<th></th>
<th>SESSION ONE - CONTENT FOCUS</th>
<th>SESSION TWO - STRUCTURE FOCUS</th>
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<tr>
<td></td>
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<td>Teacher B</td>
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<td>Teacher C</td>
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Legend:
- A - Main Topic
7.5 Appendix E: University of Melbourne Approval of a Project Involving Human Participants

2 July 2007

Dr Wesley Imms
Artistic & Creative Pedagogies
Education Faculty
The University of Melbourne

Dear Dr Imms

I am pleased to advise that the Faculty Human Ethics Advisory Group (FHEAG) approved the following Minimal Risk application:

- **Project title:** Unlocking the potential power of visual art to inspire creative pedagogies across the primary school curriculum.
- **Researchers:** Wesley Imms & Meg Wielgosz
- **HREC No.:** 0713659
- **FHEAG ID:** 86/07

The project has been approved for the period: 2 July 2007 to 31 December 2007.

It is your responsibility to ensure that all people associated with the project are made aware of what has actually been approved.

Research projects are normally approved to 31 December of the year of approval. Projects may be reviewed yearly for up to a total of five years upon receipt of a satisfactory annual report. If a project is to continue beyond five years a new application will normally need to be submitted.

Please note that the following conditions apply to your approval. Failure to abide by these conditions may result in suspension or discontinuation of approval and/or disciplinary action.

(a) **Limit of Approval:** Approval is limited strictly to the research as submitted in your Project application.

(b) **Variation to Project:** Any subsequent variations or modifications you wish to make to the Project must be notified formally to the FHEAG for further consideration and approval. If the FHEAG considers that the proposed changes are significant, you may be required to submit a new application for approval of the revised Project.

(c) **Incidents or adverse affects:** Researchers must report immediately to the FHEAG anything which might affect the ethical acceptance of the protocol including adverse effects on participants or unforeseen events that might affect continued ethical acceptability of the Project. Failure to do so may result in suspension or cancellation of approval.

(d) **Monitoring:** All projects are subject to monitoring at any time by the FHEAG.

(e) **Annual Report:** Please be aware that the FHEAG requires that researchers submit an annual report on each of their projects at the end of the year, or at the conclusion of a project if it continues for less than this time.

(f) **Auditing:** All projects may be subject to audit by members of the FHEAG.

If you have any queries on these matters, or require additional information, please contact me using the details below.

Please quote the ethics registration number and title of the Project in any future correspondence.

On behalf of the FHEAG I wish you well in your research.

Yours sincerely,

[Signature]

Dr Michele de Courcy
Chairperson, FHEAG
Phone: 83448377, Email: m.decourcy@unimelb.edu.au

cc: Meg Wielgosz

Melbourne Education Research Institute (MERI)
Faculty of Education, Level 4, Alice Hoy Building
The University of Melbourne Victoria 3010 Australia
Telephone: +61 3 8344 8562 Fax: +61 3 9347 2468
Dear Ms Wielgosz,

Thank you for your application of 28 April 2007 in which you request permission to conduct a research study in government schools titled: Unlocking the potential power of visual art to inspire creative pedagogies across the primary school curriculum.

I am pleased to advise that on the basis of the information you have provided your research proposal is approved in principle subject to the conditions detailed below.

1. Should your institution’s ethics committee require changes or you decide to make changes, these changes must be submitted to the Department of Education for its consideration before you proceed.

2. You obtain approval for the research to be conducted in each school directly from the principal. Details of your research, copies of this letter of approval and the letter of approval from the relevant ethics committee are to be provided to the principal. The final decision as to whether or not your research can proceed in a school rests with the principal.

3. No student is to participate in this research study unless they are willing to do so and parental permission is received. Sufficient information must be provided to enable parents to make an informed decision and their consent must be obtained in writing.

4. As a matter of courtesy, you should advise the relevant Regional Director of the schools you intend to approach. An outline of your research and a copy of this letter should be provided to the Regional Director.
5. Any extensions or variations to the research proposal, additional research involving use of the data collected, or publication of the data beyond that normally associated with academic studies will require a further research approval submission.

6. At the conclusion of your study, a copy or summary of the research findings should be forwarded to Strategic Policy and Research, Department of Education, Level 2, 33 St Andrews Place, GPO Box 4367, Melbourne, 3001.

I wish you well with your research study. Should you have further enquiries on this matter, please contact Chris Warne, Project Officer, Strategic Policy and Research, by phone on (03) 9637 2272 or by email at <warne.christine.p@edumail.vic.gov.au>.

Yours sincerely

John McCarthy
Assistant General Manager
Strategic Policy and Research

24/5/2007

enc
In reply please quote:

GE07/0009
1293

7 May 2007

Ms M Wielgosz
3 Montrose Court
MURRUMBEENA VIC 3163

Dear Ms Wielgosz

I am writing in response to your letter of 27 April 2007 in which you referred to your forthcoming research project titled *Unlocking the potential power of visual art to inspire creative pedagogies across the primary school curriculum.* I understand that this research is part of your masters program at the University of Melbourne. You have asked approval to approach the principal of [redacted] as you wish to include teachers from that school in your research.

I am pleased to advise that your research proposal is approved in principle subject to the following conditions.

1. The decision as to whether or not research can proceed in a school rests with the School Principal. So you will need to obtain approval directly from the Principal of each school that you wish to involve.

2. You should provide each Principal with an outline of your research proposal and indicate what will be asked of the school. A copy of this letter of approval, and a copy of notification of approval from the University's Ethics Committee, should also be included.

3. A Criminal Record check is necessary for all researchers visiting schools. A certificate may be obtained on application to the Victoria Police and this must be shown to the Principal before starting the research in each school.

4. No student is to participate in the research study unless s/he is willing to do so and informed consent is given in writing by a parent/guardian.

5. You should provide the names of schools which agree to participate in the research project to the Knowledge Management Unit of this Office.

6. Any substantial modifications to the research proposal, or additional research involving use of the data collected, will require a further research approval submission to this Office.
7. Data relating to individuals or schools are to remain confidential.

8. Since participating schools have an interest in research findings, you should discuss with each Principal ways in which the results of the study could be made available for the benefit of the school community.

9. At the conclusion of the study, a copy or summary of the research findings should be forwarded to this Office.

I wish you well with your research study. If you have any queries concerning this matter, please contact Mr Martin Smith of this Office.

The email address is <km@ceo.melb.catholic.edu.au>.

Good wishes

Yours sincerely

[Signature]

Terri Hopkins
ACTING ASSISTANT DIRECTOR
POLICY AND GOVERNANCE
Principal,  
School  
Address  
Date  
Dear  

Re: Request to conduct research in your school  

PROJECT TITLE:  
Creative Catalysts: Unlocking the Potential Power of Visual Art to Inspire Creative Pedagogies across the Primary School Curriculum  

I seek permission to conduct a brief but important piece of research in your school. As a Master of Education (Research) student, I am investigating, in the context of the Victorian Essential Learning Standards, the concept of creativity in education. The arts have long been recognised as being at the forefront of creativity development and so this study proposes to explore this domain in order to assist the teaching community in developing rich, working understandings of creativity in order to establish agendas for future practice and policy involving the construction and implementation of creative pedagogies.  

The research in which I am keen for your school to participate is a project titled Creative Catalysts: Unlocking the Potential Power of Visual Art to Inspire Creative Pedagogies across the Primary School Curriculum. Specifically, it seeks to explore how visual art teachers in primary schools are engaging in creative teaching and learning and creativity nurture and transfer as a step towards inspiring creative pedagogies across the whole curriculum.  

It is hoped that information gained from several schools in which a quality visual arts program is established, based on reputation, will provide valuable insight into what it is about the visual arts curriculum that makes it so conducive to creative development and links between creative curricula and student motivation, engagement and success.  

This research project will utilise case studies from three primary schools in metropolitan Melbourne. Your school’s commitment would be limited to (1) allowing me to approach your visual art teacher via a Plain Language Statement and Informed Consent Form (attached) (2) allowing me to recruit participants from one art class within your school community via a Plain Language Statement and Informed Consent Form distributed through your school (attached), and (3) helping to organise a time that is convenient to your students and your school, for two observation sessions and a teacher interview to be conducted.  

The recruitment process would involve a letter to your visual arts teacher and one class of upper-primary art students and their parents seeking informed consent to participate in the
project. Data collection would then involve two observation sessions in this one class and then a one hour interview with the teacher, to be conducted at a time and place considered by yourself and this teacher to be most appropriate. Observation sessions would be largely non-intrusive/disruptive in that the regular teaching program would be conducted and data collection would involve a combination of researcher note-taking and digital photography. As a practising teacher, I have current Victorian Institute of Teaching registration, with police clearance for contact with students. It is anticipated this data collection would occur early in term 3, 2007.

Participation is voluntary and although small sample size and use of digital photography precludes total anonymity, confidentiality to participants can be assured, subject to legal requirements. In addition, your school would be identified only by code in any reports or presentations emerging from the study. Participants (including your school) would be free to withdraw their participation at any time prior to processing of data, without prejudice, and could request that unprocessed data be destroyed. All data, including visual images, will be held under lock-and-key for the duration of the study and for a period of five years from the date of publication of the research, and accessed only by myself and my research supervisor.

Findings, reports and presentations resulting from this study would be made available to your school early in 2008 should you request them. Research has been approved by both the University of Melbourne Human Ethics Research Committee and the Department of Education/Catholic Education Office. (copies of letters of approval from both of these are attached). If at any time you had concerns about the conduct of this research, you would be welcome to contact my research supervisor, Dr Wesley Imms – Faculty of Education, The University of Melbourne, on 8344 8783, or fax 8344 8612 or the Executive Officer, Human Research Ethics, The University of Melbourne, on 8344 7507, or fax 9347 6739.

Please find attached an Informed Consent Form, which can be returned to me at your convenience. Alternatively, I would enjoy the opportunity to discuss this project with you or a representative of your school in the near future. I am available via email at m_wielgosz@hotmail.com or on 0423 509 656.

I appreciate you considering your school's participation in this brief but important research activity.

Yours sincerely,

Meg Wielgosz
Student Researcher

Faculty of Education
University of Melbourne
Date

Dear,

Request for teacher participation in a research project

As a Master of Education (Research) student, I am investigating, in the context of the Victorian Essential Learning Standards, the concept of creativity in education. The arts have long been recognised as being at the forefront of creativity development and so this study proposes to explore this domain in order to assist the teaching community in developing rich, working understandings of creativity in order to establish agendas for future practice and policy involving construction and implementation of creative pedagogies.

The research in which I am keen for you to participate is a project titled Creative Catalysts: Unlocking the Potential Power of Visual Art to Inspire Creative Pedagogies across the Primary School Curriculum. Specifically, it seeks to explore how visual art teachers in primary schools are engaging in creative teaching and learning and creativity nurture and transfer as a step towards inspiring creative pedagogies across the curriculum.

It is hoped that information gained from three metropolitan Melbourne schools, in which a quality visual arts program is established, based on reputation, will provide valuable insight into what it is about the visual arts curriculum that makes it so conducive to creative development and links between creative curricula and student motivation, engagement and success.

The recruitment process would involve a Plain Language Statement and Informed Consent Form to the parents/guardians of all children in one of your classes of upper-primary students, seeking consent to participate in the project. Data collection would involve two observation sessions in this one class and then a one hour interview with yourself, to be conducted at a time and place considered by you to be most appropriate. Observation sessions would be largely non-intrusive/disruptive in that your regular teaching program would be conducted and data collection would involve a combination of researcher note-taking and digital photography. As a practising teacher, I have current Victorian Institute of Teaching registration, with police clearance for contact with students. It is anticipated this data collection would occur early in term 3, 2007, in consultation with you.

Participation is voluntary and although small sample size and use of digital photography precludes total anonymity, confidentiality to yourself and your students can be assured, subject to legal requirements. In addition, all participants and schools would be identified only by code in any reports or presentations emerging from the study. Participants would be free to withdraw at any time prior to processing of data, without prejudice, and could request that unprocessed data be destroyed. All data, including visual images, would be held under lock-and-key for the duration of the study and for a period of five years from the date of publication of the research, and accessed only by myself and my research supervisor.

Miw Wielgosz
Findings, reports and presentations resulting from this study would be made available to your school early in 2008 should you request them. Research has been approved by both the University of Melbourne Human Ethics Research Committee and the Department of Education/Catholic Education Office. If at any time you had concerns about the conduct of this research, you would be welcome to contact my research supervisor, Dr Wesley Immns – Faculty of Education, The University of Melbourne, on 8344 8783, or fax 8344 8612 or the Executive Officer, Human Research Ethics, The University of Melbourne, on 8344 7507, or fax 9347 6739.

Please find attached an Informed Consent Form, which can be returned to me at your convenience. Alternatively, I would enjoy the opportunity to discuss this project with you in the near future. I am available via email at m_wielgosz@hotmail.com or on 0423 509 656. Thank you for considering participation in this brief but important research.

Yours sincerely,

Ms Meg Wielgosz

Student Researcher

Faculty of Education
University of Melbourne
Dear Grade ____ student and parents/guardians,

Request for student participation in a research project

As a Master of Education (Research) student, I am conducting a brief but important piece of research in your school. Entitled Creative Catalysts: Unlocking the Power of Visual Art to Inspire Creative Pedagogies across the Primary School Curriculum, this research project seeks to explore how visual art teachers in primary schools are engaging in creative teaching and learning and creativity nurture and transfer as a step towards inspiring creative programs across the whole curriculum. It is hoped that information gained from several schools in which a quality visual arts program is established, based on reputation, will provide valuable insight into what it is about the visual arts curriculum that makes it so conducive to creative development and links between creative curricula and student motivation, engagement and success.

Your school is one of three in metropolitan Melbourne that is involved and this letter seeks permission for your child to participate in the study. This voluntary participation involves your child’s visual art class being observed by myself on two occasions. Observation sessions would be non-intrusive/disruptive in that the regular teaching program would be conducted and data collection would involve a combination of researcher note-taking and digital photography. As a practising teacher, I have current Victorian Institute of Teaching registration. It is anticipated that data collection would occur early in term 3, 2007.

Participation is voluntary and although small sample size and use of digital photography precludes total anonymity, confidentiality to participants can be assured, subject to legal requirements. On the attached Informed Consent Form, you may request that your child not be photographed or, alternatively, that any image containing your child utilises digital obscuring of faces. In addition, your child and the school would be identified only by code in any reports or presentations emerging from the study. Participants would be free to withdraw their participation at any time prior to processing of data, without prejudice, and could request that unprocessed data be destroyed. All data, including visual images, would be held under lock-and-key for the duration of the study and for a period of five years from the date of publication of the research, and accessed only by myself and my supervisor.

Findings, reports and presentations resulting from this study would be made available to your school early in 2008 should you request them. Research has been approved by both the University of Melbourne Human Ethics Research Committee and the Department of Education/Catholic Education Office. If at any time you had concerns about the conduct of this research, you would be welcome to contact my research supervisor, Dr Wesley Imms – Faculty of Education, The University of Melbourne, on 8344 8783, or fax 8344 8612 or the Executive Officer, Human Research Ethics, The University of Melbourne, on 8344 7507, or fax 9347 6739.

Please find attached an Informed Consent Form, which can be returned to the school at your convenience. Thank you for considering participation in this research project. The results will be valuable in understanding creativity in education and determining how to develop curricula across the primary school that emphasise creativity development.

Yours sincerely,

Ms Meg Wielgosz

Meg Wielgosz
Informed Consent Form – School Principal

PROJECT TITLE:
Creative Catalysts: Unlocking the Potential Power of Visual Art to Inspire
Creative Pedagogies across the Primary School Curriculum

Ms Meg Wielgosz, Student Researcher
Faculty of Education
University of Melbourne

I have read the accompanying statement about the purpose and nature of this research. I give consent for Ms Meg Wielgosz (Student Researcher) to conduct this research project in my school. I realise that my school’s participation is limited to facilitating recruitment and allowing observation sessions and teacher interview to be conducted. Participation is voluntary and this consent may be withdrawn at any time prior to data being processed, without prejudice, and any unprocessed data previously supplied will be destroyed.

I realise that student participation will be limited to the two non-intrusive/disruptive observation sessions, and that data concerning participants and the school will remain confidential within legal requirements, and will not be identified in any publication arising from this research. I have received written documentation of this project for my records.

Signed ........................................Name.................................................................

Position.................................................................Date........................................

School................................................................................................................

Please return this signed Informed Consent Form to:

Student Researcher,

Ms Meg Wielgosz C/- Dr Wesley Imms
Level 5 Doug McDonell Building
Faculty of Education
University of Melbourne
Parkville 3010

Mee Wielgosz
Informed Consent Form – Visual Art Teacher

PROJECT TITLE:
Creative Catalysts: Unlocking the Potential Power of Visual Art to Inspire
Creative Pedagogies across the Primary School Curriculum

Ms Meg Wielgosz, Student Researcher
Faculty of Education
University of Melbourne

I have read the accompanying statement about the purpose and nature of this research. I give consent for myself (please enter full name)

To participate in this research project, based on this information, I realise that my participation is voluntary and that I may withdraw from the project at any time prior to data being processed, without prejudice, and may have destroyed any unprocessed data previously supplied.

I realise that participation is limited to two non-intrusive/disruptive observation sessions of my regular art class and a one-hour interview with the researcher. I understand that data concerning myself, my students and the school will remain confidential within legal requirements. I realise that it is possible for data to be subject to subpoena, freedom of information request or mandated reporting. I acknowledge that neither my own, my student's or the school's names will be identified in any publication arising from this research but the small sample size may have implications for protecting my own identity. I give permission for digital images of myself to be stored and used for thesis and presentation or publication purposes, in keeping with my selection below:

Non-obscured digital images of myself □
Obscured images of myself □
No images of myself to be taken □

I have received written documentation of this project for records.

Signed ........................................Name...................................................

Position.................................................................Date..........................

School........................................................................

Please return this signed Informed Consent Form to:

Student Researcher,
Ms Meg Wielgosz C/- Dr Wesley Imms
Level 5 Doug McDonell Building
Faculty of Education
University of Melbourne

Mee Wielgosz
Informed Consent Form – Parent/Guardian

PROJECT TITLE:
Creative Catalysts: Unlocking the Potential Power of Visual Art to Inspire
Creative Pedagogies across the Primary School Curriculum

Ms Meg Wielgosz, Student Researcher
Faculty of Education
University of Melbourne

I have read the accompanying statement about the purpose and nature of this research. I give consent for my child (please enter full name)

.................................. to participate in this research project, based on this information. I realise that my child’s participation is voluntary and that I/we may withdraw from the project at any time prior to data being processed, without prejudice, and may have destroyed any unprocessed data previously supplied.

I realise that participation is limited to two non-intrusive/disruptive observation sessions of my child’s art class and that data concerning my child will remain confidential within legal requirements. I realise that it is possible for data to be subject to subpoena, freedom of information request or mandated reporting. I acknowledge that neither my child’s nor the school’s names will be identified in any publication arising from this research. I give permission for digital images of my child to be stored and used for thesis and presentation or publication purposes, in keeping with my selection below:

Non-obsced digital images of my child [ ]
Obscured images of my child [ ]
No images to be taken of my child [ ]

I have received written documentation of this project for records.

Student’s signature ..................................................Name..................................Date.....

Parent/Guardian’s signature ..................................Name..................................Date.....

Please return this signed ICF to ...................... By .................2007

Meg Wielgosz
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<th>Standards</th>
<th>Theory</th>
<th>Domain</th>
<th>Decoding/Encoding</th>
<th>Learning Focus</th>
<th>Thinking Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appropriate details</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
</tr>
<tr>
<td>Pronunciation and intonation</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
</tr>
<tr>
<td>Appropriate tone</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
</tr>
<tr>
<td>Use of pauses and emphasis</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
<td>USC/iP</td>
</tr>
</tbody>
</table>

**Note:** Features that will help in creating a captivating and engaging presentation. The focus of this unit will be on shape, colour and text.
# WORKING DOCUMENT YEAR 1 – TERM 1 2001

## WEEK 3
### LINE, PATTERN & DRAWING
- To build on the last session on Line, Pattern, and the expressive qualities within Drawing.
  - To make patterns using repeated lines within a shape.
  - To have students express emotion through their Drawing.
  - To use Lines and Patterns learned to develop works that reflect their feelings.

The session will include discussion on Friendships and the Physical and Emotional attributes of a person and what it means to be a Friend.

- Encourage students to talk about their Friends. How does your Friend look? Are they Happy, Sad, Caring? Are they Short or Tall? Is their hair Long, Short, Curly or Straight? How would we make Lines to show texture? What colour is their hair? Do you look different to your Friend? What colour is their hair and eyes? What are they wearing?
- Draw a picture of yourself and your Friend and fill the page with the images. Consider clothing and the shape of the garments. Think about pattern on the clothing and use lines to created the patterns i.e.: stripes, circles, flowers etc.
- Consider what is happening in your picture. Are you playing together? Are you Happy, Sad or Frightened? Show this emotion in the Figures and the Faces.
- Colour works with Watercolour.

## WEEK 4 - 6
### LINE, PATTERN & SHAPE
From our focus on the qualities of Line, Pattern and Shape and our work with Friendship and Caring we move on to looking at the Environment around us and Studying the characteristics of the creatures we find.

- Using the magnifying glasses explore the Lines and Textures of these creatures and the students will develop Fine Line Drawings using the knowledge gained from the previous session. Document their thoughts and findings. In particular use the Snail as a model for placing pattern within a given shape and have students be as original as possible with their selection of pattern work.
- From the Line Work develop the work in another medium and study the effect of Colour looking at Primary, Secondary, Warm and Cool colours.
- Have students drawings transferred to overhead film
- Allow students to develop background Environments for their snails using natural materials.
- Scan these images and have slides made to overlay over the projected snail images.
- This gives students the opportunity to see their work at a larger than life scale and arranged in a different format.
- It offers students the experience in developing their artistic skills using the computer as another creative medium.
CURRICULUM PROJECTIONS TERM 3 2007

All students will be completing art work and making it ready for presentation at our art show which opens in the first week of September.

GRADE 6
All students will be completing art work and making it ready for presentation at our art show which opens in the first week of September. Grade 6 students will design a mask which draws upon the cultural and artistic understanding of the country they have chosen to study for the PYP unit of Inquiry – Spaceship Earth.

GRADE 5
All students will be completing art work and making it ready for presentation at our art show which opens in the first week of September. Students will work with clay and join 2 pinch pots to form an egg shape which will be the basis for a model of an animal. Such as a dog, bird, cat, pig, frog, or invented creature.

GRADE 3
All students will be completing art work and making it ready for presentation at our art show which opens in the first week of September. Students will make a skeleton type coat hanger body to display their necklaces on for the art show.

GRADE 4
All students will be completing art work and making it ready for presentation at our art show which opens in the first week of September. Students will embellish their bracelets with gemstones and move onto a group project where they will learn how to do dry felting, combining their samplers to make a wall hanging.

Meg Wielosz
7.13 Appendix M: Interview Data – Transcript Samples and Analysis-Grid Samples

INTERVIEW TRANSCRIPT

<table>
<thead>
<tr>
<th>Interview Date &amp; Commencement Time</th>
<th>Wednesday 1st August 2007, 8:45am</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interview Duration</td>
<td>28:13:04</td>
</tr>
<tr>
<td>Interview Location</td>
<td>Teacher's own visual art classroom</td>
</tr>
<tr>
<td>Interviewer</td>
<td>Meg Wielgosz (MW)</td>
</tr>
<tr>
<td>Interviewee</td>
<td>Visual Art Teacher A (VAT-A)</td>
</tr>
</tbody>
</table>

Setting the Context
- Fairly large space with clusters of tables (approximately 6 chairs to each). Desk use most floor area.
- An old room but seemingly well resourced: numerous, labeled tubs of materials line one wall.
- 3 walls adorned with students' artworks, many mounted.
- Low shelf down one side with semi-finished clay works on it (grades 3 and 4).
- Small, adjoining room with sinks, firing kiln etc.
- At entrance to main room, teacher's desk with computer etc.
- Evidently a variety of work in progress and completed – clay, CD cover designs, 2D paintings.
- P-6 students participate in 1 timetabled art session per week, 1 hour in length (approximately 25 students per grade).

Line  Speaker                           Content
L1  MW      Okay, so thanks very much again for agreeing to meet with me. I have your consent form and the principal's and so you know about confidentiality, that you can withdraw from the study – I guess I haven't really gone into much detail so far about what I'm doing. It's basically researching involving three of you – you obviously know the other two participants already – with middle to upper primary classes. It might need to be middle, in our emails, we talked about...
L5  VAT-A  Mmm.
L6  MW      But basically I'm just looking at creativity and maybe how it can be used – being emphasised in VELS – I think it's being done really well in the – the arts at the moment and there's lots of evidence to back that up. And so I want to look at maybe how it can be used – transferred across from the arts to other areas...
L9  VAT-A  Mmm.
L10 MW     Of the curriculum. So how, maybe, how other teachers can use what's going on in the arts to help...
L11 VAT-A  Yeah.
L12 MW     And I suppose, I'm leaning especially towards using creativity to help kids that – maybe at risk students or ones that struggle in some areas. So, yep, basically, like I said, it really shouldn't take the whole hour. It's – I've got three major questions, which are my research areas – it's just – what – your thoughts on those. But, is it okay if I ask a couple of background questions...
L15 VAT-A  M'mm (assent).
L16 MW     Um...
L17 MW     First of all? Your actual teaching qualifications, whether they're...
L18 VAT-A  Um...
L19 MW     Arts specific or...
L20 VAT-A  They're a mixture. I first of all did primary training in Perth at a – a teacher's college...
L21 MW     Mmm.
L22 VAT-A  And after that, independently, I went to arts school and did a – a diploma in art studies, part time. And I also have a BA from UWA.
L24 MW     So it's a bit of a mixture.
L25 VAT-A  Bit of a – bit of a mixture. I'm interested in English and I'm – I'm interested in the Arts, passionately interested in Art.
L26 MW     Okay.
L27 VAT-A  In art, yeah.
L28 MW     Great. So have you taught – have you taught aside from the arts?
L29 VAT-A  No, I've just – I've done classroom teaching.
L30 MW     Okay, yep.
L31 VAT-A  Um, and – but – you know, probably about fifteen or twenty years ago I sort of gradually got into more – into teaching art...
L32 MW     Yep.
L33 VAT-A  Visual art. And...
## Observation Sessions - Case A, B, C

### SESSION ONE - CONTENT

<table>
<thead>
<tr>
<th>Methodological Notes</th>
<th>Fields Notes</th>
<th>Time</th>
<th>Theoretical Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>IMPROVISED - UNEFFECTFUL</td>
<td>TEACHER ON TABLE AS CHILDREN GEAR - OBSERVED GEARING TOLD.</td>
<td>1-12</td>
<td>ACTORS' ROLES</td>
</tr>
<tr>
<td></td>
<td>TEACHER EXAMINATION ON WHITEBOARD DRAWING WHAT TO SEE AS INSTRUCTION</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>CLUSTERS OF CHILDREN - 5 PER TABLE - BOX ON EACH TABLE.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>LISTENING TO INSTRUCTIONS - NOT TOUCHING OR TRACKING</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>TEACHER EMPOWERING LOOKING WHERE LIGHT FALLS ON LAMPS</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| | "PUT YOUR FINGER ON THE SHADOWY BITS ON YOUR BEAR!"
| | "THE VERY DEEPEST SHADOW, THE VERY LIGHTEST SPOT"
| | MOVING CHAIRS & HANDING OUT PAPER TO TEACHER DOING |
| | WAX RESISTANCE IS AIM |
| | CHILDREN QUESTIONS NO HAND UP |
| | "THANK YOU FOR ASKING THAT? I HAD A VERY INTELLIGENT THINK!
| | CHILDREN BEGIN WITH QUIET CHANT |
| | CONFIRMED ARE FINISHED |
| | PENCILS GO TO GROUP SITTING MOST QUIETLY |
| | BECOMES ALMOST SILENT DRAWING - CONCENTRATION |
| | STUDENTS RUB OUT DECENT |
| | SEEM TO CONCERN HUM |
| | TEACHER EMPHASIS IMPORTANCE OF SHAPES |
| | OFFERS ADVICE TO AN INDIVIDUAL |
| | TEACHER READING, AIR WRITING, ASSISTING "THAT'S AWESOME" TO S |
| | "WHAT'S VERY BEAUTIFUL 
| | NICE WORK! T-S."

### SESSION TWO - STRUCTURE

Note: ▲ indicates supporting digital photograph taken.

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# OBSERVATION SESSION ONE – FIELD NOTES

<table>
<thead>
<tr>
<th>Observation Date &amp; Commencement Time</th>
<th>Wednesday 15th August 2007, 11:15am</th>
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<tbody>
<tr>
<td>Observation Duration</td>
<td>1 hour</td>
</tr>
<tr>
<td>Observation Location</td>
<td>Teacher's own visual art classroom</td>
</tr>
<tr>
<td>Observer</td>
<td>Meg Wielgosz (MW)</td>
</tr>
<tr>
<td>Participants</td>
<td>VAT-A's Grade 4 class of 22 students, boys and girls (one of two grade 4 groups)</td>
</tr>
</tbody>
</table>

## Observation Sessions – Case A B C

### SESSION ONE – CONTENT / SESSION TWO – STRUCTURE

<table>
<thead>
<tr>
<th>Methodological Notes</th>
<th>Fields Notes</th>
<th>Time</th>
<th>Theoretical Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Realised, at outset, impracticality of using ▲ in field notes (as planned) to symbolise a supporting photo having been taken. Will abandon this in favour of simply taking photos as opportune and cataloguing at bottom of typed up field-notes.</td>
<td>Teddles on boxes set up on each table before students enter room. Told, as they enter, that they will be doing 'observed drawing'.</td>
<td>1:00</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Students sit themselves, as wanted, in clusters of 4-6 students around a table – 5 tables. No materials bought.</td>
<td>1:12</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Teacher example on whiteboard, “drawing what you see” and “filling up your page” as instructions.</td>
<td>1:12-3:39</td>
<td>Actors and roles – teacher very much in control; giving instructions and explaining goals of the session.</td>
</tr>
<tr>
<td></td>
<td>Students listen to instructions – not touching or talking during this time.</td>
<td>1:12-3:39</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Teacher emphasizes looking where the light falls – uses lamps to explain this concept of light &amp; shadow.  &quot;Put your finger on the shadowy bits on your bear...the very deepest shadow...the very lightest spot&quot;.</td>
<td>3:33</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Students move chairs for best viewing positions.</td>
<td>4:23</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Teacher hands out paper, pencils and erasers. Equipment goes to groups sitting quietly.</td>
<td>5:11</td>
<td>Routine – actors and activities.</td>
</tr>
<tr>
<td></td>
<td>Teacher adds that eventual goal (not this lesson), is to use wax resistance on shadows.</td>
<td>5:19</td>
<td>Overall goal/activity revealed broadly (not detailed).</td>
</tr>
<tr>
<td></td>
<td>Children question as required – no hands up.</td>
<td>5:39</td>
<td>This calling out of questions as they come up seems to be accepted and encouraged.</td>
</tr>
<tr>
<td></td>
<td>&quot;Thank you for asking that.&quot; &quot;I had a very intelligent question just then.&quot;</td>
<td>6:11</td>
<td>Valuing contributions.</td>
</tr>
<tr>
<td></td>
<td>Children commence drawing, with quiet chatter.</td>
<td>7:06</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Teachers confirms that all students have completed clay projects – decide that unfinished will be put aside until next week.</td>
<td>7:49</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Room becomes almost silent as students work.</td>
<td>9:39</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Students rub out what they perceive to be 'mistakes' – doesn't seem to bother them.</td>
<td>10:14</td>
<td></td>
</tr>
</tbody>
</table>
### 7.15 Appendix O: Type and Frequency of verbal Positive Reinforcement by Teachers

<table>
<thead>
<tr>
<th>Total</th>
<th>VAT-1</th>
<th>VAT-2</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Remarks</th>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Fantastic observed drawing, great&quot;</td>
<td>15/08/2007</td>
<td>1:41:58</td>
</tr>
<tr>
<td>&quot;That's beautiful, nice work&quot;</td>
<td>15/08/2007</td>
<td>1:11:45</td>
</tr>
<tr>
<td>&quot;I like the shapes that you're making&quot;</td>
<td>15/08/2007</td>
<td>1:12:31</td>
</tr>
<tr>
<td>&quot;Another lovely drawing&quot;</td>
<td>15/08/2007</td>
<td>1:15:03</td>
</tr>
<tr>
<td>&quot;I really like the way you've done that&quot;</td>
<td>15/08/2007</td>
<td>1:22:01</td>
</tr>
<tr>
<td>&quot;Fantastic&quot;</td>
<td>15/08/2007</td>
<td>1:31:33</td>
</tr>
<tr>
<td>&quot;That's very good&quot;</td>
<td>15/08/2007</td>
<td>1:36:37</td>
</tr>
<tr>
<td>&quot;You are taking such care&quot;</td>
<td>15/08/2007</td>
<td>1:36:45</td>
</tr>
<tr>
<td>&quot;Ooh, I like the way you're doing that&quot;</td>
<td>22/08/2007</td>
<td>2:25:10</td>
</tr>
<tr>
<td>&quot;I love that, that's a very special bear&quot;</td>
<td>22/08/2007</td>
<td>2:35:26</td>
</tr>
<tr>
<td>&quot;Well done, good observing&quot;</td>
<td>22/08/2007</td>
<td>2:33:54</td>
</tr>
<tr>
<td>&quot;James, be proud of your work&quot;</td>
<td>22/08/2007</td>
<td>2:35:30</td>
</tr>
<tr>
<td>&quot;Fantastic, I'm really proud of you&quot;</td>
<td>12/09/2007</td>
<td>1:51:10</td>
</tr>
<tr>
<td>&quot;I'm glad you remember...good girl&quot;</td>
<td>12/09/2007</td>
<td>2:6:01</td>
</tr>
<tr>
<td>&quot;Fantastic&quot;</td>
<td>12/09/2007</td>
<td>2:12:58</td>
</tr>
<tr>
<td>&quot;Fantastic, are you happy?&quot;</td>
<td>12/09/2007</td>
<td>2:10:22</td>
</tr>
<tr>
<td>&quot;Wow, great...love what you've achieved&quot;</td>
<td>12/09/2007</td>
<td>2:32:47</td>
</tr>
<tr>
<td>&quot;You've done such a good job&quot;</td>
<td>12/09/2007</td>
<td>2:29:49</td>
</tr>
<tr>
<td>&quot;Doesn't that look great?&quot;</td>
<td>12/09/2007</td>
<td>2:29:01</td>
</tr>
<tr>
<td>&quot;Fantastic, looks great&quot;</td>
<td>12/09/2007</td>
<td>2:27:38</td>
</tr>
<tr>
<td>&quot;Oh wow, looks good, doesn't it?&quot;</td>
<td>12/09/2007</td>
<td>2:20:16</td>
</tr>
<tr>
<td>&quot;Excellent, excellent, well done&quot;</td>
<td>12/09/2007</td>
<td>2:17:43</td>
</tr>
<tr>
<td>&quot;That's a beautiful line&quot;</td>
<td>17/10/2007</td>
<td>2:41:40</td>
</tr>
<tr>
<td>&quot;What a gorgeous curve&quot;</td>
<td>17/10/2007</td>
<td>2:41:44</td>
</tr>
<tr>
<td>&quot;Beautifully done&quot;</td>
<td>17/10/2007</td>
<td>2:46:55</td>
</tr>
<tr>
<td>&quot;You're doing really well there&quot;</td>
<td>17/10/2007</td>
<td>2:41:40</td>
</tr>
<tr>
<td>&quot;Lovely, lovely&quot;</td>
<td>17/10/2007</td>
<td>2:41:44</td>
</tr>
<tr>
<td>&quot;That is just great, good work&quot;</td>
<td>17/10/2007</td>
<td>2:46:55</td>
</tr>
<tr>
<td>&quot;Excellent attempts, keep it up&quot;</td>
<td>17/10/2007</td>
<td>2:53:04</td>
</tr>
</tbody>
</table>
REFERENCES


*Mez Wielgosz*


Wilks, S. (2005). Only good for the art class...I don't think so! Australian Art Education 28(1&2) 68-81.


Creative catalysts: unlocking the potential power of visual art to inspire creative pedagogies across the primary school curriculum

2008


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