



# creative schools

BROOKMAN  
PRIMARY SCHOOL

CASE STUDY — TERM 2 & 3

## TERM 2

# creative schools

Software developer/ Games programmer  
**Minh Tran, Hungry Sky**

Teacher  
**Gabrielle Misfud**

School  
**Brookman Primary School**

Year group  
**Year 5/6**

In 2019, with support from the Department of Education and DLGSC, FORM partnered with 16 metropolitan and regional schools to deliver its Creative Schools program. FORM developed Creative Schools in partnership with *Creativity, Culture & Education (CCE)*, an international foundation dedicated to unlocking the creativity of children and young people in and out of formal education, and *Hidden Giants*, an education consultancy agency supports schools to re-imagine their curriculum by placing 'disruptive', creative, and critical thinking at its heart.

Creative Schools Program aims to improve the learning outcomes of young Western Australians. It does so by activating creative learning strategies through the establishment of meaningful partnerships between teachers, creative (arts) practitioners and young people. The program is a valuable and imaginative addition to class and school strategies for raising attainment, improving well-being and supporting inclusion

Creative Schools engages with the participating school over a full academic year. In Term 1, the creative and teacher participate in an intensive Professional Development on Creative Learning. The program then partners each teacher with a creative practitioner to co-design and co-deliver these learning activities, which focus on a priority area of the curriculum as identified by the school and teacher (e.g. mathematics, HASS or science).

Teachers and Creatives co-facilitate a 90-minute sessions for students on a weekly basis in Terms 2 and 3. Each class has access to 16 weeks (24 hours) of direct engagement of the creatives with the students. Two classes from each school were selected to participate, a total of 32 classes in 2019. Term 4 is an opportunity to reflect on the program and FORM's independent researcher, evaluates outcomes.

This document describes the activities and outcomes across two terms of delivery: Term 2 and 3 (over 16 weeks). It also includes reflections from school leaders, teachers and students.

## ACADEMIC YEAR 2019



### TERM 1

#### PROFESSIONAL DEVELOPMENT FOR ARTISTS AND TEACHERS

Observation and diagnosis of student engagement in the classroom.  
Planning time for teachers and artists



### TERM 2

#### PROGRAM DELIVERY IN THE CLASSROOM

Creative Learning workshops per week for eight consecutive weeks



### TERM 3

#### PROGRAM DELIVERY

Learning workshops per week for 8 consecutive weeks



### TERM 4

#### REFLECTION AND EVALUATION OF THE PROGRAM

## CURRICULUM FOCUS

### YEAR 5/6

#### **HASS Knowledge & Understanding - Business & Economics: Trade-offs and impacts of consumer and financial decision**

- Businesses provide goods and services in different ways (e.g. shopping centres, local markets, online stores, small independent stores, remote community stores) to earn revenue.
- Choices about the use of resources result from the imbalance of limited resources and unlimited wants (i.e. the concept of scarcity).

#### **HASS Knowledge & Understanding - Business & Economics: Wants, Resources, Choices**

- The difference between needs and wants, and how they may differ between individuals.
- Strategies for making informed consumer and financial decisions (e.g. budgeting, comparing prices, saving for the future).

#### **Literacy - Creating Text**

- Plan, draft and publish imaginative, informative and persuasive print and multimodal texts, choosing text structures, language features, images and sound appropriate to purpose and audience

## CURRICULUM LINKS

#### **HASS Skills - Communicating & Reflecting**

- Present findings, conclusions and/or arguments, appropriate to audience and purpose, in a range of communication forms (e.g. written, oral, visual, digital, tabular, graphic, maps) and using subject-specific terminology and concepts.

#### **Technologies Processes and Production Skills - Investigating & defining**

- Define a problem, and a set of sequenced steps, with users making decisions to create a solution for a given task
- Identify available resources

#### **Technologies Processes and Production Skills - Designing**

- Design, modify, follow and represent both diagrammatically, and in written text, alternative solutions using a range of techniques, appropriate technical terms and technology

### Technologies Processes and Production Skills - Producing & implementing

- Select, and apply, safe procedures when using a variety of components and equipment to make solutions

### Technologies Processes and Production Skills - Evaluating

- Select, and apply, safe procedures when using a variety of components and equipment to make solutions

### Technologies Processes and Production Skills - Collaborating & managing

- Work independently, or collaboratively when required, considering resources, to plan, develop and communicate ideas and information for solutions



## CREATING THE CONDITIONS FOR LEARNING

I met with my partnered teacher Gabby late April to brainstorm our term plan. She brought with her a printout of the areas of the curriculum she'd like to focus on - business and economics, in particular, making better financial decisions. After discussing a number of ideas, we agreed on the overall goal of having the students create a project to showcase what they've learnt at the conclusion of the term.

At HungrySky, we have created many digital interactives for clients and have exercised our process to define, design, develop and deliver on these projects. Naturally we asked the question - why don't we get the students to go through this same process to create a game? Thus, our big question materialised - can we convert all of the students to game developers!? This evolved to a less hyperbolic and more practical question - can we lead the students through a creative process to develop their own board game that teaches the player about making better financial decisions?."

We focussed on two main creative habits:

- Collaboration - a significant benefit of working in teams is that you can create something that you could not have achieved by yourself. We wanted the students to experience this and also navigate the tricky social interaction of conflict resolution. They worked in groups of 3 - 5.
- Discipline - a common pitfall when making a game is getting carried away and scoping it out to be something much larger than it needs to be. Students will need to exercise discipline to keep their games simple in achieving its goals and also to complete it within the given timeframe. We also wanted the students reflect critically on the experience and have opportunities to give each other constructive feedback during the development process.



## THE LEARNING PROCESS

The stages we guided the students through are:

### Research

To seed their research, we asked the students to tell us what they thought made a game. They wrote their ideas on post-it notes and placed them at the front of the class. We grouped them into similar clusters: "rules", "instructions", "fun", "characters" were the most common.

They researched different board games by playing them in groups (Monopoly, Game of Life, Chess, Checkers, Mouse trap, etc). A number of them became frustrated reading instruction manuals written for adults. Despite this, they persisted and demonstrated an eagerness to participate.

We reflected on these games discussing what was fun, what was frustrating, what did they learn from playing the game, and what would they change.

### Design

As they will be working in groups, we played a warm up game which gave them an opportunity to learn more about each other. We introduced the creative habits of the mind and asked them to give each habit an alternative label and to rate themselves on each. To give them ownership over the project, they formed their own groups, decided on their team name, game name and what game they wanted to make.

The main component of the design process was brainstorming - it is a time where they come up with ideas for the game (divergent thinking), discuss, refine and decide on what to go with (convergent thinking).

### Prototype

The students created a paper prototype of their game. We stressed that the prototype is a rough version of the game. My comment that it would be thrown away afterwards was met by a few gasps of horror in the classroom. There was an intense fervour in the room as the students really became engaged with what they were making. A number of teams even made merchandise for their game - headpieces, belts, bracelets.

To assess their design, they played each other's prototype and gave each other verbal feedback on how to improve the game.

To move into production, they visited the school's maker space and made an asset list in their notebook of what they needed to build their board game: tape, dice, foam, cardboard, glue, rubber bands, zip lock bags, the list goes on.

### Production

Enter the production stage where the classroom became a mini industrial construction zone: hot glue gun station in one corner, hacksaw foam dissection area outside, cardboard meets blunt Stanley (knives) in the middle of the classroom. Their creations were finally taking solid shape and colour.

Unsurprisingly, the students were all quite engaged with this activity. For some groups, there was conflict - typically students couldn't agree on some aspect of the game. I spoke through the issues with them and soon realised that reasoning with school children and adults works out very differently!

### Delivery

Out of the 10 teams, 2 still were finishing their game by the last session of the term. All the students packaged their games into boxes, some had small compartments for their game pieces, others placed them in labelled zip lock bags. They played each others completed games and gave feedback. The opportunity for improvement never ceases for a creative!

When asked to reflect on their experience many students expressed that they found it more difficult than anticipated. Aspects they found difficult was working in teams and the disagreements that would ensue and also the time pressure felt with trying to meet a deadline. Many were proud with what they created.

## IMPACT OF LEARNING

Just watching the students when our creatives arrive, the joy in which students greet them is in itself a strong indicator of the enjoyment students have experienced and connectivity they have with the Creatives. You can't buy that positivity in a school.

As a school with embedded STEM practices we were thrilled to be included in the Creative Schools Program as I had hoped it would offer further opportunities for students not only in Creativity, but also in discovery and innovation. In visiting classes involved I was impressed with the levels of collaboration and self-discipline during activities. Students displayed high levels of enjoyment and persistence to tasks while also demonstrating improved inquiry skills and imaginative thought processes. Our students, staff and 'creatives' have gained significantly from the program. Not only have our teachers and students gained from the creative approaches, but additionally, the exemplary teamwork and planning has provided a rich context for students to develop skills in independent thinking, critical analysis, problem solving, teamwork and communication, essential skills for success in the twenty first century.

- Principal, Hans Geers

**I would describe creative schools as fun, it brings out your creativity and imagination.**

- Student

Students don't actually realise that they are learning. They enjoy being involved in hands on activities and are learning more. They're engaged with the topic, and have retained the information.

I would recommend this programme to other teachers purely because it is a fantastic programme that connects different curriculum areas all into one in a creative and engaging manner for the students.

- Teacher









## TERM 3

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**Year 5/6**

## CURRICULUM FOCUS

The patterns of colonial development and settlement (e.g. geographical features, climate, water resources, transport, discovery of gold) and how this impacted upon the environment (e.g. introduced species) and the daily lives of the different inhabitants (e.g. convicts, free settlers, Aboriginal and Torres Strait Islander Peoples) (ACHASSK107).

The economic, social and political impact of one significant development or event on a colony and the potential outcomes created by 'what if...?' scenarios (e.g. frontier conflict; the gold rushes; the Eureka Stockade; the Pinjarra Massacre; the advent of rail; the expansion of farming; drought) (ACHASSK107).

Key figures, events and ideas that led to Australia's Federation and Constitution (ACHASSK134).

## CROSS-CURRICULAR LINKS

### HASS Skills

#### Analysing

Translate collected information and/or data into a variety of different formats (e.g. create a timeline, draw maps, convert a table of statistics into a graph).

#### Communicating and Reflecting

Reflect on learning, identify new understandings and act on findings in different ways (e.g. suggest additional questions to be investigated, propose a course of action on an issue that is significant to them).

#### Technologies Processes and Production Skills (Year 5 & 6)

#### Collaborating and managing

Work independently, or collaboratively when required, considering resources, to plan, develop and communicate ideas and information for solutions.

## WHAT WE DID

### Project overview

The aim of this term was to organise the students to create their own timeline and understanding of an historical event in Australian colonial history. They would:

- Work to a timeframe to produce their timeline.
- Research art styles and display formats for presentation.
- Identify key events and figures involved in their historical timeline and their impact on historical events.
- Plan out their narrative and presentation in the form of a draft.
- Communicate their ideas to their classmates and receive feedback.
- Iterate on their design and produce the timeline to present to the class.
- Reflect on their experience after each class.

### How did we make the curriculum come alive?

We gave the students the choice of choosing which presentation platform they wanted to complete their timeline in. Some chose stop motion animation, others chose comic format and performance.

### How did we make the Creative Habits of Mind come alive?

By making a dynamic environment where students would participate in fun and engaging activities but also challenged by difficult tasks. Most of these activities were conducted in a group setting which encouraged a shared sense of engagement and respect.

### How did we activate student voice and learner agency?

We took their choice away for one aspect of an activity (not being able to choose who they worked with) but then gave them choice in other areas such as the choice of presentation format. The empowerment they experienced after giving them the choice of presentation format had an effect where they took on more agency to complete their tasks.



## WHAT WAS THE IMPACT?

### Students

Gained inspiration from the Creative Practitioner who as a Programmer has applied skills and knowledge in the workforce.

### Teacher

Was provided with more creative ideas to use during activities in the classroom.

### Creative Practitioner

Was given a new appreciation for the role of the teacher in the classroom.

**“The really good thing is everyone has a different task to work on. That’s different to other lessons where everyone would do the same.” (Student)**

“It’s fun how we have to create stuff. We are still learning, but we are learning through making.” (Student)

“We learn new things every day and express the way we feel about things.” (Student)

“History is boring for some, but Creative Schools makes it fun and entertaining and exciting. I didn’t like History when I came to this school and now I just want to dive deeper into it.” (Student)

**“We learn better when we are making things.” (Student)**

“I used to find HASS really boring. Now you realise, this is fun and you just want to do more.” (Student)

“I got better at all 5 the Habits of Mind. I’m not really a person who asks questions, I just listen. Now I have become more creative and do things.” (Student)

**“This Term they feel more willing to make mistakes, to have a go. Last term they were too product-focused. This term they are getting the idea of making mistakes and iterating.” (Creative Practitioner)**

“It’s about so many things: STEM, science, engineering, art, craft. I come to school excited for coming up with new ideas. I like to put my creativeness to the test, fixing things and improving things.” (Student)

“It can be challenging, but that is fun. I definitely think

## QUOTES

“The students had so many ideas they found it difficult to choose just one.” (Teacher)

**“There was a positive impact on student collaboration and time management skills. Also, it raised aspirations around the different things they can be in the future. This is important in a low SES school with low aspirations.” (Teacher)**

“I want to come to school on Creative School days, because when I come to school I know I’m learning.” (Student)

I have improved. Before Minh came I didn't know that much about STEM. Now I think, 'Wow, I made that!' That's pretty impressive." (Student)

"I've learnt to make things more interactive. It has taught me how to make other areas of the curriculum I wouldn't have thought could be done this way, more interactive." (Teacher)

**"The children have learnt how to work collaboratively and be disciplined. They learnt working against time constraints, immediately getting stuck in and getting focused rather than first wasting time. They now know if we have 6 hours to do a task they can't waste any time. They have become more disciplined." (Teacher)**

"Our teachers are creative, but teaching creativity is a different thing. It has given our students something to succeed in." (Tanya, Deputy Principal)

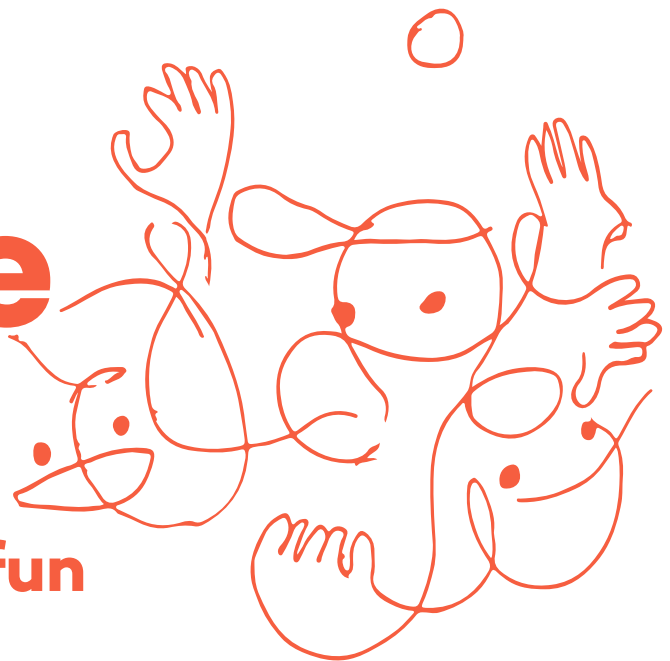
"It has been good to see the level of student engagement." (Kim Flintoff, Curtin University)



**FORM.** creative learning

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deep learning, hard fun



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building a state of creativity



Department of  
Education