

A response from the perspective of Aotearoa New Zealand

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Each country's curriculum is a 'representation of the knowledge that a society values' (Hipkins *et al.*, 2014, foreword by Reid, 1). As different educational theories rise in popularity and society changes, curricular redevelopment occurs. One such shift occurred towards the end of the twentieth century, with governments wanting students to have the skills and capabilities to productively – and pertinent to this chapter – creatively engage with a rapidly changing society (Bull and Gilbert, 2014; So *et al.*, 2017).

Fostering creativity in South Korea has meant changes in both the curriculum and the pedagogical approaches used, which has had an impact on teacher education. The focus of pre-service education has changed from theory laden to learner-centred approaches where there is space to be creative and to learn actively (So *et al.*, 2017). Ahn and Ohn have described the educational context of South Korea, from elementary to high school and the curricular focus at each year level. Of interest is that pupils in schools not only learn curricular subjects but also take part in creative experiential activities, such as clubs.

The authors describe a teaching approach used in their initial teacher education programme that supports the development of creativity and collaboration in an arts integration project. The Revised 2015 National Curriculum (Korean Ministry of Education, 2015) depicts a creative learner as one who both creates 'meaning' and 'connects ideas' across the curriculum, stating that the learner should become competent in the skills needed to function in society (Rychen and Salganik, 2003).

The authors advocate that creativity must be integrated into pre-service courses to support the development of pre-service teachers' pedagogical repertoires. In this study, creativity was fostered through

interacting with art exhibits at the campus art gallery, and collaborating with pre-service educators, school pupils and artists. The creative interactions ranged from interacting with scientific exhibits through marbling their responses to the microscopic world, creating original art based on feelings imbued from viewing comments on art, and making models of their perceptions of home. They also worked collaboratively on art projects with academics and supported pupils creating videos of artworks using the coding program Scratch.

It is a shame that the research did not include designated data collection tools to ascertain whether creativity in pre-service teachers was enhanced through the art gallery interaction project. However, the researchers found positioning art galleries as active meaning-making spaces promoted participant interaction and allowed pre-service teachers to see the interconnections between different knowledge mediums. Embedding these connections within the local community enabled students to see integration in authentic contexts as well enhancing their key competencies. This collaboration allowed not only growth in the pre-service teachers' exploration of creativity but also offered space for the wider community to explore art and construct personal and collaboration relationships and meaning about art and the art-making process.

There are similarities between South Korea's 2015 revised national curriculum (So and Kang, 2014) and the New Zealand curriculum (Ministry of Education, 2007). Creativity is a common thread in the New Zealand curriculum. For example, young people should be 'creative, energetic and enterprising' (8) who demonstrate 'innovation, inquiry, and curiosity, by thinking critically, creatively, and reflectively' (Ministry of Education, 2007, 10). In the key competency 'thinking', pupils use 'creative, critical, and metacognitive processes to make sense of information, experiences, and ideas' (12). The development of creativity is supported by 'learning in, through and about the arts' (20), especially when the arts have a central rather than peripheral role (Gibson and Ewing, 2011). Learning is enhanced when pupils make 'connections across the learning areas, values and key competencies' (Ministry of Education, 2007, 39).

The New Zealand curriculum is not prescriptive, and there is freedom to be creative in the pedagogical approaches used to support learning. As long as the teaching is in accordance with the *Code of Professional Responsibility and Standards for the Teaching Profession* (Education Council New Zealand, 2017), there is scope to teach creatively. This project could therefore easily be transferred to the New Zealand initial teacher education setting. Using integrative practices and making connections with the local community are encouraged (Ministry of Education, 2007). As such,

utilising community resources such as art galleries to model creative integrated approaches is a good fit. Integrating the arts and science and using STEAM are recognised teaching approaches (TKI, n.d.). Personally, I used drama to teach science and technology in my pre-service teaching.

There have been some similar projects where New Zealand initial teacher education students have interacted with art. In one such project, pre-service teachers used visual artworks to construct of the child (Craw and Grey, 2013), with the experience providing a 'space to imagine art as a place of encounter' (87). In another project, volunteer pre-service teachers and local pupils created prints with a local artist to contribute to an art exhibition honouring the life of the progressive New Zealand educator Elwyn S. Richardson (Craw and O'Sullivan, 2016). While the student teachers who volunteered worked creatively in an arts project, it was not part of routine learning and assessment.

Even though the art gallery project is feasible and provides opportunities for student teachers and pupils to be creative and connect with the community, the links to the curriculum need to be stronger. The authors needed to specify the curricular learning outcomes, the key competency focus and what areas would be examined to ascertain the project's viability. It should be mentioned that our New Zealand student teachers would be reluctant to undertake projects unless they counted towards assessment.

A final caveat must be given. While it is crucial for student teachers to be innovative, creative and curious about the world around them, incorporating the arts into teaching necessitates that pre-service educators have not only curricular content knowledge but also artistry in using the arts to teach across the curriculum (Dunn and Stinton, 2011).

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