

STUDENT FEEDBACK FORM

This section details the *extent* to which the assessment criteria are demonstrated by you, which in turn determines your mark. The marks available for each category of skill are shown. Lecturers will use the space provided to comment on the achievement of the task(s), including those areas in which you have performed well and areas that would benefit from development/improvement.

Generic Assessment Criteria	Marks available	Marks awarded
1. Engagement with Literature Skills		
2. Knowledge and Understanding Skills		
3. Cognitive and Intellectual Skills		
4. Practical Application Skills		
5. Transferable Skills for Life and Professional Practice		

Assessment Mark (Assessment marks are subject to ratification at the Exam Board. These comments and marks are to give feedback on module work and are for guidance only until they are confirmed.)	Late Submission Penalties (tick if appropriate)		%
	Up to 1 week late (40% Max)		
	Over 1 week late (0%)		

Utilising the Entrecomp Framework, critically evaluate your own creativity and enterprise and consider how you might be able to develop the creative and enterprising skills of primary learners through your own pedagogy.

What is creativity? There are a plethora of definitions of creativity. Welsch (1981) suggested that as there is no standardised definition of creativity it is difficult for educators to discern what is deemed as creative or not, making the development of creativity an individual interpretation and difficult to develop. As there are many ways of defining creativity it can be difficult to identify when creativity is taking place. There are many who think that creativity is related to the arts and crafts element of learning however it has now been recognised that creativity can be found in all aspects of life and education. (Wyse & Ferrari, 2014). Rhodes (1961) suggested that it could be viewed that creativity could only be found in some people of great intellect due to the lack of consensus around the definition. However this has been counter argued by other specialists in this field. Howkins & Malinowski (2009) believe that creativity cannot be taught but can be learned and that everyone has the capacity to be creative. Land (1965) devised a creativity tool for NASA to assess the creativity ability of the new employees. He decided to use the creativity tool to assess children's creativity. He tested the children at the age of five and 98% of the children were creative geniuses. He retested them at age ten and only 30% were now creative geniuses and then he retested them again at fifteen years old and now only 12% were creative geniuses. Land concluded that non creative behaviour is learned and that the only change that had happened was that the children had attended school. (Land & Jarman, 1993).

Are schools crushing creativity? According to Ken Robinson (2015) schools are, they are focused on facts and outcomes meaning they fail to recognise the creativity in their students work and processes. As research has progressed over the years there is now some sort of consensus about what creativity is. NACCCE define creativity as 'imaginative activity fashioned so as to produce outcomes that are both original and of value' (NACCCE, 1999, p.29). Robinson believes that creativity is a process when we have an idea which is original and also has worth. He also reminds us that we have to keep in mind two other key concepts when talking about creativity and these are imagination and innovation. Imagination being the key to creativity. (Robinson, 2015). Imagination is key to creativity, it allows you to think outside the box, devise new ways of dealing with situations or problems. (Mock & Walsh,

1970). Greene (2008) suggests that imagination is most important for cognitive learning as it 'it permits us to give credence to alternative realities'.

It is important to allow children to have the right learning environment for being creative.

Wilson (2007) believes that children should have a natural environment to aid creativity. She also believes that children should not have rules and should be allowed to move around and ponder their ideas with few constraints. She believes that many educational settings set rules and boundaries for the learners which in turn inhibit the child's natural instinct when being creative. Oppizzo & Schwartz (2014) carried out research that showed it wasn't necessarily the environment that aided creativity but that movement and walking increased creativity.

Currently we use a pedagogical way of teaching, meaning it is instructor led. Malcom

Knowles (1978) suggests that children should be taught with some instruction from the instructor but also they should be self-directed and self-regulated – andragogy. This theory is being explored within school as enquiry based learning is being developed and utilised more and more within the school setting. Children need some direction but should be able to explore their own ideas and interests to aid learning and development. This theory is being used in Ysgol Ynystawe in Swansea and they have shown great improvement in attainment since developing a child led curriculum, this is a good example of andragogy being used in an effective way. The children decide what they want to learn about a topic and then they are allowed to investigate the questions they have asked. Should other questions arise along the way they are allowed to investigate and answer these questions. As the children have ownership of their learning, attainment seems to be improved as supported by Donaldson (2015). Knowles (1978) agrees with the fact that children should take responsibility for their own learning and that they should have a less controlled environment to learn which will help with the child's creative processes. Donaldson (2015) has proposed that we need 'enterprising, creative contributors' in the Successful Futures Report. The World Economic Forum state that creativity is a must have when employers are looking for employees (<https://www.weforum.org>). Companies such as Google, Facebook and Apple have adapted their work environment to promote creativity within the workforce and productivity is improved because of this.

Should we be encouraging our children to move around during lessons and use the outdoor spaces more? The outdoors and movement seem to be linked in the development of creativity through many researchers, however it has not been witnessed in schools. Most of the work carried out is in the classroom sat at desks or on the floor, we may definitely be hindering the creativity of our pupils. It is not a new theory for learning, theorists have said for many years

that the outdoors should be utilised when learning, that natural environments aid the creativity within a learner. Learners also need individual time to think as working in groups can sometimes crush ideas, as they feel that their idea may be mocked. It is also detrimental to creativity to put unrealistic deadlines to a task, creativity takes time and procrastination (Amabile, 1998). As the new curriculum is on the cusp of being released we as practitioners need to be aware of the fact that child led learning, ownership of learning, time, space and environments all have a very large impact on the way our learners develop their own learning and inquisitiveness.

Perkins (1994) suggests that 90% of the knowledge that we impart on our learners is irrelevant and that instead we should be concentrating on developing the learners, independence, problem solving skills, how to deal with real life situations, how to adapt and their creative process. These qualities are also regarded as essential for the World Economic Forum and Donaldson in *Successful Futures*, these are all attributes and qualities that employers are looking for in their candidates. The ability to think creatively and find alternative solutions to problems rather than a standardised, conforming answer if one can be found.

Within the education system it has been seen that there is too much focus on mathematics and literacy, that teachers teach to outcome, there is a strict focus, there is a distinct lack of confidence to allow children to be creative, children are stopped when they use different resources in different areas, it is an evidence based curriculum and there are too many authorities and governing bodies guiding the schools way of teaching and recording data. Within teaching practice it has been seen that teachers are not inspiring our learners although this is not their fault as the curriculum is prescribed and has very little flexibility for alternative problem solving methods and creative methods are often not rewarded or are correct to a standardised method, this shows that the school system encourages intellectual conformity (Cox, 2018). So how do we foster creativity in schools? Robinson & Donaldson (2015) both have the same view point. We need to train our teachers to recognise alternative solutions and give praise when alternatives solutions have been presented. There should be time given for divergent thinking. Pupils should be taught to ask questions which will enable them to discover new way of problem solving. Schools should support the individuals' interests and talents and they should adopt a constructive approach to mistakes.

Guildford (1979) suggests that you need divergent thinking to have enterprising learning, this happens when the brain is in the alpha state. This way of thinking is where your ideas jump around in a non linear way and unexpected connections are made. This is essential to

creativity as links can be made that would not have made sense before and many ideas can be produced. This is where you need time as an individual to think and make those unexpected connections. There are eight elements that are used when thinking in a divergent way and these are: originality, imagination, elaboration, risk taking, fluency, flexibility, curiosity and complexity. Convergent thinking is the way we find the right answer or the most appropriate solution to the problem and this happens in the beta state. Convergent thinking does not require creative thinking, you draw upon the knowledge you already have to answer the question. Having said this convergent thinking is essential for creative thinking as this is where you siphon out the less productive ideas and converge the more practical ideas leaving you with a choice of three or four ideas to answer a question or solve a problem. (Penaluna, 2010).

It has been suggested by Eggen & Kauchak (2011) that we should allow learners to brainstorm on their own, they should have a task or scenario rather than a question which has a right or wrong answer, strategies that allow for flow and quantity need to be adopted, try to encourage all ideas and do not ridicule, encourage judgement and selection – diamond nine could be used in the scenario, give the learners time between divergent and convergent thinking, use different learning environments to aid divergent thinking, carefully manage additional divergent thinking when you are trying to establish convergent thinking. De Bono thinking hats and Tony Ryan's (2014) Thinking keys can be of great use at these times of convergent thinking.

As practitioners we can help our learners think creatively. Practitioners need to be using imaginative approaches to make learning more interesting and effective through problem based learning and enquiry based learning. To develop a learners creativity a suitable learning environment and atmosphere needs to be in place in order for the learner to be engaged. (NACCCE, 1999). Woods (1990) suggests that to teach creatively and to develop creativity in learners there needs to be innovation, control, ownership and relevance. Jesson (2012) believes that working creatively within all areas of learning need to be meaningful and questions need to be raised by the child not the teacher. The outcomes of the creative process should answer the question but also raise other questions to pursue that may spark their interest and thirst for knowledge.

Kallick & Costa (2008) suggested that there are sixteen habits of mind that are dispositions for successful people, this can be linked to Brolins research. They make the link between creativity and personality and that the combination of the two make for successful

individuals. One of the first focus studies on creativity was initiated by Francis Galton in 1869, he believed that intellect, creativity and criminality were inherited. This study opened the door for many theorists and researchers. Brolin (1992 as cited in Craft 2001) suggests that creativity and personality are linked, creative people show, strong motivation, endurance, deep commitment, independent thought and action, intellectual curiosity, self realisation, high sensitivity, emotional involvement in their work, an intellectual personality and that they are attracted to complexity and obscurity. Some of these traits have been witnessed in some children on placement, and some of these traits can be frustrating to a teacher as they know what they want the outcome of the lesson to be and when you have a child who is engrossed in their work and asking questions you do not always have the time to indulge the learners need for answers and therefore is a way to crush creativity in our learners. This will be something to consider whilst on the next placement. Dacey and Lemon (2002) synthesised the sixteen habits of mind to four key traits, self control, sustained hard work, determination and perseverance, these attributes can be found in many children in a primary school setting.

There are many elements that can effect creativity one of which being functional fixedness, where you cannot see past what the item was originally designed for as explained by Glucksberg (1962). Peer pressure and disapproval of an idea or lack of confidence can also hinder creativity. Creativity does not mean you have to be good at art or poetry, it means that you can find a solution to a problem or generate a new idea that no one else has thought of in any aspect of life. Many children in schools have outside interests and it is the schools responsibility to celebrate all aspects of the child's life and promote creativity where ever it may surface, be it in school or at home.

The EntreComp framework was devised for employees to understand what areas that they were more confident in and which they could work on. This would give them an idea of what sector they would best fit in entrepreneurship. It wasn't meant for education but for a way of bridging the gap between education and entrepreneurship. Having used the EntreComp framework as a trainee teacher I feel that I need to improve my creativity and not allow external pressure or peoples perceptions hinder my creative thought. I need to learn how to cope with ambiguity and work on enabling my learners to be creative thinkers. There have been many ideas that I have thrown out as I felt that I would be judged or someone would think that it was silly but using and researching this topic has enabled me to want to take the risks, to engage the children in whatever the topic may be, to get to know my

children as individuals and try to incorporate all views and interests at some point within my teaching. I have also discovered that I work well as part of a team, that I can motivate people and value all opinions without judgement. The EntreComp framework is not all encompassing and will not help develop all aspects of learning or teaching. Tina Seelig (2014) devised the Invention Cycle which includes imagination, creativity, innovation and entrepreneurship. It defines problems and generates solutions. This can be used in the workplace or within the classroom. As a trainee teacher I would prefer to use the Innovation Cycle as it is clearer in its definition and easier to follow.

Entrepreneurship is where you take an idea and are able to make revenue from the idea. Enterprising is where you are able to generate ideas and think outside the box. Donaldson (2015) wants our learners, to be creative, ambitious, enterprising, ethical and confident individuals. Through creative learning and teaching this can be achieved. With the introduction of the new curriculum and more child led learning we have the opportunity to aid our children of the future to become all of these. I have never regarded myself as creative and am astonished by some peoples' way of thinking. I am amazed by the way people can see something that I cannot, working out a particular sum in a different way that seems so much easier than the way I would have done it, or that they have drawn a picture so much better than I could have done, or written a poem, however having gone through this process I now see that I am creative. There have been many a time when I have had to be financially creative, that I have had to cook a meal from very little, I have mended clothes, bags and shoes in ways many people wouldn't. I have thought that the rain is special because when it rains we have the chance of seeing a rainbow, spaces are a particularly creative area for me, I know how to fill them with as many things as I can without causing a mess. One thing that I will take away from this research is that creativity is not constrained by topic, you can be creative with anything and should feel able to express your creativity in any way you can. I may not be good at mathematics but I can tell a good story, I can make up songs and create different forms of art. These are all creative aspects of my life that I had taken for granted and as I go into my final teaching practice I am going to try and impart this knowledge to the learners I will have before me and celebrate their creativity in which ever form it manifests itself.

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