

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

The economy and culture today have become more diverse. It continues to change. This is evident around the world in terms of technological advancement and political reforms. Robinson (2017) highlights some governments' endeavour for an educational reform intended to equip children to work in an evolving economy. Instead, Robinson believes that education systems should be 'transformed', implying that schools need to focus less on 'linear and standardised' ways of teaching and learning. Alternatively, they should teach skills of adaptability needed for a changing society such as: "creativity, cultural understanding, communication, collaboration and problem solving." (Robinson, 2017, p. 9). For this to happen, Robinson suggests that society needs to change their perception of 'human intelligence and creativity' because human intelligence is 'diverse, dynamic and distinct'. Creativity can be fostered in all subject disciplines as in the 'real world'. Hattie (2003) conveys an 'expert' teacher as possessing the ability to develop children's 'surface' and 'deep' learning; being able to have the knowledge of ideas and strategies to pass exams is surface learning and being able to understand and elaborate ideas is known as deep learning.

Creativity can be understood in numerous ways. The international adoption of creativity and entrepreneurship in education is perhaps influenced by the constructivist approach, where children take ownership of their learning through constructing their own ideas with the help of open-ended questioning (Ucus and Acar, 2018). Ucus and Acar add that teachers using a constructivist approach can foster creativity through innovation and considering children's interests. Aniko (2011), Yuan and Woodman (2010 cited in Ucus and Acar, 2018) describes innovation as a skill where individuals design or improve a product which can be useful for sectors such as: business, economics and entrepreneurship. It is not limited to 'art' subjects as it is about looking at ideas and concepts in a different way (in all disciplines) and ensuring that these creations are delivered through 'persistence and perseverance' (Cambridge Assessment International Education, 2011). Yu and Subramaniam (2017) believe that developing this skill of innovation is needed for the 21st century as teachers need to make learning interesting for children. Similarly, creativity is seen as the skill of thinking of an original idea or connecting concepts together to produce a 'valued idea' (Branes, 2015). Sharp (2004, cited in Grigg, 2015) adds that prediction and the analysis of ideas is also required to be creative. Perkins (1988, cited in Starko, 2010) talks about how creativity has an element of appropriateness, where a creative idea can be identified depending on the 'cultural context', suggesting that it can be subjective. It also allows for cultural diversity in the process of creativity. Though for this reason it becomes harder to define. Donaldson (2015, p. 29) has recognised how important it is to embed in the Welsh curriculum as demonstrated in the purpose of promoting 'enterprising and creative contributors', who use their skills and 'valued ideas' to 'benefit others'. Consequently, this response will critically explore the ability of a trainee teacher to be creative and to utilise enterprising skills using the EntreComp Framework (Bacigalupo et al., 2016), as well as include an evaluation of strategies to promote them in the classroom.

Barnes (2011) believes that teachers have the responsibility to help children 'access' their 'inherent' creativity by using their own creative knowledge and pedagogy in the classroom. Csikszentmihalyi (1997) argues that 'intrinsic' and 'extrinsic' motivation can both stimulate

creativity. He expresses that some creative people are fuelled by financial stability, wealth and recognition, though ‘truly’ creative people are motivated by the satisfaction of the attributes that creativity offers. For example, its enthralling and intellectually stimulating challenges. Therefore, Starko (2010) and Barnes (2011) would reason that the enjoyment of thinking and learning should be encouraged. Although, Csikszentmihalyi maintains that schools should be mindful about certain factors that can hinder creativity such as pressure, ‘intensive mentoring and bureaucratic requirements’ and non-stimulating work.

Moreover, according to the report written by HMIE (2006, p. 6), creativity is present in all subject disciplines in school, but the opportunities are not equal depending on the ‘nature’ of the discipline, hence, some schools have associated creativity with the arts. Nevertheless, they found that it is the teaching and learning that has more of an impact on developing this quality/skill, as “...not all thinking is creative thinking.” Starko (2010) believes that children need to ‘learn to think’. In correspondence to Robinson’s (2017) ideas, enterprising can be useful to integrate into a curriculum as HMIE (2006) considers it to be linked to creativity. They argue that distinction between the two is that enterprising typically involves specific ‘social and economic’ contexts, whereas creativity can be applied in broader contexts, and can be associated with ‘individual expression.’

The Entre Comp Framework (Bacigalupo et al., 2016) has been devised as a tool to guide and drive individuals in improving their ‘initiative’ and ‘entrepreneurship’ through a criterion. These skills are required for the personal and social growth of an individual, and employment contributions to society. The framework is divided into 3 competencies and then split into 15 detailed competencies that ‘interlink’. Although creative skills are needed in enterprising (HMIE, 2006), creativity can also perhaps be a by-product in developing these competencies as entrepreneurship is defined as generating a ‘valued’ idea that can benefit others as well as oneself, and carrying out these ideas (Bacigalupo et al., 2016).

A teaching approach called ‘Heutagogy’ allows teachers and learners to work together, with the main objective of helping learners take ‘ownership’ of their learning (Hase and Kenyon, 2000 and Eberle, 2009 cited in Blaschke, 2012, p. 4). They maintain that learners who are ‘capable’ possess the ability to: reflect on their learning (*self-efficacy*); communicate and work collaboratively; connect ideas in different contexts ‘by being adaptable’ and acquire ‘positive values.’ Taking the idea of promoting creativity in different areas of learning and not just within the arts (HMIE, 2006 and Robinson, 2017), practice of pedagogy in the first and second year of professional teaching practice (PTE) will be analysed, in terms of whether the practitioner has demonstrated their own creativity and enterprising skills through their teaching, in anticipation of learners developing these skills (Jeffrey and Woods, 2003, cited in Ucus and Acar, 2018).

Firstly, trainee teachers practice the skill of *self-awareness and self-efficacy* (Bacigalupo et al., 2016) through reflecting on their teaching using ARCs. This process involves identifying what went well in the lesson and what could have been done differently in order to set goals to improve for the next lesson. Evidence of this can be shown in the formative assessment by the mentor (*appendix 1*). The idea of formative assessments reinforced by Black and Williams (1998, cited in Barnes, 2015, p. 249) is important to “...carry the child forward in learning.” Assessing children’s learning through feedback and questioning can help the teacher and child ‘identify barriers’ and study them. Once these barriers are identified, the teacher can plan the steps needed to move the child forward or overcome the areas of

difficulty. This can be demonstrated in ‘action plans’ (*appendix 2*). However, Cremin (2009, cited in Yu and Subramaniam, 2017) considers the importance of peer/self-assessment and its role in assessing effective teaching. This can be measured by the quality in recalling and displaying understanding of the topic, as well as the ‘application of skills.’ This is a target to implement for future practice. Cremin and Burnett (2018) claims that marking a child’s work when they are present allows for dialogue (descriptive feedback) and an opportunity to ‘negotiate’ progression steps. An article by Schwartz (2017) highlights that effective feedback only occurs when: children have a good understanding of their learning; they know the importance of their feedback, where they need to be and the next steps. However, Schwartz (2017) writes how educational consultant Susan Brookhart conveys that giving feedback requires practice and thought. She stresses that teachers need to look at the learning target and success criteria carefully to provide only a few pieces of feedback that are focused. She adds that feedback given depends on the ‘learning goal’ of the individual. Furthermore, Dunne and Villani (2007, cited in Yu and Subramaniam, 2017) argue that mentors and trainees should learn from each other through sharing and evaluating ideas and experiences. They continue to convey that as teachers gain feedback and provide them to children, mentors should engage in dialogue and input from trainee teachers to improve the quality of reflection. This is to ultimately help one another develop professionally. They call this ‘Collaborative Reflective Conference.’ The significance of collaboration can be demonstrated in Vygotsky’s theory of *social constructivism*, where children learn through the scaffolding of peers or adults (Pound, 2005). Additionally, Blagg (2009) quotes Education Professor Monica Higgins in her article, stating that educators are becoming more aware that collaboration is crucial in the success of people’s careers, therefore it should be better implemented in educational settings.

Moreover, Bacigalupo et al. (2016) includes *planning and management* as part of the ‘conceptual model’. This correlates with the concept of *working with others* or collaboration. Undertaking a current project in partnership with a primary school and the University of Wales Trinity Saint David, involving creative movement, can be a good example of planning, management and collaboration. Trainee teachers have to work together to plan activities to develop children’s dance skills, and from this, the issue of ‘school constraints’ such as time (Cross, 1999 and Crotwell, 2011, cited in Yu and Subramaniam, 2017) has been an area of concern because of its affects in planning and children’s learning. For example, there was a session where the children had 45 minutes with the trainees instead of 1 hour, which resulted in reconstructing the lesson plan. Although it was difficult to keep track of the time and explain concepts to children in a concise manner, as time was limited, there was an opportunity for trainees to improvise in their teaching. This may be the same case for PTE. Sawyer (2004, cited in Yu and Subramaniam, 2017) talks about how spontaneity or being flexible in terms of carrying out lesson plans is creative practice. Bacigalupo et al. (2016) would regard this to be an aspect of level 7 in the EntreComp Progression Model, as it is when the individual can deal with challenges in a ‘constant change of environment’.

For children to be autonomous and take ownership of their learning, *curiosity* should be fostered. Cremin (2009, cited in Yu and Subramaniam, 2017) believes that children should be encouraged to take risks for this to occur, and it also helps in generating ‘divergent ideas.’ Barnes (2007) highlights publications such as Ofsted (2003) who promote the idea of ownership. He talks about a project where ‘power’ roles were distributed among students, mentors and pupils. They found that 80% of trainee participants felt that it was ‘highly instructive.’ The experience was ‘meaningful’ for the children as the practitioners were able to use their ‘professional judgement’ to appropriately give children control of their learning

experience. In advocacy for this style of learning, the creative movement project with the primary school previously discussed, involves planning around children's ideas in contribution to their dance, consequently the practitioner and pupils learn from each other. The practitioner may not be an expert in dance, however, the children are given the opportunity to express their thinking. It is then the practitioner's responsibility to refine their skills.

Another example of fostering curiosity is a lesson conducted with a Year 3 and 4 class on PTE (*appendix 3*). The children engaged in the discussion about Anne Frank through the questions asked despite a large majority being ALN (Additional Learning Needs) learners (*appendix 1*). Cremin and Burnett (2018) argue that open questioning 'promotes speculation' and allows learners to think deeper about what they are learning. This can be demonstrated in their reasoning. They add that practitioners need to develop an environment where children listen and respect one another's opinions. The Philosophy for Children (2008-2017) non-profit organisation advocates this practice. Moreover, while discussions in groups or as a class may be deemed important, there are situations where individuals find it difficult to 'express' their ideas in front of others. They either forget what they want to convey, or they do not share their ideas because there is another person speaking. For this reason, it is recommended that brain storming ideas on electronic devices will reduce this fear or obstruction (Coskun, 2005). Coskun (2005) articulates that studies have shown that *divergent thinking* allows individuals to produce a fair amount of ideas in a certain amount of time, where they are able to exchange them with their peers in hopes of generating more ideas. It is argued that when a break or 'incubation' time is offered during this cognitive process, it can help reduce what is called 'functional fixedness' which can motivate individuals to think of more ideas (Osborn, 1963 cited in Coskun, 2005). Similarly, Cremin and Burnett (2018) mention how 'thinking time' can encourage learners to think rigorously, especially for those who need more time to respond.

Another aspect within the EntreComp conceptual model is *financial and economic literacy*. Pound and Lee (2011) argue that some practitioners fail to teach learners the purpose of mathematical concepts, whether it be concrete or non-concrete experiences. Children may assume that they are just learning equations and sums. They suggest that play, drama, role-play and the use of imagination can give young children the comfort and ease of learning mathematics. Paley (1997, cited in Starko, 2010) believes that this is a type of 'learning tool' that has been used over time. It has helped individuals make sense of the world around them. Starko (2010, p. 122) would consider this as one of his thinking tools. He would call this 'analogising'. This is when a pattern is identified between 'two seemingly different things that share important characteristics.' Furthermore, they touch on the idea of 'everyday mathematics', where children are taught through experiences such as going shopping. The importance of this concept can tie in with financial and economic literacy, as according to the Welsh Government (2007, p. 7) it is reported that '53% of working age adults have poor numeracy skills.' This correlates with the lack of the ability to manage finances. It is recommended that financial literacy is taught in schools in order to help children make 'informed choices' and use them to *solve problems* in the future. It would be interesting and somewhat challenging to teach this during PTE.

Furthermore, *motivation and perseverance* is a proponent within the conceptual model. Grigg (2015) recognises that creativity has many definitions, however Craft (2000) and Sharp, 2004 cited in Grigg, 2015) claim that it is much broader and complex than most people believe.

Though a common view that most people share about this concept is the ability to explore ideas. Some individuals such as Steve Jobs argue that passion fuels creativity. Sternberg (2012) would contend that motivation and passion coincide with each other and that motivation does not naturally occur within a person. Simon (1967 cited in Hennessey, 2003) suggests that intrinsic motivation cannot be acquired easily because of how individuals control their attention, implying that the journey in achieving a goal can be linear. Amabile (1996 cited in Hennessey, 2003) uses a metaphor of a maze to describe this cognitive behaviour. Amabile maintains that people are more likely to choose the fastest and most ‘straightforward’ path to exit a maze. But in order to foster creativity Newell et al. (1962 cited in Hennessey, 2003) learners should consider more challenging paths. The more focused a person is in attaining a goal (a reward may be attached), the less willing they will be to discover and explore alternative paths. Costa and Kallick (2000) emphasise the importance of maintaining a habit of *persistence*, especially when it comes to failure and problem solving, as practicing this habit encourages personal growth (Robinson, 2017). Although, Hennessey (2003) offers recommendations to avoid extrinsic motivation. He suggests altering the way learners perceive their goal through diverting their minds from ‘upcoming rewards.’ However, this might present a challenge when it comes to those who find it difficult to persist in a task where they are required to focus (those with attention deficit).

Robinson (2017) and Pound (2005) recognise how emotional intelligence or ‘soft skills’ contribute to one’s creativity. They suggest that creating an environment for children to develop their personal skills will help raise self-esteem. A key aim in the creative movement project is to measure children’s well-being, therefore, the trainees ask the children how they feel before and after the lesson, and they write it down on a post-it note to keep record of their well-being. Through the most recent observation of these lessons, the children generally seem to engage rather well. There was one individual in the group who demonstrated eagerness hence interrupting one of his peers. My partner and I collaborated by sharing ideas of how we could solve this issue, concluding that we would re-visit the learning contract to remind the learners to uphold the rules they constructed. Estyn (2015, p. 7) reports that most schools demonstrated successful teaching and learning of dance, with “well-structured performances... good use of visual techniques... using well-controlled physical movements.” The only barrier was limited provision to refine their skills. As I lack confidence in the knowledge of dance techniques, it was reassuring to work with another trainee who possessed more knowledge and confidence. Perhaps this collaboration can help with developing the skill of persistence. Barnes and Shirley (2007) found that student teachers were unsure of their creative capabilities when interviewed and required more reflection in their professional development. Through research (Grainger et al., 2006 cited in Barnes and Shirley, 2007), they promote a programme that guides trainees to identifying their ‘creative state of mind’.

Overall, the significance of exploring and connecting existing understanding to new knowledge through ‘action and experimentation’ is embodied in creativity (Vora, 2019). To reinforce this point, ‘original thinkers’ obtain the habits of taking an existing idea, improving it and making it their own, and willingness to fail multiple times in order to produce successful creations (Brinkman, 2010). The more ideas generated, the more likely an individual will find solutions and invent. This is also when problem-solving occurs (Grant, 2016). Hattie (2003, p. 5) argues that ‘expert’ practitioners can do this when planning for children as they are able to “...make lessons uniquely their own by changing, combining, and adding to them according to their students’ needs and their own goals.” Nevertheless, the EntreComp Framework (Bacigalupo et al., 2016) used to measure enterprising and creative

skills may require the educator and student to work together to ‘construct meaning’ for these competencies as it is viewed as a ‘interpretive approach’ (Lans et al., 2008). For this reason, it could be a challenge to implement within a school context, especially because of the current educational climate. However, it is still important to be aware that these key concepts, along with empathy, are essential for promoting ‘social responsibility’ (Likar et al., 2014) and in fostering ‘life-long learners’ (Vora, 2019).

Wordcount: 3,172

Appendices

Appendix 1

- **Comments and Evidence**
- **Targets for improvement and suggested ways forward**

Your understanding of the importance of AFL is developing. You are now marking the work at the point of learning with the children more often. We have discussed how you can use this as an opportunity to move children's learning on at this point. It is far more meaningful to the children

than returning to the work at a later date. I have commented a number of times on your questioning skills during your practice - you build on their understanding and encourage dialogue between pupils. There was a lovely point during the whole class discussion where one of our ALN pupils expanded on another child's ideas by saying "You're nearly there.... but I think..." You managed this well. You have been working hard to develop our new 'Writer's Corner' and you have begun to resource it well. It will look great with the children's poems that you are planning to put up to celebrate children's work. Your tracking sheets are now more streamlined and are showing an ability for them to be a working document. TARGET To develop an effective use of pupil records as a basis for further planning and teaching.

1st reference: giving instant feedback through marking children's work during the lesson.

2nd reference: questioning and pupil engagement.

Appendix 2

Action Plan

Name of Trainee: _____ Date: 19/03/17 Year Group: 5

Priorities (what I need to do)	Action (How will I achieve this?)	Deadline (When?)	Success criteria (How will I know?)
- I will need to continue to be organised. - Have an extension prepared. - I will need to prepare supplementary sources before lessons start - Use more incidental Welsh - Carry out quick, sharp introductions.	- Plan effectively and balance school work and life outside that. - Include extensions in planning. - Get their books out, whiteboards and other resources they need to do work. - When getting their attention and controlling them count in Welsh i.e un, dau, tri. - Keep an eye on the time.	<i>By tomorrow</i> <i>In the next few days</i> <i>Within a week</i> <i>By close of this SBE</i> <i>Before the next SBE</i>	File would show evidence of this. There will also be less workload. Children will be occupied with work once they finish early. This will challenge children's learning. The children can get on with the work

Appendix 3

45 mins	Main activities The extract will be shown on the board. It will be on J2E and the extract will be in the middle of the page. There will be a rectangular box around it and as a class, they will have to think of ideas about: – who it is; – their feelings about it and – why they think it has happened. The class will share (think, pair, share). The teacher will then write their ideas in this section. They will have to think of any questions they want to ask and know about Anne Frank. Ask them to discuss a question with their partner. A question could be “When did she start writing her diary?” and “When was she born?” The teacher will ask some children to give ideas of questions and will write it in that section. A short <u>powerpoint</u> on facts about Anne Frank will be shown to the children. <u>Refer back</u> to the message including the extract from her diary and discuss that Anne Frank was a Jew and this is why she and her family were treated badly and unequally. (This sheet will be printed out so that each child gets one. They will stick it in their books).	

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Student Self Evaluation Form

This section repeats in brief the common assessment criteria detailed on previous pages. The *extent* to which these are demonstrated by you determines your mark. Using these criteria, tick the box that best indicates the level of achievement you feel you have achieved with regard to each of them.

Common Assessment Criteria Applied	Level of Achievement						
	REFER		3 rd	2:2	2:1	1 st	1 st
	OUTRIGHT FAIL	UNSATISFACTORY	SATISFACTORY	GOOD	VERY GOOD	EXCELLENT	EXCEPTIONAL
1. Subject Knowledge and Understanding (which includes using research-informed literature and knowledge and understanding of the subject)	0-29%	30-39%	40-49%	50-59%	60-69%	70-79%	80-100%
	☐	☐	☐	☐	☐	☒	☐
2. Intellectual Skills (Analysis)	0-29%	30-39%	40-49%	50-59%	60-69%	70-79%	80-100%
	☐	☐	☐	☐	☐	☒	☐
3. Pedagogic and Professional Applications (Practical Application and Deployment)	0-29%	30-39%	40-49%	50-59%	60-69%	70-79%	80-100%
	☐	☐	☐	☐	☒	☐	☐
4. Key Transferable Skills	0-29%	30-39%	40-49%	50-59%	60-69%	70-79%	80-100%
	☐	☐	☐	☐	☒	☐	☐

PLEASE COMMENT ON AREAS IN WHICH YOU FEEL THAT YOU HAVE PERFORMED WELL	PLEASE COMMENT ON AREAS YOU FEEL THAT YOU NEED TO DEVELOP								
- Synthesising information. - Including evidence. - Using own experience to discuss ideas.	- Explore more theories. - Be more concise. - Use a wider range of resources and referencing.								
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20%; padding: 5px;">Student's Name</td> <td style="width: 40%; padding: 5px;">Jovine Barrientos</td> <td style="width: 15%; padding: 5px;">Date</td> <td style="width: 25%; padding: 5px;">28/01/19</td> </tr> <tr> <td style="padding: 5px;">Student's Signature</td> <td colspan="3" style="padding: 5px;"></td> </tr> </table>	Student's Name	Jovine Barrientos	Date	28/01/19	Student's Signature				
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