

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.

Overview

Throughout this assignment, there shall be discussion of the importance of developing children's creativity and enterprise skills through effective pedagogy. Also, there shall be discussion of personal creativity and enterprise competence and reflection upon personal experiences. There shall be close analysis of the Entrecomp Framework (Bacigalupo et al., 2016), and close reference and analysis of relevant evidence and theory.

What Is Creativity? What Does Enterprising Mean?

World Economic Forum (2016) suggest that having creativity as a competence is a significant skill for children in the twenty-first century. It could be argued that there are many different interpretations on what creativity is, and it is somewhat difficult to define (Desailly, 2012). However, it could be suggested that there has been many attempts to understand what processes cause creativity and define tendencies and characteristics of creative behaviour. Teaching for creativity could arguably be defined as forms of teaching that are intended to develop children's creative thinking and behaviour (NACCCE, 1999). Some may suggest that creativity enters virtually every aspect of life, and is grounded in abilities such as conceptual thinking, perception, memory and self-reflection (Boden, 1991). It could be suggested that all of these points ultimately allude to the concept that everyone has the potential to be creative.

John (2001) suggested that creativity is an essential part of being enterprising as a person needs to potentially have an ability to explore what ideas already exist and to develop them further. In somewhat agreement of this suggestion, enterprise could be described as acting upon opportunities or ideas and transforming them into value for others (FFE-YE, 2012). This could be interpreted as taking an idea that already exists and developing it into another purpose. Enterprise could also be defined as having the ability to think of new ideas to develop, and to have the eagerness to develop them (Collins, unknown date). The Entrecomp Framework could be defined as a tool to improve the entrepreneurial capacity and offer common understanding of entrepreneurship competence (Bacigalupo et al., 2016). Despite the framework being predominantly intended for businesses,

teachers could utilise the Entrecomp Framework to critically evaluate how they could improve their own and children's enterprise skills. One slight limitation of the Entrecomp Framework (Bacigalupo et al., 2016) is that the competences are arguably very business orientated. Henceforth, it could be argued that creativity and enterprising are difficult terminology to define, but their concepts are easy to comprehend, and can be developed within the primary school setting through teaching and learning experiences.

Importance of Creativity and Enterprise Skills

The current society that children live in is ever-evolving and arguably their future is uncertain. Donaldson (2015) has proposed that practitioners should be helping their children become enterprising and creative contributors who are ready to play a full part in life and work. Some may suggest that many careers require strong creative thinking skills and more so, the ability of divergent thinking (Doyle, 2018). Having the ability to apply divergent thinking arguably means being able to have a thought process that generates creative ideas by exploring many possible solutions (Guilford, 1967). Some may suggest that by encouraging children to utilise their divergent thinking as opposed to convergent thinking it may encourage creativity and help them to effectively become enterprising and creative contributors (Donaldson, 2015).

Article thirteen of the United Nations Convention on the Rights of the Child (UNICEF, unknown date) suggests that children have the right to freedom of expression. Developing creativity could arguably benefit pupils in terms of encouraging their motivation, enthusiasm, independence and enjoyment (Casserley, 2004). It has been observed that I have flare within the classroom and in doing so am arguably encouraging pupils to develop their motivation, enthusiasm, independence and enjoyment (Appendix One). Donaldson (2015) suggested that children's experience at school should stimulate their imagination in ways that encourages excitement, and thereby personally fulfilling and fostering creative thinking. It could be argued that children have a natural ability to use their imagination (Craft, Jeffrey, & Leibling, 2001). Creativity is arguably multi-faceted, and it could be suggested that children should be encouraged to think of original ideas and then begin to add value to their ideas this could help set them up with valuable skills for life.

Lucas (2001) suggested ways in which a teacher can encourage rather than stifle children's creativity which include being respectful rather than dismissive, supporting individual interests, engaging many learning styles and recognising multiple intelligences. Gardner (2006) highlighted

the possibility of multiple intelligences whereby children learn best in accordance to whatever intelligence they may have, for example bodily-kinaesthetic. It could be argued that if the suggestion is correct and children do have differing intelligences, then it would be beneficial for practitioners to plan their lessons in accordance to the child's intelligence to enhance their creative potential. It could be argued that a lot of people do not perceive themselves as being creative (Craft, Jeffrey, & Leibling, 2001). Hence, it could be argued that teacher confidence is also a major factor upon the development of creativity. However, I have always been fairly confident in my creative ability, in artistic terms, but it is not until recently that I have fully understood the extent of creativity.

Benefits and Limitations of Creativity

Arguably, one of the characteristics of creativity is originality and having the ability to produce ideas that are unique (Sharp, 2004). Some may suggest that it is difficult to assess and evaluate children's creativity due to the varying levels of individuality and originality. On the other hand, Boden (1991) suggested that originality could be measured in various ways including how well a child responds to previous attempts and how the response is viewed by their peers. It could be suggested that practitioners should value all children's work and their individual creativity. However, it could be argued that this would make it difficult to assess children's creative progression. It could be that due to there being many reasons that contribute towards making creativity in schools difficult to assess such as there being no universal definition of what creativity is, no agreed framework for assessing its development and few assessment tools specifically designed to track progression (Claxton, Lucas & Spencer 2013). One of the strands on the Entrecomp Framework within the creativity competence is being innovative (Bacigalupo et al., 2016), I deduce I can effectively judge an idea and understand if the process or product is innovative due to personal experience with assessing. However, for purpose of professional and personal development it could be beneficial if I gain a better understanding of different levels of innovation and their role in value-creating activities (Bacigalupo et al., 2016).

Some people may suggest that intelligence and creativity are arguably correlated constructs that share a common cognitive basis (Arendasy et al., 2014). Some may suggest that children's intelligence develops continually, but creativity develops more irregularly (Jaarsveld, Lachmann, & Welter, 2017). This could arguably suggest that creativity could only occur during seldom lessons

rather than various lessons. One possible limitation of creativity could possibly be that children do not recognise the metacognitive value of their creative products. Henceforth, some may suggest that practitioners need to give children context and understanding of what skills they are developing and what they are learning, so they see value and purpose and not just enjoyment in these creative activities. Robinson (2017) suggested that it is a misconception that creativity is seldom about special activities such as art, and creativity is possible in any activity that engages our intelligence. Some practitioners may feel that there is merely only opportunity for creativity in expressive arts subjects. However, it could be argued creativity is far more exclusive and not restricted to just the expressive arts area of learning and experience (Donaldson, 2015; Grigg, 2015), as it could be suggested creativity can be utilised as a transversal skills and therefore enhancing children's knowledge. It is a personal target of mine that the lessons I plan and teach are engaging and innovative and encourage children to develop their thinking skills. One of Donaldson's (2015) twelve pedagogical principles is to promote creative and critical thinking. Joubert (2001 in (Craft, Jeffrey, & Leibling, 2001) suggested that teachers need to develop repertoire off skills which they can adapt to different learning situations.

Enterprising and Creative Contributors

One of Donaldson's four main curriculum aims (2015) is that children are provided with learning opportunities that help them become enterprising and creative contributors. During my time as a teaching assistant, I was given the opportunity to help with the school's Enterprise Troopers (unknown date) project which involves schools developing an idea and then showcasing their enterprise activities at a national competition. Throughout the project, it could be argued that children are developing entrepreneurial skills in a fun and engaging way. The Enterprise Troopers (unknown date) are based on the ACRO model of entrepreneurship, which includes what they believe to be the four key characteristics of entrepreneurial behaviour which include attitude, creativity, relationships and organisation. Once the initial observation of the pupils was completed, I designated each member of the group a role according to their apparent enterprising and creativity strengths and weaknesses. On reflection, it could be argued I was working at an advanced level of proficiency as I took responsibility of others and identified challenges related to contrasting needs and interests of the children (Bacigalupo et al., 2016). After the roles were designated, pupils then begun to work autonomously and as part of a team. This project had a highly effective outcome so arguably, I could effectively initiate, develop, manage and complete a creative project (Bacigalupo et al., 2016). Also, when working as a teaching assistant, I had to collaborate with a small group of

pupils to help them develop ideas and decide what to create and sell on their stalls for the Christmas Fayre. Personally I acknowledge that this suggestion provides evidence that I can work with a remote team of people who can independently contribute to a value-creating activity (Bacigalupo et al., 2016). By developing pupil voice and valuing children's ideas, it could be argued that enterprising skills are developed. In future, I would use my personal experiences to help enhance and potentially improve my pedagogical approach to developing creative and enterprising skills.

Donaldson (2015) suggests that children should be allowed to take measured risks. One of the elements of divergent thinking is risk taking and having the readiness to experiment. Rogers (unknown date, cited in McLeod, 2014) suggested that creative thinking and risk-taking are essential characteristics and it is positive for children to have an ability to adjust and change and seek new experiences. Further, risk taking is one of the sixteen habits of mind proposed by Costa and Kallick (2008). It could be argued that some children seem to have a desire to go beyond established limits and are intrigued to place themselves in situations where the outcome is uncertain. It could be argued that often this fusion between intuition, drawing on past knowledge and a sense of new developments is beneficial and is an integral part of becoming an enterprising and creative contributor (Costa and Kallick, 2008; Donaldson, 2015). Sharp (2004) suggested teachers can promote creativity by tolerating ambiguity. One of the competences of the Entrecomp Framework is coping with uncertainty, ambiguity and risk (Bacigalupo et al., 2016).

In Scotland, there exists an incentive called enterprising schools (Scotland's Enterprising Schools, unknown date) which helps practitioners gain knowledge of how to develop lessons that incorporate enterprising skills. The incentive has a vision to help practitioners to develop their knowledge, skills and understanding of how to use enterprise as a valuable route for learning by providing a portal with online resources (Scotland's Enterprising Schools, unknown date). It could be argued that Wales could benefit from a similar scheme. The scheme also encourages practitioners to share good practice. Estyn (unknown date) highlight the importance of sharing innovative and effective practice as it can stimulate and inspire reflection on aspects of practice relevant to other schools and encourage practitioners to possibly modify their pedagogical approach. Constantinides (2015) discusses how there are various online courses available and that practitioners should utilise the opportunity to develop their knowledge. One recommendation I would make for future professional practice is to possibly utilise online resources available to me in order to improve my creative teaching potential.

Effective Implementation

Practitioners could possibly demonstrate their passion for creativity through their effective planning and delivery of lessons, interactions with the class, and demonstration of excitement of discovering new things (Grigg, 2015). During professional teaching experience, I planned a scientific experiment (Appendix Two). Arguably, the outcome was entirely exciting for the children and it sparked their emotional curiosity as the outcome was entirely uncertain for both practitioner and pupils. Children were provided with necessary equipment and given a brief overview of what needed to be done and then it was up to them to discover the outcome. Similar to critical thinking could arguably be questioning styles. The last level of Bloom's Higher Order Thinking taxonomy (Appendix Three) is creating, these style questions require students to evoke inventive thinking and produce original communications (Cooper, 2014). Questioning in my opinion is one of the key components the lessons I plan (Appendix Four).

Heutagogy is predominantly about self-determined learning, and during this process it is important students develop competencies and capabilities (Hase and Kenyon, 2000). It could be argued that the way in which children are encouraged to interact with others or working independently could help provide opportunities for children to develop their creative and enterprising skills. Some may argue teachers should act as facilitators and encourage children to work more independently. This could arguably be viewed as a constructivist towards creativity, where children are given opportunities to develop creative skills independently. Some may suggest that working collaboratively can stifle children's independent creativity, and that it could be more beneficial if children work independently. One of the competences on the Entrecomp Framework is taking the initiative (Bacigalupo et al., 2016). It could be suggested that as a teacher I can help children work independently.

During both my time as a teaching assistant and on professional teaching experience, I have gained experience of collaborating with the Lead Creative Schools scheme that has been developed by the Arts Council of Wales (2015). Some may suggest the working alongside creative practitioners, could arouse teachers' dormant creativity (Barnes, Cremin & Scoffham, 2009). The scheme aims to improve attainment through creativity and support teachers and arts practitioners in developing their skills (Arts Council of Wales, 2015). It was from personal experience that I conclude that the children enjoyed the scheme and engaged well. In contrast, Jones and Wyse (2013, cited in Grigg,

2015) suggest that if schools want to improve children's creativity no special creativity programmes are needed but there is a need for a whole school commitment to the basic right of every child being allowed to express their thoughts and feelings creatively. It could be suggested that practitioners who have confidence with regards to creativity could arguably be motivated to have a positive pedagogical approach across all areas of the curriculum. Arguably, in contrast, Wragg (2005) suggested that creative teachers are those who utilise initiative and possibly go against curriculum convention. However, this could be difficult for teachers given the current climate of arguably such rigid curriculum and prescriptive practice (Wragg, 2005; Grigg, 2015). Some may suggest that most education systems are built upon teaching a set curriculum within a set amount of time and allowing sufficient time for creativity could possibly disrupt this (Clegg, 1999). However, some may argue that creativity is something that comes from the pupil rather than the teacher and if the lesson is planned effectively involving opportunity for creative thinking then children would be developing their creative skills. It could be argued that apportioning sufficient time for creativity to be developed is very important. The provision of sufficient time could provide children with the opportunity to develop original ideas (Beetlestone, 1998).

Csikszentmihalyi (1996) suggested that creativity does not happen inside people's heads, but in the interaction between an individual's thoughts and the socio-cultural context. Thus, it could be suggested that it is the stimulus that stems from a well planned learning environment combined with children's thought process that enables the process of creativity. On the other hand, some may suggest creating the right environment can often be a challenge (Thorpe, 2007). Therefore it makes the process of creativity more difficult to achieve if the environment contributes to the creativity process. Some may suggest the learning environment can have an impact upon developing children's creativity and enterprising skills. Seelig (2014) developed a model called the Innovation Engine (Appendix Five) which documents arguable characteristics of creativity. It could be suggested that attitude, knowledge, and imagination are internal as they are internal, personal characteristics, whereas culture, habitat, and resources are external factors that can influence the outcome (Frenkel, 2012). Hence, it could be concluded that resources can help stimulate and evoke children's creativity and enterprising skills. Further, harmonising suggestions made throughout, Belloli and Woolf (2005) discuss the idea of providing children with a range of materials to help them represent their unique and individual perception, unrestricted by adult ideas. One of the qualified teacher status standards is that teachers prepare suitable resources, and plan for safe and effective use, taking account of learners' interests (Welsh Assembly Government, 2009). One of the

competences on the Entrecomp Framework is mobilising resources (Bacigalupo et al., 2016). Further, I have confidence that I can allocate enough resources for a value creating activity. It could be argued that sometimes I provide children with too much choice by allocating too many resources during some activities but it is my belief that this way children have more choice and they are allowed to experiment and explore ideas in ways they choose using the resources they want.

Conclusion

Costa and Kallick (2008) suggest that in this current age of innovation, students who are capable of being different and thinking of new creative ideas are more likely to be successful. In conclusion, some may suggest creativity is paramount for children, in terms of developing original and unique ideas. It is of personal interest to me that I endeavour to ensure all my lessons in future stimulate and ignite children's curiosity. I feel that the Entrecomp Framework (Bacigalupo et al., 2016) effectively helped me to critique and evaluate my creative capabilities where relevant. It is an ever changing society we live in and we must equip our students with vital skills such as creative thinking and enterprising skills to set them up for what could arguably be defined as an unpredictable future.