

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.

(3000 words)

Introduction

At a time when young people in Wales are surrounded by a “challenging environment” and uncertain future, the education secretary for Wales Kirsty Williams has declared a reformed and successful education system in Wales to be “Our National Mission” (Welsh Government, 2017: p. 2-6; Costa and Kallick, 2014). Through this rapidly developing world, this reform of education in Wales is presented by the Welsh Government (WG) to occur through the implementation of a new curriculum for Wales and greater collaboration between the WG, local authorities and schools regarding strong policy making, evidence and practice (Hurst and Joseph, 2006; WG, 2017). Indeed, through this “innovative” and “ambitious” approach to education in Wales, Donaldson’s four proposed purposes of the curriculum are desired to be achieved, including the successful creation of “enterprising, creative learners” who are able to fully contribute to Wales (WG, 2017: p. 3-11; Donaldson, 2015: p. 29).

This essay endeavours to define what is meant by creativity and enterprise skills in education, whilst arguing for the importance of continued development in such skills within children. Teachers will be at the forefront of delivering the new curriculum for Wales and, as a trainee teacher, it is desirable for me to reflect upon my own creativity skills, with the support of the Entrecomp framework, so that I can readily develop my own creative skills (Donaldson, 2015; Bacigalupo, Kampylis, Punie and Van den Brande, 2016). This, in turn, will lead the discussion onto teaching for creativity and pedagogies that support the development of children’s creativity.

What is meant by Creativity and Enterprise skills?

For the purposes of this essay, it is imperative that the terms “creativity” and “enterprise” are explored and defined. However, these terms are wide ranging and various reputable sources do not agree on just one definition of creativity and enterprise; rather, similarities and differences are observed throughout each suggested definition (Kupers et al. 2018). The Entrecomp Framework describes creativity and enterprise skills as the ability of learners to: “Be curious and open; develop ideas; define problems; design value; and be innovative”

(Bacigalupo, Kampylis, Punie and Van den Brande, 2016: p. 23-26). Other definitions suggest that creativity and enterprise skills demonstrate an individual's ability to: use imagination; ask questions; generate many ideas; solve complex problems; produce an original thought or outcome; collaborate with others; and persevere when faced with adversity (Duffy, 2006; Cox, 2018b; Lucas, Claxton and Spencer, 2013; Craft, 2000).

A widely used definition for creativity, though, is defined by the National Advisory Committee on Creative and Cultural Education (NACCCE); creativity is "imaginative activity fashioned so as to produce outcomes that are both original and of value" (NACCCE, 1999: p. 30). Sir Ken Robinson, Chair of the NACCCE, declared creativity to be "the process of having original ideas that have value" in his influential TED Talk (Robinson, 2006).

A key question within the field of creativity and enterprise is whether creativity is innate or learned. Interestingly, a recent study suggests that some students believe creativity to be an innate skill, with other students believing creativity to be a skill which can be developed and learned (Abdulla and Cramond, 2017: p. 9). Torrance believed creativity and creative thinking could be taught to and readily developed in children (Torrance, 1972). Indeed, following Guilford's initial exploration of creative thinking and ability in 1950, Torrance developed creativity tests in order to assess an individual's ability to think creatively, suggesting "fluency, flexibility, elaboration and originality" to be the four main thinking abilities of creative learners (Torrance, 1966; cited by Cox, 2018b: p. 22). It is suggested by some that assessing creativity, in itself, assumes that children's creative abilities can be developed through teaching and learning (Lucas, Claxton and Spencer, 2013). Conversely, Csikszentmihalyi argues that children develop their creativity as a result of changes to their environment, rather than being taught to be creative through creative teaching (Csikszentmihalyi, 2013; Csikszentmihalyi, 1996; cited by Lucas, Claxton and Spencer, 2013). Alternatively, Land's revolutionary creativity tests revealed that creativity levels in children decreased as they progressed through school systems and this, in turn, led to a suggested conclusion that creativity is unlearned, rather than learned (Land, 1968; cited by Vint, 2005: p. 20).

This tension between arguments may exist as a consequence of the current education system appearing to present choices "between academic standards or creativity" (NACCCE, 1999: p. 9). Indeed, striving for academic success through standardised measures of assessment is believed by Martin to lead children down an avenue of intellectual "conformity," rather than

developing every human's "creative genius" (Martin, 2018). Martin further suggests that creativity is being quashed "almost to extinction" as a result of this conformity restricting an individual's ability to solve complex problems and produce original and creative solutions as a result of its need to apply old knowledge to new problems (Martin, 2018).

Worryingly, Robinson argues that current education systems are so driven by assessments, measurements of attainment and a fear of failure, that creative capacities naturally present in humans are gradually eroded through their experiences in education (Robinson, 2006). In fact, Robinson suggests that mistakes are "stigmatized" in education and places of work, and "making a mistake is the worst thing you can make" (Robinson, 2006). Resultantly, many children will not create something truly original as they will not be prepared to be wrong and will leave education thinking that they are not creative when they are (Robinson, 2006). Von Oech develops this argument by suggesting that each individuals' concern over being wrong, a lack of willingness to take risks and thinking that they are not creative are three of ten "mental locks" that prevent an individual from developing enterprising and creative thinking skills (Von Oech, 1983: p. 14-15). Standardised measurements of children's academic ability and stigmatizing mistakes, then, can be argued to oppose creativity and enterprise (Martin, 2018; Robinson, 2006; Von Oech, 1983; Penaluna, 2016).

Personal Creativity and Enterprise skills

Bronfenbrenner's theory offers the view that factors in the child's environment, including teachers, have an important effect on children's development (Bronfenbrenner, 1979). Therefore, it is important to understand and assess my own creativity and enterprise, as a trainee teacher, as this can have an important effect on children and is "one of the cornerstones" to enabling children to both recognise and develop their own creative skills (Bronfenbrenner, 1979; Desailly, 2015: p. 80).

A particularly useful framework that both aids one's ability to identify areas of strength and areas for further development in creative and enterprising ability is the Entrecomp framework, referred to as 'the Framework' from here (Bacigalupo, Kampylis, Punie and Van den Brande, 2016; Bacigalupo et al, 2016 from here). Although the Framework predominantly focuses on the development of entrepreneurial skills for businesses, rather than education, the Framework does acknowledge its usefulness in "creating value" for a variety of individuals and groups of people across many public and private sectors (Bacigalupo et al, 2016: p. 6). It is important to note that the Framework defines this

“creating value” process as “the outcome of human activity to transform purposeful ideas into action which generates value for someone other than oneself” (Bacigalupo et al, 2016: p. 21). This is in line with the various definitions of creativity and enterprise that have been previously explored within the essay.

One of the greatest strengths of the Framework is its ability to summarise the key attributes and abilities of individuals performing at various “proficiency levels;” progression is observed through Foundation, Intermediate, Advanced, and Expert levels (Bacigalupo et al, 2016: p. 23-35). Additionally, the Framework’s sub-competencies are intertwined across the 15 competency areas, as progress in one area of competence within the Framework can influence performance in another competency.

Personally, an example of this is observed in the “mobilising resources” competence (Bacigalupo et al, 2016: p. 23-35). Using the detailed “proficiency levels,” together with comparing and contrasting these statements against summative reports of my practice whilst on Professional Teaching Experiences (PTE) detailed in Appendix 1, I have concluded that I am currently performing at Level 6 of the “mobilising resources” competence within the Framework. This is considered to be an “advanced” level of proficiency (Bacigalupo et al, 2016: p. 23-35). Therefore, it could be said that the “mobilising resources” area of competence within the Framework forms an area of personal strength.

Thus, in this progression Framework, I desire to reach Level 7, also known as “Expert level,” in order to demonstrate personal and professional development in this competence (Bacigalupo et al, 2016: p. 23-35). Using the “motivation and perseverance” and the “be innovative” competencies of the Framework will develop my ability to “mobilise resources,” as new strategies gained through developing my motivation and resilience through the use of resources in new, creative and innovative ways develops the skills required in order to reach level 7 (Bacigalupo et al, 2016: p. 23-35). Indeed, resources are a central feature of Seelig’s “Innovation Engine,” alongside attitude. (Seelig, 2012). Appendix 2 details the relevant evidence for my ability to stay driven and be motivated to create value for others.

The intertwined nature of the Framework is further evidenced by the “be curious and open” strand of the “creativity” competence of the Framework (Bacigalupo et al, 2016: p. 23-35). Through comparing and contrasting evidence obtained from PTE detailed in Appendix 3, together with the details of the Framework, I have identified myself as being “Foundation” Level 2 in the being “open and curious” competence (Bacigalupo et al, 2016: p. 23-35). Thus,

this area may form an area for further development in my creative and enterprise ability. Therefore, in order to progress to level 3 of the Framework and reach the “Intermediate” proficiency level, I need to develop my ability to take risks and “cope with uncertainty” (Bacigalupo et al, 2016: p. 23-35). Indeed, Costa details the ability to cope with uncertainty and take risks to be one of the sixteen habits of mind possessed by creative individuals that enables the individual to become a “creative thinker” (Habits of Mind, 2009; Costa, date unknown). Should this be achieved, an improvement in my ability to experiment with my creative and enterprising skills whilst on a PTE should occur, as a direct result of my skill in the different competence area of “coping with ambiguity and risk.”

It must be remembered though that, whilst the Framework is strong in identifying the level of skills being demonstrated by learners at each proficiency level, it is weaker in its ability to detail how to progress to the next level. The Framework makes clear what is expected of the individual in order to perform at the next level of competence, but no mention is made regarding how to achieve this skill. Consequently, the Framework may benefit from a supplementary guidance document being published for use alongside the main Framework. Learners would be guided to develop their creativity and enterprise skills through suggested steps or challenges that could be undertaken in order to develop the skills and competencies required to progress to the next level of the Framework. This would also align the Framework more closely with education, as the current curriculum in Wales details Foundation Phase outcomes and Key Stage 2 levels which children are assessed against at the end of a Key Phase, with supplementary guidance documents assisting teachers and children to identify their current level of skill and how they could progress to the next level or outcome (WG, 2008; WG, 2015).

In contrast to this view, Donaldson’s proposed new curriculum desires education in Wales to move towards a path of learning, a continuum of learning, as opposed to the current outcome and level-based assessment of performance (Donaldson, 2015). This is argued to be necessary as there is concern regarding the overuse of supplementary guidance and level descriptors to regularly assess children, rather than the intended end of Key Phase usage (Donaldson, 2015; WG, 2008).

Teaching for Creativity in children

It is important to remember, though, that although the proposed new curriculum for Wales seeks to embed creativity and enterprise skills within children, it is suggested that the need

for the new curriculum was identified due to a perceived failure of education systems in fostering creativity within children (Robinson, 2006; Robinson and Aronica, 2015; Adobe, 2012; Grigg, 2016; Hall and Thomson, 2005; cited by Kupers et al. 2018; Sommer, 2014). This is an alarming suggestion, particularly when a widely accepted argument asserts that children possess “natural curiosity” and a “lack of concern over failure” (Robinson, 2006; Penaluna and Penaluna, 2015: p. 12; Humble, Dixon and Mpofu, 2018). Indeed, Sternberg argues that creativity is “a habit” that can be encouraged or quashed just like any other habit (Sternberg, 2010: p. 394; edited by Beghetto and Kaufman, 2010).

This could be why the new curriculum and the “National Mission” for Wales both seek to produce “creative and enterprising” individuals that can contribute to society for the well-being of the future Wales, identified in the Well-being of Future Generations (Wales) Act 2015 (Donaldson, 2015: p. 29; WG, 2017: p. 3-11; Well-being of Future Generations (Wales) Act, 2015). Thus, previous arguments made regarding the failure of education systems to generate “creative and enterprising” individuals are addressed in the purposes of the new curriculum and the National Mission for Wales (Donaldson, 2015; WG, 2017).

Nevertheless, recent concerns and criticisms of the proposed new curriculum for Wales have arisen from sources such as the BBC, who argue that the new curriculum for Wales is too “generic” and “poorly defined” (BBC, 2019). However, perhaps this is just a misconception of what the new curriculum is trying to achieve, as the learners will be placed at the centre of education, rather than “subjects” and “content,” as was arguably the case previously (Donaldson, 2015). This may provide teachers with flexibility to teach creatively and teach for creativity in their pupils by identifying each pupil’s interests and using this information to create a tailor-made curriculum for each learner. This is argued to promote internal motivation in children, a desire to learn more about a topic for the individual’s sake, which in turn can lead children to experience a state of “flow” (Bruce, 2011; Csikszentmihalyi, 2013: p. 108). This is arguably a crucial element to developing all learners’ creativity skills through engagement with challenging but motivating experiences (Csikszentmihalyi, 2013: p. 108-112).

Estyn detail how the development of children’s creativity skills can be achieved through a flexible curriculum that actively incorporates the children’s interests into their learning experiences (Estyn, 2018). Indeed, Pembrey school is identified as a school demonstrating excellent practice in developing independent and creative individuals through the

incorporation of their interests into a broad and balanced curriculum (Estyn, 2018). This is an aim of the new curriculum for Wales (Donaldson, 2015). Ysgol Ynystawe also demonstrate excellent practice in promoting creativity skills in children through the use of objects and artefacts that the children are interested in, with the resulting scheme of work developing from the desires of the children themselves (Yr Athrofa, 2017). Thus, in these examples of excellent practice that demonstrate the importance of using children's interests to teach creatively for creative development in children to occur, the methodology of education has changed from a pedagogy to a heutagogy (Cox, 2018b). This is where the children themselves lead their learning (Cox, 2018b).

Personal experience on PTE has also demonstrated the effectiveness of incorporating learner's interests into the curriculum. Through the use of a video resource on PTE, I adopted the Reverse element of the SCAMPER model, created by Eberle, to develop the children's creative writing ability, as this was a significant area of interest for the individual's in the class (Eberle, date unknown; cited by Cox, 2018c). Rather than using the traditional purpose of a video, namely to watch a video for enjoyment and information gathering purposes, I instead reversed the principle and only played still images and small clips of the video on silent. This was to encourage the children to think about what could be happening in the video, before predicting what would happen next and, in effect, generating their own plot ideas. Appendix 4 details my reflection on this session. Through the incorporation of the Reverse element of the SCAMPER model for creative development, combined with the interests of the children, the children were engaged throughout the session and, together, created a wide variety of high-quality complex sentences that would later feed into their own stories.

This session also incorporated elements of the "Innovation Engine" (Seelig, 2012). Here, the children's prior knowledge of the theme selected for their story, in addition to their positive attitude towards the learning experience and the resource utilised within the session, a creative outcome was achieved by the learners and their creative skills were developed (Seelig, 2012). However, although the inner three strands of the "Innovation Engine" were utilised in this session, there is room for greater development of children's creativity within similar sessions. This development could come in the form of the environment in which the children are learning to be creative (Bruce, 2011; Seelig, 2012). This is yet another element of the "Innovation Engine" (Seelig, 2012). Perhaps the removal of desks and chairs from the room, coupled with whiteboards being hung on the walls of the classroom would have

provided children with an environment in which they could walk, explore and develop ideas towards their creative writing. This may have been more beneficial for the children, as some research suggests that walking can increase an individual's ability to think creatively and generate multiple, creative ideas (Oppezzo and Schwartz, 2014).

Not only this, but flexibility in children's thinking is identified as an essential skill of a creative individual, both in Costa's Habits of Mind and Torrance's creative thinking model, also referred to as "divergent thinking" (Habits of Mind, 2009; Torrance, 1966; cited by Cox, 2018a; Seelig, 2012). However, research suggest that children require sufficient thinking time in order to generate their most creative ideas (Grant, 2016). This is identified as the "incubation time" in the "divergent thinking" model and other models demonstrating the creative process (Dean, 2015; Grant, 2016). Yet, proper thinking time is rarely afforded to children due to the pressures of the current curriculum. Donaldson's new curriculum provides an opportunity to correct this challenge to children's creativity through its focus on learning experiences (Donaldson, 2015).

Conclusion

Throughout this discussion, it is evident that creativity and enterprise skills are broad terms that numerous researchers have examined, defined, challenged and attempted to measure (NACCCE, 1999; Robinson, 2006; Craft, 2000; Penaluna and Penaluna, 2015; Torrance, 1972; Vind, 2005). The proposed new curriculum for Wales seeks to embed such creative and enterprise skills in children as it is "Our National Mission" to reform education and generate "enterprising, creative learners" to ensure a prosperous future for all (Donaldson, 2015: p. 29; WG, 2017: p. 3-11; Well-being of Future Generations (Wales) Act, 2015). As teachers, it is imperative that personal reflection upon our own creative and enterprise skills occurs so that a creative and inclusive learning environment for children can materialise. The Entrecomp Framework, despite its focus on business, is a valuable tool in order to enable teachers to reflect upon their creative and enterprise skills and achieve the goal of personal and professional development (Bacigalupo, Kampylis, Punie and Van den Brande, 2016). Children, in turn, will be better equipped to identify their own creative skills, lack fear over making mistakes, take risks and develop increasing abilities to think creatively and generate original and valuable ideas to solve the world's increasingly complex problems (Bronfenbrenner, 1979; Martin, 2018). Clearly, then, the challenge for education is to ensure that children do not unlearn creativity, but rather explore, develop and express their natural

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creativity through a curriculum that places children and their interests at its heart (Donaldson, 2015; Bruce, 2011; Land, 1968; cited by Vind, 2005).

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Appendix

Appendix 1:

PART 1 LESSON OBSERVATION (Areas of strength/Areas for development):	
S1: Professional Values and Practice: Very Good	Tom, class mentor has confirmed that you have settled extremely well into your experience and have made very pleasing progress to date. You are really engaging with the PTE process. It is a credit to you that you have managed to take onboard the school systems and strategies so effectively. It has been reported that you display very good professional values. You are working extremely hard, asking all the right questions and acting immediately on the advice given. You have fostered excellent working relationships with both staff and children. Staff reported that you are extremely conscientious, hardworking and organised and this is evidenced within your file and lesson preparation. All tracking, lesson plans and ARC reflections are complete and up to date. You are displaying a super work ethic, coming in early and staying late. It was clearly evident from today's session that you are one of the team.
S2: Knowledge and Understanding: Excellent	Tom, the session today displayed a very good understanding of the NC requirements specific to the development of the skills taught today. It has been reported that throughout the practice to date, you are starting to demonstrate a secure knowledge of what is required for a successful KS2 lesson and are implementing a variety of strategies to aid effective learning. This was evident today in the variety of effective activities undertaken. I was very impressed with the application of your knowledge and understanding of the role 'good quality media' can have in promoting an effective learning experience for your pupils. You are also displaying good understanding and inclusion of the key skills in your planning and how these can be developed within the learning experience for your pupils. It has been reported that both your personal mathematical and literacy knowledge is of a very high standard and you have been using this appropriately with the year 6 class.
S3.1: Teaching: Planning, Expectations and Targets: Very Good/ Excellent	Tom, you are able to generate your own original ideas for activities and I was encouraged to see a well-conceived creative writing session that included many effective learning experiences for your children throughout. It has been reported that you are creating good quality resources to support learners and there was evidence of this in today's session, an example of this was the ppt and video. One of your greatest strengths is your ability to plan and prepare extremely well. It is a credit to you that you have managed to work with your class teacher to prepare skills slips that enable children to self and peer assess. I would now encourage you to
S3.2: Teaching: Monitoring and Assessment: Very Good	Tom, there is clear evidence that you understand your children's level of ability extremely well. All ARC reflective writing is completed daily and contain very detailed reflections that demonstrate very good evaluative abilities. To move forward I would encourage you to be more specific with regards to your conclusions and actions, noting the doing detail of the next steps you intend to take. I would encourage you to not only track the pupils success with your RAG rating but also identify exactly where some children are with a specific skill, highlight where they need to go next and ensure that this evaluation of the learning then impacts on future lesson plans, for example specific individual needs are addressed with an ISA group task. At times, throughout the lesson you made good use of global observation, monitoring the learning environment and endeavored to keep all on task and supported where necessary. I would encourage you to keep your 'head up' and try to identify any children that do come off task and work hard to get them back with you, rewarding them when they do. I was pleased to see how you are moving forward with your understanding and use of plenary, I would encourage you to develop mini-plenaries also to ensure effective interventions for AFL strategies.
S3.3: Teaching: Teaching and Class Management: Excellent	Tom, quite simply it was a pleasure to watch your session today. There were aspects that were good and there were aspects that were excellent. You worked extremely hard. There were many effective elements to your teaching and this is particularly impressive as you are just starting your career! I liked your ability to not only select a lovely stimulus, but also your ability to use this resource appropriately in order to get the most from it. This was very impressive indeed. You used the video as a still image, at times playing a little part and at others playing a larger chunk. You use of questioning and prediction throughout was very good. The way you led the children through the activity was excellent. You knew exactly where you were going throughout the lesson with clear learning instructions given to the children at each phase. You knew where to stop the video and what you wanted to draw out from the children at that point. There was very good teamwork displayed with the class teacher who wrote live for you and controlled the IWB at times. I would encourage you to now collect children's responses yourself, scribing in front of the class and using their ideas to perform shared writing where you co construct an example piece of writing. Your children were in the palm of your hand today due to the motivating nature of the video. Even I couldn't wait to see what happened at the end! Simply lovely teaching! I would encourage you to alter your pace to teaching. Tom you have the ability to engage and motivate children with a warm, friendly and natural manner that establishes a safe learning environment. The

Appendix 2:

S1: Professional Values and Practice	
Good	
• Comments and Evidence	
• Targets for improvement and suggested ways forward	
Areas of strength Sound engagement with pupils' learning Willingness to accept advice from mentors and tutors and ability to address their professional needs and work towards targets Effective engagement with support staff An ability to nurture individuals in an holistic way Tom has made a good start to his time at the school. He is punctual and is prepared to engage in open and reflective dialogue with his class mentor in order to improve his practice. His file is up to date and shows that he is planning for his lessons and using his arcs to reflect on them. During his lesson I was impressed with Tom's ability to engage with tricky individuals in the classroom. Individuals who require nurture in order to get the best out of them. Tom took time to work with this individual to get the best out of them. Areas for development To engage with the general life in school e.g. an extra curricular club To engage with the pupils in the introduction of your lesson. More interaction through mental maths e.g. whiteboards as discussed.	

Appendix 3:

Cofio a Deall/ Remember and Understand <i>“Dilych chi (neu’r) saweddau a’r awyddau a’r hysbysu?”</i> <i>“Can you list the aspects of the learning experience that went well?”</i> <i>“Pa elfennau o’r awyddau a’r hysbysu?”</i> <i>“What were the elements of the learning experience that were disappointing?”</i>	The children used think, pair and share to discuss the season of Advent and the significance of this period of time in the Christian year. Many children offered their ideas and opinions relating to Advent and how to celebrate this time in the year and what special event happens after Advent is finished. The children also enjoyed applying their knowledge of celebrations when creating their Advent calendar with images behind the door showing the significance of Advent and the celebration of Christmas, when it arrives. However, some of the children struggled to offer their ideas to the session today, whilst others struggled to think of different ways to celebrate Advent and Christmas, which was disappointing.
Gwerthuso a dadansoddi/ Evaluate and analyse <i>“Beth faddych chi’n awyddu’n fath i sicrhau dysgu a’r awyddau effeithiol a’r awyddau?”</i> <i>“What will you keep the same to ensure effective teaching and learning in the future?”</i> <i>“Beth oedd achos yr elfen siomedig bawlsod?”</i> <i>“What was the cause of the most important disappointing element?”</i>	Most of the children really enjoyed the activity, which was to create their own Advent calendar. This was accessible to most learners as each could contribute to the class Advent calendar ideas and thoughts about celebrating Christmas. Due to the children being excited for Christmas, many children really enjoyed the session as it “prepared” them for this time. I feel that the most disappointing element of the session was caused because of a lack of stimulation for the children who were struggling to form some ideas about celebrating Advent and/or Christmas. Some of the children who struggled to contribute to the class Advent calendar also were unable to read the list of words and celebrations created by the class. This further impaired their ability to engage fully with the session.
Casgliadau a chymau gweithredu/ Conclusions and actions <i>“Beth ydych chi’n awyddu i’r materion siomedig a’r awyddau?”</i> <i>“What are your possible solutions to the disappointing issues identified?”</i>	Next time, I would provide the children with some images and sounds in order to provide some further ideas that the children could use to access the session more easily than today. The children could also split into pairs and complete this activity as a pair in order to generate discussion on this activity and allow further children to become involved in the session.

Appendix 4:

Digwyddiad critigol (Ffocws)/Critical incident (focus):

Literacy

Profiad/ Experience	
Teimladau/ Feelings <i>“What are your feelings regarding the experience?”</i>	I feel very happy about how the session went today, particularly as it was being observed by my university mentor. I really enjoyed teaching the children and, as a result, I was clear in my delivery and modelling of what I wanted the children to achieve. I also feel that I got the children’s attention and held their attention throughout the lesson and that the children were excited throughout the lesson.
Cofio a Deall/ Remember and Understand <i>“Can you list the aspects of the learning experience that went well?”</i> <i>“What were the elements of the learning experience that were disappointing?”</i>	The video entitled “Francis” that I showed to the class in order to develop their knowledge of features of a good ghost story, whilst also getting the children to think about forming their own ideas and creating their own Tell: Show 3; examples sentences that they can use in their ghost stories later. This film really engaged the children and their anticipation over what would happen next in the film led to them creating plenty of good sentences and ideas that were discussed in the lesson. Also, answers to the guided reading style questions were very good and evidence from the film was used in order to help inform their ideas and answers. Furthermore, I feel that I modelled the Tell: Show 3; examples sentences well and explained to the class clearly what the purpose of the sentence was. I was disappointed with how I missed a few children in the class being willing to contribute to the lesson. This could have resulted in a lack of willingness to want to contribute to the lesson, unless directly asked. Also I don’t think that I included enough children’s work in my lesson, resulting in a reduced range of answers, as well as a reduced number of sentences being produced by the children.
Gwerthuso a dadansoddi/ Evaluate and analyse <i>“What will you keep the same to ensure effective teaching and learning in the future?”</i> <i>“What was the cause of the most important disappointing element?”</i>	I will definitely keep the film the same as the children were fully focused when watching the film, as well as producing some good ideas as a result of watching this film. I will also keep pausing the film at various intervals and asking a range of questions in order to develop various reading skills, such as comprehension and knowledge. I think the most disappointing element of the lesson, which was the reduced range of people who I used their work directly in the lesson, was partly because of my use of lollipop sticks as a method to randomly select the children in order to answer my questions. This meant that some children who are more reluctant to contribute than others, or those who are sometimes disengaged with the lesson, had a reduced chance of being picked when they were trying to contribute to the lesson. However it could also have been caused due to me seeking to model a “perfect” sentence on the board. Therefore some ideas that were offered were not
	used at all and only certain ideas were fully used within the lesson in a meaningful way.
Casgliadau a chymau gweithredu/ Conclusions and actions <i>“What are your possible solutions to the disappointing issues identified?”</i> <i>“What will you do next?”</i>	One of the things that I need to do in order to resolve the selection of the children to contribute to the lesson is to develop other methods of questioning the pupils in order to hear more ideas and opinions. The lollipop sticks are good, but less of a reliance on them could have improved the lesson. I also need to create an activity in order to use all of the ideas presented to me by the children within the lesson. This will show the children that all of their answers and ideas matter and are of value and, through doing this, more sentences could have been created than I actually produced within the lesson.