

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.

This essay will critically reflect upon the importance and impact of developing creativity and enterprising skills within education, taking into consideration the wider context. This will include firstly the importance of the creativity and enterprise skills of the teacher. Critical reflection will be undertaken with regards to personal strengths and weaknesses within this area, using the Entrecomp framework (Bacigalupo, 2016) as a measure of assessment, drawing upon evidence from practice, and personal recommendations will be made for future progress as a practitioner. In addition to this, the essay will identify and select learning environments and strategies that support the development of children's creativity and enterprise skills, critically evaluating how the teacher can implement them effectively. All of this will be examined with reference to relevant research, theory, and government documentation, drawing upon personal experience where appropriate.

Creativity and enterprise skills have been at the forefront of many educational debates in recent years, but for many there remains a lack of clarity and understanding of what is meant by these terms, often clouded by perceived stereotypes (Wegerif, 2010; DCSF, 2010; Lowe and Marriot, 2006; Jourbert, 2001). This is arguably one of the greatest challenges surrounding creativity in particular, as it is such an abstract concept with a significant breadth of interpretations (Craft et al., 2001; Fisher and Williams, 2004). Silvia (2018) argues that creativity is impossible to define and that attempting to determine one definition is unnecessary and unhelpful reflecting Lowe and Marriot's (2006) views on defining enterprise skills. However Götz (1981) claims that the limits that a definition sets, ensure that boundaries are not blurred between creativity (or enterprise) and other concepts. In essence, that when we are speaking of creativity and enterprise skills, all are speaking of the same thing (Fisher and Williams, 2004). Arguably this is essential to developing creativity and enterprise skills in schools, as a lack of clear definition may result in ineffective pedagogy.

The Oxford Dictionary (Oxford University Press, 2019a) defines enterprising as 'having or showing initiative and resourcefulness' while the QAA (2018) refers to idea generating involving; 'creativity, originality, initiative, innovation and problem solving', supported by the DCSF (2010). Other skills associated with enterprising include: collaboration, decision making and leadership (Turner and Mulholland, 2017; Young, 2014) However Lowe and Marriot (2006) focus more on characteristics that reflect an enterprising person; 'intuition, insight, inspiration, ingenuity, innovation, courage, determination and resilience'. They also emphasise that definitions of enterprise must not be bound to the confines of business, but that it must be recognised that these skills extend across life and society.

One dictionary definition of creativity is 'the use of imagination or original ideas to create something; inventiveness' (Oxford University Press, 2019b) but as Thorne (2007) highlights, such narrow definitions can fail to recognise the depth and diversity of all that creativity encompasses. However the concepts of imagination and originality form the foundation of many definitions of creativity (NACCE, 1999; Fisher and Williams, 2004; Sharp, 2004), most of these also including the idea of valuable outcome or worth. Wegerif (2010) questions the need for a valuable outcome, arguing that children's imaginative play is creative, even though it may not seem of value to society. This is further supported by Desailly (2015) and Fisher and Williams (2004) who note that many of the most influential creative contributions to society were not considered to be of value at the time. Many researchers support Craft's (1996) subdivisions of creativity known as 'big C creativity', referring to creative contributions that have shaped the world as we know it, and 'small C creativity', which involves creativity that is of value to the individual. Craft (2000) also argues that creativity is about more than imagination, rather everyday 'possibility thinking'. Other definitions include reference to; problem solving (Gardner, 1997), 'effective surprise' (Bruner, 1962), all our intelligences working together (Lucas, 2001) and idea generating (Fisher and Williams, 2004).

Idea generating within creativity and enterprising often refers to volume of ideas rather than value, a concept for which Guilford (1967) coined the term, divergent thinking, along with convergent thinking. Divergent thinking focuses on using imagination to generate as many ideas as possible in a short amount of time, removing the judgement process. Convergent thinking involves critical thinking in

order to decide on a correct answer, based on what is already known. Both are used in the process of creativity. In addition to this, De Bono (1967) introduced lateral thinking, a process which uses both divergent and convergent thinking to move from an existing idea to the generation of new ideas. Through all these considerations, it is clear that there are many intersections between creativity and enterprise skills and that developing one may support the other.

The history of the primary curriculum in Wales is saturated in debates on what knowledge and skills children need to learn and develop and which of these take priority. Such discussions have often been dominated by pressures surrounding raising standards in mathematics and English (Grigg, 2015), many arguing that this has been at the cost of disciplines such as science (Tymms *et al.*, 2008), the humanities (Estyn, 2017) and the arts (Smith, 2013). Amidst this, concerns have been raised over the place, or perhaps absence, of creativity within the current curriculum (Desailly, 2015). This may seem surprising, considering the fact that creativity is a universal aspect of life which seems to permeate time, place and even the human experience, or as Csikszentmihalyi (2002) conveys it; is a 'central source of meaning in our lives'. However in recent years, creativity has become one of the main pillars of education. Despite the wealth of research into creativity in the 1960s (Craft, 2009), the introduction of the National Curriculum, driven by Callaghan's proposal for a curriculum of core subjects that were relevant to the industry at the time, ultimately led to an overcrowded knowledge-based curriculum that stifled creativity (Grigg, 2015). Robinson (2006) highlights this, claiming that education is based around an intelligence-based curriculum designed for a world and industry that no longer exists. In the 1990s, creativity returned to the forefront of education, following the NACCCE (1999) report on creativity and the introduction of the Foundation Phase curriculum. Looking to the future of the curriculum in Wales, Donaldson (2015) now places significant emphasis on creativity and enterprise skills, including these as one of the four purposes, acknowledging the recommendation that creativity should be developed across the curriculum (Smith, 2013). Donaldson also emphasises the need for education to be relevant to the 21st century. This has been noted by many researchers both in the field of creativity and enterprise, in education and business, arguing that there is a need for an adaptable curriculum that equips young people for an unknown future (NACCCE, 1999; United Nations, 2008,

2010; Powers, 2018; Serrat, 2017; Young, 2014). Significant to this the World Economic Forum (WEF, 2016) published sixteen skills for 21st century jobs, on the grounds of a perceived 'fourth industrial revolution' in which they predict that 65% of children in our current education system will go into jobs that do not currently exist. This list not only includes creativity as one of the skills, but also several other skills that relate to the area of creativity and enterprise; 'critical thinking/problem solving, curiosity, initiative, persistence/grit, adaptability, leadership and financial literacy'. This demand not only places a high value on the development of creativity and enterprise skills within children, but also requires a workforce of creative teachers to deliver a flexible curriculum that prepares children for an unknown future. Clearly then, creativity and enterprise skills play an important role in the future of education and cannot be ignored by practitioners in the primary sector.

Creativity in education can be seen in two parts; teaching creatively and teaching for creativity. According to NACCCE (1999), teaching creatively involves 'teachers using imaginative approaches to make learning more interesting, exciting and effective', while teaching for creativity is centred around how a teacher supports the development of the child's creativity. Joubert (2001), supported by Craft (2002), emphasises that teaching creatively does not automatically result in children developing their own creativity, but that creative teaching is an important part of teaching for creativity.

Many practitioners struggle with the idea of creative teaching as they feel they themselves are not a naturally creative person (Lucas, 2001). Robinson (2009) highlights this, claiming that this is due to a lack of understanding of what creativity is. Robinson and many other researchers, firmly argue that creative skills can be taught, though Joubert (2001) does state that creative teaching is not something that can be taught, but is unique to the individual. This is supported by Thorne (2007) who states that emphasis should be placed on trying to create an environment and ideal conditions for creativity to thrive, rather than trying to develop creativity itself. Clearly there are elements of both nature and nurture in this debate. Despite claiming that creativity can be taught, Robinson (2006) controversially claimed that children are born creative beings and that the education system is 'killing their creativity'. This claim is supported by Land and Jarman (1998) who developed a creativity test for NASA which was later given to children in a study on creativity.

98% of the 1,600 five year olds tested scored 'creative genius', but when given the same test five years later, only 30% achieved the same result. The same children took the test at 15 years old with 12% scoring 'creative genius', and when the test was given to 280,000 adults at the average age of 31, just 2% scored creative genius. It could then be suggested that all humans are naturally creative and that it is not a matter of certain teachers not being 'naturally creative', rather that they need opportunities to rediscover or redevelop their own creativity in the context of their teaching. However there are significant challenges here. Thorne (2007) claims that the focus should be on an environment that fosters creative, while Lucas (2001) notes that one of the conditions that is needed to develop creativity is elimination of stress, but with so much pressure on teachers surrounding assessment, performance and meeting targets (Grigg, 2015) and an overcrowded curriculum it must be questioned how teachers can be expected to develop their own creativity. In spite of this, however, Lucas (2001) does note examples of excellent practice that have been carried out within the confines of the National Curriculum and Ofsted inspections, claiming that the onus is on the school leadership and their commitment to creativity and creative space for both teachers and pupils.

Some identified characteristics and attributes of a creative teacher include; a use of unpredictable 'effective surprise, allowing experience of uncertainty, risk-takers, adaptability, a readiness to learn from pupils (Fisher and Williams, 2004), an openness to emotions (Woods and Jeffrey, 1996), curiosity, Cremin (2009) a strong sense of self and an ability to make connections (Grainger et al., 2006). However when considering unpredictability and effective surprise, as Fisher and Williams (2004) note, it is important that teachers provide both order and adventure, as children do need consistency and a relentlessly unpredictable teacher will likely be harmful to children's wellbeing.

Reflecting personally on creativity as a teacher, consideration has been given to two competencies within the Entrecomp framework (Bacigalupo, 2016); creativity and self-awareness/self-efficacy. In terms of personal development as a teacher, these two aspects are inextricably linked. For creativity I have placed myself primarily on level 2; explore. When exploring research into creativity, I have recognised many of the character traits and attributes of a creative person, and I believe that I have a high level of curiosity and sense of wonder that I aspire to pass onto children. I am

passionate about changing the classroom environment to capture imagination and creating authentic experiences, for example in turning a KS2 classroom into a local market for the day in order to support the children's learning on money. However, I recognise some of Von Oech's (2008) blocks to creativity within my own teaching, most significantly, 'follow the rules, and I'm not creative'. Much of this I recognise is surrounding a lack of self-confidence or 'self-efficacy' as a teacher. From the Entrecomp framework I have identified that I need to move away from replicating strategies and teaching methods that I have seen as effective or perhaps adapting these or resources to suit a context, to implementing my own ideas on how I could support children's learning, rising above 'the block' of 'following the rules' and moving away from a tendency to do what has worked before, what I see other practitioners doing, or what is comfortable. However I do recognise that to do this, I need to simultaneously develop my own confidence and self-efficacy as a teacher. However in terms of defining problems and design value, the framework seems to have less significance to the field of teaching.

NACCCE (1999) suggest three steps in developing creativity; encouraging, identifying and fostering. Encouraging involves believing in children's creative potential, building their confidence and inspiring curiosity. Identifying is simply to recognise the creative talents the children are already beginning to show. Important to consider here, is that creativity looks different in different children. Effectively, teachers have often missed children's creativity simply because it is not in a form that 'fits the classroom'. Lucas (2001) notes that a child's creativity may even present to the teacher as 'problematic behaviour'. It is essential therefore, that teachers take time to get to know the children in their class and provide opportunities where they can develop their creativity in many different forms. Finally, fostering creativity means giving opportunities to practice, knowing when is and is not appropriate to model a creative process, and valuing the importance of play. It has often been noted whilst in schools, that many children do not, or rarely, get the opportunity to showcase talents that they may be developing outside of the classroom. For example, witnessing a school's annual talent show that included one child who was considered a challenge in class, performed his own outstanding adaptation of a Tommy Cooper sketch. One idea that could be implemented in order to ensure creativity is encouraged and identified is to have a 'showcase afternoon'. This could

be an allotted time, perhaps on a Monday afternoon, where all children have the opportunity for creative freedom; whether that be painting a picture, making or building a structure, writing, practising a dance or creating a persona. This would allow time to practise and time to play imaginatively. It would be important here that children are given the opportunity to combine ideas and resources, as combining ideas is one of the key aspects to creativity (Eberle, 2008). They would have time and space to be creative, and could work on their contribution over the weekend if they chose. Time would then be given for the children to showcase their creative contribution to the rest of the class if they choose, and an ongoing display could be set up in the classroom to celebrate and reflect upon their own creativity throughout the week, with the option to return to their idea another time if they wish. This could be implemented working with any age group within the primary school.

Cremin (2009) also emphasises the importance of valuing children's creative contributions. As aforementioned, although discussions around creativity refer to a valuable outcome, that is not to say that 'little c creativity' is not important. For example, it was observed in a school following an educational visit that one child was made to start his storyboard sketches of his experience again, as he had drawn a sign that he had seen on the wall while on the visit, which he had commented on at the time and asked what it meant. The class teacher did not see this to be a valuable memory of the visit and therefore disregarded it, but this was something of significance to the child. If we are to agree with NACCCE (1999) that encouragement is vital to developing creative, then it is essential that we do this, regardless of our own views on the creative contribution.

In conclusion, there is clear evidence for the development of creativity and enterprise skills within primary education, both for the benefit of the child and wider society. Creativity and enterprise will clearly be one of the main priorities of the future curriculum in Wales and therefore practitioners have a responsibility to develop a clear understanding of what these are and how they can be fostered in the primary classroom, and also must model a positive attitude to creativity and innovative thinking with children. There are significant challenges regarding the implementation of creativity and enterprise skills, and some external pressure must be lifted from schools and teachers in order to make room for authentic creative schools. However leading in this must begin first with school management. There is a wealth of

research and recommended strategies available for practitioners suggesting how creativity can be fostered, but care needs to be taken to adapt these creatively to the individual needs of the children, and ultimately these strategies must be based on an ethos of respect and value of the creative process and contributions of each child.

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