

DEVELOPING ENTREPRENEURIAL COMPETENCIES IN STUDENTS AND TEACHERS BY STIMULATING CREATIVITY

Aleksandra K. Anđelković*

University of Niš, Pedagogical Faculty, Vranje, Serbia

Milena M. Stojanović Stošić

University of Niš, Pedagogical Faculty, Vranje, Serbia

Dragana V. Stanković

University of Niš, Pedagogical Faculty, Vranje, Serbia

Abstract: Fostering entrepreneurship as a competence leads to divergence from the traditional education paradigms and the teachers and students focus on new, contemporary educational concepts. Teaching staff and students are seen as motivated, decisive, innovative and creative individuals, willing to contribute to a higher quality of everyday life whereby entrepreneurial skills are fostered and integrated in all segments of life. Creativity is regarded as one of the crucial skills related to the entrepreneurial spirit. A creative attitude towards life entails an individual (or society) who is conscious, nonconformist, independent and capable of critical thinking, ready to take risks in order to implement their ideas. Therefore, the aim of this paper is primarily to indicate the importance of stimulating creativity in children from an early age, and then to consider ways of fostering and cultivating creativity in both students and teachers as a prerequisite for the development of entrepreneurial skills. For the purpose of this paper, we analyzed the Arts Education and Serbian Language Curricula for primary schools and considered the compatibility of the teaching topics with the development of entrepreneurial competencies. Practical implications of integrating entrepreneurial skills into Arts Education and Serbian Language Curricula will be represented in the paper.

Keywords: *creativity, entrepreneurship in education, entrepreneurial competencies, arts education, Serbian language.*

Introduction

While entrepreneurship is usually regarded as belonging to the sphere of economy, fostering entrepreneurial competencies is one of the imperatives in

conceiving modern education. Entrepreneurship education was pioneered by Shigeru Fijii, who started teaching in this field in 1938 at Kobe University in Japan (Alberti, Sciascia, Poli 2004: 5). After more than half a century, entrepreneurship in education started gaining traction in Europe, and soon become an indispensable component. Therefore, one of the goals of modern education is to foster entrepreneurial competencies in students and teachers. Entrepreneurship education require active, learner-centered pedagogies and learning activities that use practical learning opportunities from the real world (European Commission 2011: 3). In the publication *Key competences for lifelong learning. European reference Framework*, the European Commission highlights eight key competences, one of them being Sense of initiative and entrepreneurship (European Commission 2007: 5). There are a number of themes that are applied throughout the Reference Framework: “critical thinking, creativity, initiative, problem-solving, risk assessment, decision-taking, and constructive management of feelings play a role in all eight key competences” (European Commission 2007: 5).

Introducing entrepreneurship in education and fostering entrepreneurial competencies has become a noteworthy tendency in Serbia as well, where strategic commitments have recently been officially legislated (Zakon o osnovnom obrazovanju i vaspitanju, 2017; Zakon o srednjem obrazovanju i vaspitanju, 2017). Yet despite the efforts to implement fostering entrepreneurial competencies in education, both through theoretical systematizations and regulations, the conditions to achieve that are still lacking (Ševkušić, Stojanović, Simijonović 2018: 158). For that reason, a group of researchers (Bjekić, Stojković, Kuzmanović, Rendulić 2017: 28) advocate designing a new school subject, called Teaching Entrepreneurship, and integrating it into curricula for training and education of teachers of various profiles.

Entrepreneurial competences and creativity – mutually conditional

Creativity is reckoned to be a basic capacity for survival as well as for future success; also, creativity is possible in all areas of human activity and everyone has creative capacities (NACCCE 1999). While entrepreneurship has long been recognized as an act of creativity, entrepreneurial creativity can be viewed as a process occurring in an individual who has been shaped, in part, by a range of social factors (Amabile 1996).

In a 2007 essay, Matthews analyzes the relation between creativity and entrepreneurship, provocatively asking in the title whether they are “potential partners or distant cousins”. He concluded that both of them demonstrate the importance of attitudes, mindset, motivation, and that the fields of entrepreneurship and creativity are dynamic and changing. As Fillis and Rentschler (2010) pointed out entrepreneurship matches the flexible, exploratory paths

of creative discovery, and entrepreneurial factors overlap with many creative characteristics such as curiosity, self-confidence, high energy levels, risk taking and vision; entrepreneurial creativity impacts throughout the lifetime of the entrepreneur, and not just during the span of the business.

In Table 1, we present a comparison of entrepreneurial competencies and characteristics of a creative personality.

Table 1: Comparison of entrepreneurial competencies and characteristics of a creative personality

Characteristics of a creative person	Entrepreneurial competences
Critical thinking, humor, imagination, openness to experience, intuition, idea finding, innovation, creative problem solving, tolerance for ambiguity independence, insight (Montgomery, Bull & Balloche, 1993).	Specific, measurable, achievable, realistic and time bound goals, innovative, creative and hard/ smart working, risk management, high achievement motivation, moderate risk taking – not high nor low (Kumar, Yogi & Singh, 2015).
Imagination, originality and inventiveness, ability to adjust and improvise, curiosity, ability to change the point of view, exploring alternatives and having a fluency of thought (Jackson, 2006).	Entrepreneurial passion (Cardon, Wincent, Singh & Drnovsek, 2009). Team spirit, vision, determination, impressive and persuasive appearance (Bjekić et al., 2017).
Independence, self-confidence, nonconformism, preference for spontaneous creative behavior, receptiveness to new experiences (Kvaščev, 1981).	Creativity, innovation, showing initiative and risk-taking, ability to plan and manage projects in order to achieve objectives (EC 2011).
Willingness to take risks, curiosity and searching, independence in thinking, persistence and perseverance, courage, independence in judgment, self-starting and initiative, a sense of humor, asking questions about puzzling things, and attempting difficult things are among the most facilitative characteristics (Torrance, according to Shaughnessy, 1998).	Independence, self-confidence, leadership (Gavrilović & Pravdić, 2017). Utilisation of creative business networks, high motivational levels, intuition, strong communication skills, ability to visualization problems, flexibility and the ability to break down physical and perceptual barriers (Fillis & Rentschler, 2010).

Role of the teacher in fostering creativity and entrepreneurial approach

Creativity in schoolchildren is to a large degree influenced by the creativity of the teacher; a highly creative teacher can exert considerable influence in developing creativity in children, and vice versa (Škorc 2012).

However, even though there are many exceptionally creative teachers, most schools retain too many features which are fundamentally uncreative (Lucas 2001). Meanwhile, teachers agree on what constitutes a school environment conducive to fostering creativity in children: it is an environment which is stimulative and supportive, open, flexible, student-oriented, supporting personality development, different modes of thinking, learning, and skills necessary for creative thinking (Andiliou, Murphy 2010, according to: Maksić, Pavlović 2014); it encourages inventiveness, welcomes refining and pursuing one's interests, and cultivates the inner drive towards exploring (Sternberg, Grigorenko, Singer 2004).

Ken Robinson, as one of the global scholarly authorities in the field of creativity and education, holds that educational systems in the majority of countries worldwide are not invested in developing creative skills and abilities, for various reasons: disproportionate focus given to certain skills based on predefined rules (critical reading, writing, mathematics, etc.); arts subjects typically ranked at the bottom of the school subject hierarchy; reliance on various types of assessment, such as standardized tests, which are not always suitable for creative subjects (Robinson 2009). Similarly, Beghetto and Plucker argue that the creative process, both for students and teachers, is inhibited when the educational system is dominated by transmission of content which is uniformly prescribed by education authorities, through curricula and national school programs (Beghetto, Plucker 2006). A study by Aljughaiman and Mowrer-Reynolds (after Gralewski 2016) found that every other teacher feels incapable of inspiring creative behavior in the classroom; the authors believe that one reason might be that the teachers are insufficiently trained in creativity theories. Maksić (2006) proposes a whole set of methods and techniques for stimulating creativity in schools, ranging from modifying the curricula, individual subject contents, and specific teaching methods, to ultimately reimagining and redefining the entire cognitive process.

Classroom experience shows why these tasks are particularly demanding. Inspiring and cultivating creative behavior require a more active input from both teacher and students, and a more qualified class preparation. This eventually renders the classroom work considerably more complex.

Method

The research methodology follows the qualitative approach, with the body of data consisting of texts based on a subjective approach. Since our goal is to research stimulating creativity of students and teachers as a basis for developing entrepreneurial competencies, we analyzed several sources. One is the official government document titled Rulebook on standards of teacher competencies and professional development, issued in 2011 (hereafter, the Competencies Rulebook); the second is the curriculum description of the Arts Education subject as detailed in the national school program by the Ministry of Education. We next analyzed teacher competencies prescribed in the Rulebook by following the competencies in four selected areas, as well as lecture units from the class preparation guide in the Arts Education textbook published by Klett, by following the goals, the assignments, and the outcomes. On the tables below we list some examples of teacher competencies and lecture units for the Arts Education subject (1st and 2nd grade) and for the Serbian Language subject (4th grade) which aim at fostering entrepreneurial competencies by means of stimulating creativity.

We asked three research questions:

1. To what extent does the Competencies Rulebook include developing creative skills and entrepreneurial competencies?
2. Which specific contents from the first- and second-grade Arts Education lecture units contribute to developing creative skills and entrepreneurial competencies?
3. Which specific contents from the fourth-grade Serbian Language lecture units (grammar, literature, composition) contribute to developing creative skills and entrepreneurial competencies?

We set out with three working hypotheses:

- The current Competencies Rulebook affords only a limited space to developing creativity and fostering entrepreneurship;
- The most opportunities for developing creativity and fostering entrepreneurship is offered by the Arts Education subject.
- The least opportunities for developing creativity and fostering entrepreneurship is offered by the grammar instruction.

Results and discussion

In Table 2 we present the analysis of the Competencies Rulebook, according to the first task.

Table 2: Outline of compatibility between the Competencies Rulebook and the possibilities for developing creative skills and entrepreneurial competences in teachers

	Skills	Planning	Implementation	Evaluation	Self-improvement
Competencies in the field, subject, and teaching methodology (of total 26 sub-items)	/	Planning and structuring the workload, ensuring that the content is accessible (approachable, comprehensible, interesting).	/	/	/
Competencies in instruction and learning (of total 21 subitems)	/	Planning stimulation of critical, analytical, and divergent thinking.	Continually stimulates the development and application of various cognitive skills (identifying problems, solving problems, making decisions) and forms of thinking (critical, analytical, divergent).	/	/
Competencies in supporting personality development in students (of total 21 sub-items)	/	Planning various activities to stimulate creativity and initiative in students.	/	/	/
Competencies in communication and collaboration (of total 20 subitems)	/	Designs situations and activities that enable application of communication skills.	Participates actively and constructively in the school life -Actively participates in teamwork.	/	/

In the Introduction, the Competencies Rulebook (2011: 2) emphasizes the importance of preparing students for life in modern society by developing general competencies and specific knowledge and skills. Our analysis of the Rulebook demonstrates that all areas of competencies required for teachers are dominated by content learning, instruction skills, and psychological and pedagogical competencies, at the expense of creative skills, which are extremely underrepresented. The many creative skills and entrepreneurial competencies listed in Table 1, such as creativity, taking initiative, project management, critical thinking, nonconformist, independence, consistence, courage, go virtually unrecognized as competencies that a teacher might need. In other words, the Rulebook's preference for certain competencies makes the role of the teacher just as traditional and conservative as the much-criticized traditional and passive position of the student.

In Table 3 we present 7 lecture units from the Arts Education subject course contents. Since in all Arts Education course contents the possibility for stimulating the characteristics and competences under scrutiny is invariably omnipresent, these ones in particular we chose deliberately randomly.

Table 3: Arts Education subject course contents.

LECTURE UNIT	GOAL	ASSIGNMENTS	LEARNING OUTCOMES
1st grade			
<i>DRAWING AN IMAGINED CHARACTER</i>	Independent and creative application of adopted concepts, knowledge, and skills in the creative process; expressing critical viewpoints.		Individual and team work; curiosity and promptness to inquire and discuss a theme or a problem; applying original ideas and different methods in discussing and concluding; finding and systematizing information from different sources; combining acquired knowledge and skills with other course contents and applies them visually; experimenting and exploring expressive possibilities of visual technique; exhibiting inventiveness, diverging from the existing and prescribed, pursues changes.

<i>HOW DARK- NESS BE- CAME LIGHT</i>		Developing strategies for finding different solutions in their own work; Communicating and spontaneously expressing their attitudes, thoughts and feelings, verbally and through visual media; Conceiving and producing creative solutions and original ideas visually; Finding unusual, paradoxical points of view on familiar phenomena.
2nd grade		
<i>ON THE MEADOW</i>	Enabling students to give an interesting, visual-aesthetic dimension (developing creativity, imagination). Cultivating curiosity, insistence, perseverance; stimulating a sense of creativity and sensitivity to aesthetic phenomena; Independently structuring a visual composition of one's own choice.	Independently structuring a composition and assembling individual parts into a unity.
<i>MAKING A MAGIC WORLD (A COMPOSITION OF HETEROGENEOUS MATERIALS)</i>	Stimulating students to follow up on visual and tactile perception by developing a sense of composition.	Developing originality by recombining familiar forms to achieve new and original result; Stimulating the development of creative observation; Creating new objects by assembling the existing ones.
<i>LABEL FOR A CONTAINER – JUICE BOTTLE (PACKAGING)</i>	Developing combinatory imagination and a sense of decoration.	Stimulating individual and collective creativity through play; Developing a combinatory reasoning and imaginative solutions.

<i>CONSTRUCTING THE SCENERY FOR STAGING A THEATER PLAY "THE RAVEN AND THE FOX"</i>	Learning to make the scenery from various materials and to perform a play on it.	Perceiving the ambience and reconstructing the situation of scenic space. Cultivating creativity, and imaginative and unusual visual approach; Stimulating students to express themselves visually based on their own theatrical experiences, sensations, and associations.	Experimenting with colors and materials; learning to reshape objects so as to change their meaning.
<i>UNUSUAL SHAPES (CREATING FORMS FROM RANDOM SMUDGES)</i>	Expanding imagination and a sense of decoration.	Stimulating expanding imagination and the ability to combine through play, in order to design patterns from randomly made smudges.	Experimenting with colors and materials.

Select examples in Table 3 are representative of all of the 36 lecture units of Arts Education covered in first grade. This is in line with the main educational goal of the Arts Education instruction, as defined in the National Educational Program, which is to “stimulate and foster students’ creative thinking”. Invariably, classroom work is dedicated to independent and creative application of knowledge and skills in visual production and to expressing critical thinking. The main assignments according to the National Education Program are: 1) Capacitating students to adopt visual tools and techniques suitable to their age; 2) Providing the conditions for creative perception and interpretation of chosen subjects (shapes and their qualities, relations in the field of vision, light and shadow, tactility, cartoons and comic books, noticing different environments, design, material or object reshaping by reassembling); 3) Motivating students to freely express themselves visually, appropriate to each one’s age and individual abilities, as well as to articulate imaginatively the world around them. In other words, mentioning the adjective “creative” in the context of Arts Education is indeed redundant.

The Arts Education learning outcomes – conspicuously unlike the goals – unambiguously emphasize stimulating and cultivating creative visual expression and developing a creative personality (Table 3). The correspondence between stimulating creativity and entrepreneurial competencies is exemplified by characteristics such as innovativeness, motivation, creative attitude, inventiveness, team spirit (Table 3).

Some of the key assignments defined in lesson plans for all 36 lecture units in the second grade conducted in two-hour slots are developing creativity, inquisitiveness, independently structuring a visual composition, stimulating imagination and the ability to combine. For teachers to cover a lecture unit

adequately, that is, to ensure a creative environment, they need to be familiar with and confident in practical application of all visual techniques, individually and in combination; they need to be trained in Fine Art Theory and to combine tactile, visual, and auditory stimuli (Stojanović Stošić 2016). To quote a recent diagnosis, "Truly creative learning spaces are ones in which learners and teachers are mutually engaged in diverse thinking, critiquing each other's viewpoints and working on problems collaboratively" (ICED 2014, Smith, Nerantzi, Middleton).

Unlike Arts Education, the school subject of Serbian Language does not offer opportunities for stimulating entrepreneurial competencies and creative skills in every lecture unit. Of those that do so, we have selected few of the most representative examples, even from Grammar, Literature, and Composition; they are presented in Table 4.

Table 4. Serbian Language curricula

LECTURE UNIT	GOALS	ASSIGNMENTS	LEARNING OUTCOMES
<i>Grammar instruction</i>			
<i>VERBS, DEFINITIONS AND BASIC MEANINGS OF PRESENT, PERFECT, FUTURE TENSE</i>		Developing the ability to apply acquired knowledge.	
<i>MATERIAL ADJECTIVES</i>		Capacitating the student to absorb knowledge independently; vocabulary enrichment.	
<i>DEFINITIONS, MEANINGS, AND TYPES OF CLAUSES</i>		Advancing linguistic and stylistic confidence; developing a sense of regular, fluent, and efficient oral and written expression.	
<i>NUMBERS</i>		Developing abstract thinking.	
<i>Literature instruction</i>			
<i>YOU'LL NEVER GUESS WHY TWO GOLDEN BROTHERS QUARRELED – DOBRICA ERIĆ</i>		Learning to adequately use literary language for different oral and written purposes and in different communicational situations; developing creativity and imagination.	Explaining and evaluating events and actions of literary characters.

<i>THE FIREFLY WHEAT-DEALER AND MILLER – A POEM BY DOBRICA ERIC</i>		Cultivating verbal expression, vocabulary enrichment; learning to work in groups.	Explaining why they like or do not like the text, why is it or is not interesting, do they approve of the actions of characters.
<i>AUTUMN - A POEM BY VOJISLAV ILIC</i>		Developing abstract thinking; focusing on creative and investigative process.	
<i>A STORY ABOUT A BOY AND THE MOON - BRANKO V. RADIČEVIĆ</i>		Critical evaluation of the text.	Identifying correlations between events; interpreting literary ideas, corroborates them by citing the text.
<i>THE LITTLE PRINCE – ANTOINE DE SAINT-EXUPÉRY</i>		Stimulating students to engage in independent literary writing; arousing the interest to explore.	Reaches conclusions about the text.
<i>CINDERELLA, A FAIRYTALE FOR STAGE PERFORMANCE</i>	Stimulating students to independently express themselves linguistically, literarily, and performatively.	Developing critical thinking and the deliberative abilities.	Learning to begin and end the narration in an interesting way; learning to defend a claim or a position.
Composition instruction			
<i>THE DEAREST PAGE OF MY DIARY, DESCRIBING SUMMER ADVENTURES</i>	Narrating an event independently.		Adopting basic principles of conversation; learning to begin and end the narration in an interesting way.
<i>AUDIENCE CHOICE (A POEM BY M. ODALOVIC); A THEMED WALL PAPER PROJECT</i>	Developing verbal expression culture and enriching vocabulary, staying on topic in a conversation, expressing viewpoints.	Learning to enjoy independent aesthetic articulation. Developing imagination and creativity. Learning to enjoy group work.	Learning to explain their ideas; learning to defend a claim or a position.

<i>SPEAKING THE MOST BEAUTIFUL VERSES AND SENTENCES, ILLUSTRATING STORIES AND POEMS</i>	Interpreting and evaluating select literary works.	Experiencing, comprehending, broadly interpreting, and evaluating a literary text; Developing competitiveness.	Communicating and explaining their attitude about the text.
<i>RECOUNTING AN EVENT; EXERCISES IN ORAL EXPRESSION</i>	Mastering basic guidelines of Serbian literary language.	Developing a sense of regular, fluent, and efficient oral and written expression; capacitating students to express and verbally articulate thoughts and feelings, impressions about their own or someone else's experience, and especially to describe a sight or an experience.	
<i>LITERARY CHARACTERS ROLE PLAYING</i>	Using literary language for different oral and written purposes and in different communicational situations.	Stimulating students to independently express themselves linguistically, literarily, and performatively; cultivating verbal expression, vocabulary enrichment.	Reaches conclusions about the text.
<i>MAKING OUR OWN FAIRYTALE</i>		Developing imagination and creativity.	Adjusting the speech register depending on the communicational situation (formal/informal).

The analysis above demonstrates that grammar instruction is not rich in contents that stimulate entrepreneurial competencies and creativity. Only a few grammar lecture units direct students towards tasks that stimulate entrepreneurial spirit. These tasks are by and large improving communication skills (Table 4); after all, the main goal of grammar instruction is to enable students to successfully communicate in native language (Klepić, 2018). Other competencies include developing cognitive activities, self-reliance, self-fulfillment, independence. Teachers provide a creative environment in the classroom when they approach a lecture unit creatively. To do so, they need to ensure appropriate motivation to students; for example, a grammar unit can be exemplified by comparing a literary text or a certain speech situation with the students' individual speech experiences and local linguistic habits (Marinković 1995: 130). Exercises like these can replace rote memorization of grammar rules, the old-fashioned approach still found present in modern classrooms.

Meanwhile the course in Literature within Serbian Language is shown to be far richer in content that stimulates entrepreneurial competencies through stimulating creativity. Alongside communication skills, assignments are oriented towards stimulating creativity, imagination, team spirit, cognitive activities, efforts to create and explore, critical thinking. The expected learning outcomes are to explain, evaluate, provide rationale and support with arguments, interpret events, characters, ideas, conclude, communicate and defend one's position, narrate in an interesting way. All of these activities contribute to developing critical thinking, imagination, originality, inventiveness, inquisitiveness, ability to adapt and improvise, self-reliance, self-confidence, nonconformism, receptiveness to new experiences, willingness to take risks, independent thinking and judgment, consistence and perseverance, courage, initiative, sense of humor, motivation.

Instruction in Composition likewise abounds in contents that stimulate entrepreneurial competencies and creativity (Table 4). This is because this area of language instruction is pragmatically oriented towards cultivating fluent and appropriate verbal articulation in everyday life (Janjić, 2008: 138). The goals, assignments, and learning outcomes all revolve around creative oral and written expression; thus, all those entrepreneurial competencies stimulated in other areas of Serbian Language course are here pursued through creative speech acts.

Examples of fostering entrepreneurial competencies in the arts education and serbian language instruction

There are various activities in Arts Education and Serbian Language which can stimulate entrepreneurial competencies. Some of the many include:

- Producing a theatre show – dramatizing and visualizing a script;
- Festive bazaar – fundraising sale of students' artworks from Arts Education class;
- Visiting local, privately-owned publishing houses for first-hand experience of a small business;
- Taking part in designing student web contents, such as the class website, under the guidance of senior students;
- Taking part in organizing thematic workshops, under the guidance of teachers/senior students;
- Taking part in initiating and editing school newspapers;
- Taking part in hosting visits by invited authors and artists;
- Taking part in decorating the school's interior and exterior;
- Inviting students to planning project-based learning as a foundation for developing entrepreneurial competences through practical application of the acquired knowledge.

Conclusion

We can conclude, therefore, that creativity and entrepreneurship are associated phenomena, and that stimulating creativity from the beginning of elementary education can contribute to developing entrepreneurial competences of students and teachers.

Their close interconnectedness calls for their equal representation in teaching. Despite growing tendencies, the current Competencies Rulebook analyzed above is for the most part lacking in contents that stimulate creativity and entrepreneurial competencies in teachers. The Teachers Competencies Standards reveal a narrow view on the learning process; they are restricted to acquiring knowledge in a given area, which can come down to essentially prescribing rote memorization as the preferred learning mode. This significantly discourages the creative initiative of teachers, which is fundamental for the creative input in fostering entrepreneurial competencies.

Meanwhile, possibilities for fostering these competencies are offered in every Arts Education lecture unit. Within the Serbian Language curriculum, grammar instruction, in contrast to literature and composition instruction, offers the least possibilities for developing creativity, although a creative approach can rescue grammar instruction from dryly memorizing rules and definitions. The curricula provided by the National Program constitute a promising starting point. It is now up to the teachers to organize class activities so as to keep creativity in focus, ultimately, to activate their own entrepreneurial and creative resources to inspire them in their students.

References

Alberti, F., Sciascia, S. & Poli, A. (2004). *Entrepreneurship Education: Notes on an Ongoing Debate*. Annual IntEnt Conference. University of Napoli Federico II (Italy), 4–7 July 2004.

Amabile, T. (1996). *Creativity in Context*. Boulder, CO: Westview Press.

Beghetto, R. A. & Plucker, J. (2006). The relationship among schooling, learning, and creativity: “All roads lead to creativity” or “you can’t get there from here”? In: J. C. Kaufman, J. Baer (Eds.), *Creativity and reason in cognitive development* (pp. 316–332). New York: Cambridge University Press. <https://doi.org/10.1017/CBO9780511606915.019>

Bjekić, D., Stojković, M., Kuzmanović, B. & Rendulić, G. (2017). Preduzetničko obrazovanje uokvireno profesionalnim razvojem nastavnika [Entrepreneurial education within the teacher’s professional development]. U: A. Veljović (ur.), *Zbornik radova ITOP 2017* (pp. 17–30). Čačak: Fakultet tehničkih nauka.

Cardon, S. M., Wincent, J., Singh, J. & Drnovsek, M. (2009). The Nature and Experience of Entrepreneurial Passion. *Academy of Management Review* 34(3), 511–532.

European Commission (2007). *Key competences for lifelong learning, European reference Framework*. Luxembourg: Office for Official Publications of the European Communities.

European Commission (2011). *Entrepreneurship Education: Enabling Teachers as a Critical Success Factor*. A report on Teacher Education and Training to prepare teachers for the challenge of entrepreneurship education. Bruxelles: European Commission. <https://doi.org/10.1142/S0218495810000501>

Fillis, I, R. & Rentschler, R. (2010). The Role of Creativity in Entrepreneurship. *Journal of Enterprising Culture*, 18(01), 49–81.

Gavrilović, S. & Pravdić, P. (2017). Preduzetničko obrazovanje uokvireno profesionalnim razvojem nastavnika [Entrepreneurial education within the teacher’s professional development]. U: A. Veljović (ur.), *Zbornik radova ITOP 2017* (pp. 17–30). Čačak: Fakultet tehničkih nauka.

Gralewski, J. (2016). Teachers’ Beliefs About Creativity and Possibilities for its Development in Polish High Schools: A Qualitative Study. *Creativity. Theories – Research – Applications* (3)2, 293–329. <https://doi.org/10.1515/ctra-2016-0019>

Jackson, N. (2006). Imagining a different world. In: N. Jackson, M. Oliver, M. Shaw, J. Wisdom (Eds.), *Developing creativity in higher education: an imaginative curriculum* (pp. 1–10). Abingdon: Routledge.

Janjić, M. (2008). Inovacije nastavnih oblika u nastavi govorne kulture. *Inovacije u nastavi* [Innovations in speech culture instruction], 21/2, 135–141.

Klepić, S. (2018). *Novi modeli u nastavi srpskog jezika i književnosti* [New models in teaching Serbian language and literature]. Doktorska disertacija. Novi Sad: Filozofski fakultet.

Kumar, A., Singh, A. K. & Yogi, R. K. (2015). Entrepreneurship Development. In: A.

Kumar, A. K. Jaiswal, A. K. Singh, R. K. Yogi (Eds.), *Advances in Lac Production, Processing, Product Development and Value Addition* (pp. 176–187). Namkum, Ranchi, Jharkhand, India: ICAR-Indian Institute of Natural Resins and Gums.

Kvaščev, R. (1981). *Psihologija stvaralaštva* [Psychology of creativity]. Beograd: Zavod za uzdbenike I nastavna sredstava.

Lucas, B. (2001). Creative Teaching, Teaching Creativity and Creative Learning. In: A. Craft, B. Jeffrey, M. Leibling (Eds.), *Creativity in Education* (pp. 35–44). London: Continuum.

Maksić, S. & Pavlović, J. (2014). Implicitne teorije kreativnosti nastavnika osnovne škole: studija slučaja [Implicit creativity theories by elementary school teachers]. *Psihologija* 47(4), 465–483. <https://doi.org/10.2298/PSI1404465P>

Maksić, S. (2006). *Podsticanje kreativnosti u školi* [Fostering creativity in school]. Beograd: Institut za predagoška istraživanja.

Marinković, S. (1995). *Metodika kreativne nastave srpskog jezika i književnosti* [Creative Serbian language and literature teaching methodology]. Beograd: Kreativni centar.

Matthews, J. H. (2007). Creativity and entrepreneurship: Potential partners or distant cousins? In R. Chapman (Ed.), *Managing our intellectual and social capital: Proceedings of 21st ANZAM 2007 conference* (pp. 1–17). Sydney: ANZAM.

Montgomery, D., Bull, K. S. & Baloch, L. (1993). Characteristics of the Creative Person: Perceptions of University Teachers in Relation to the Professional Literature. *American Behavioral Scientist*, 37(1), 68–78.

National Advisory Committee on Creative and Cultural Education. (1999). *All our futures: Creativity, culture & education*. Sudbury, Suffolk: Department for Education and Employment.

Robinson, K. (2009). *The Element: How Finding Your Passion Changes Everything*. New York: Penguin/Viking.

Ševkušić, S., Stojanović, Lj. & Simijonović, R. (2018). Koji faktori oblikuju nameru srednjoškolača da se bave preduzetništvom? [Which factors influence high-school students to engage in entrepreneurship?]. *Zbornik Instituta za pedagoška istraživanja*, br.1, 158–181. DOI: <https://doi.org/10.2298/ZIP11801158S>

Shaughnessy, M. F. (1998). An interview with E. Paul Torrance: About creativity. *Educational Psychology Review*, 10(4), 441–452.

Škorc, B. (2012). *Kreativnost u interakciji* [Creativity in interaction]. Zemun: Mostart.

Smith, C., Nerantzi, C. & Middleton, A. (2014). *Promoting creativity in teaching and learning in Higher Education*. Proceedings ICED 2014 Stockholm, available at http://www.iced2014.se/proceedings/1120_Smith.pdf

Sternberg, R. J., Grigorenko, E. L. & Singer, J. L. (Eds.) (2004). *Creativity – From Potential to Realization*. Washington, D.C.: American Psychological Association.

Stojanović Stošić, M. (2016). *Razvijanje kreativnih sposobnosti dece kroz nastavu likovne kulture primenom taktilnih, vizuelnih i auditivnih podsticaja* [Development of children's creative abilities in arts education by applying tactile, visual and auditory stimuli]. Doktorska disertacija. Vranje: Pedagoški fakultet.

Pravilnik o standardima kompetencija za profesiju nastavnika i njihovog profesionalnog razvoja [Rulebook on standards of teacher competencies and professional development]. *Sl. Glasnik RS – Prosvetni glasnik*, br 5/2011.

Nastavni plan i program osnovnog obrazovanja I vaspitanja [National Program for Elementary School Education] <http://www.cerez.org.rs/wp-content/uploads/2016/01/1-Nastavni-program-za-prvi-i-drugi-razred-osnovnog-obrazovanja-i-vaspitanja.pdf>

<http://www.cerez.org.rs/wp-content/uploads/2016/01/3-Nastavni-program-za-cetvrti-razred-osnovnog-obrazovanja-i-vaspitanja.pdf>

Dnevne pripreme izdavačke kuće Klett [Class Preparation Guide: Lecture Units; Klett Publisher Textbook] <https://www.klett.rs/nastavni-materijali>

Zakon o osnovnom obrazovanju i vaspitanju [Elementary School Education Legal Acts]. *Sl. glasnik RS*, br. 88/2017.

Zakon o srednjem obrazovanju i vaspitanju [High School Education Legal Acts]. *Sl. glasnik RS*, br. 55/2013, 101/2017.