

APPENDIX GA36c

LEVEL 6 ASSESSMENT SPECIFICATION

Student name:	Nicholas Thomas	Student ID number:	1702851
Programme:	Primary BA Ed		
Module:	Enterprising and Creative Teaching and Learning		
Module code:	ECAD6011	Contribution to Overall Module Assessment (%):	100%
Lecturer:	Mr T. Cox	Internal Verifier:	
Assignment Title:	<i>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.</i>	Word count (or equivalent):	5000
Submission deadline:	13/1/20	Return date of provisional marks & written feedback:	10/2/20
Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students' submissions.) Alternative submission method (if applicable): Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		

This piece will utilise the Entrecomp framework to critically evaluate myself in both creativity and enterprising skills, followed by an investigation into promoting creativity and enterprising skills in learners through my pedagogy. This initial section will focus on the self evaluation through the Entrecomp framework. To effectively assess myself in both creativity and enterprise skills, one must initially define them. Creativity has been given a definition by many writers each with a slightly different description (Boden, 1990). By combining some of the definitions of authors in this piece one could come to come agreement of a basic description of creativity. Creativity is the process within which an individual will use prior knowledge, information and inspiration to communicate a solution to a problem discovered by the creator. The solution will be unique and meaningful to either everyone or the creator themselves. The Quality Assurance Agency for Higher Education 2012 (QAA) and Andy Penaluna (in Sternberg & Krauss, 2015) noted that the difference between enterprise skills and creative thinking is the application of creative ideas to practical situations and the development of the ideas for practical means. This would indicate that whilst an idea may be creative and solve a problem as intended, to be enterprising one must develop the idea to further improve it. Thus Enterprising skills could be seen as the continuation of creativity into application of an idea or solution, by considering outside factors.

The Entrecomp Framework has been devised on behalf of the Directorate General for Employment, Social Affairs and Inclusion (DG EMPL) to address an issue they have seen within the jobs and employment sector. This belief that the economy is changing (Bacigalupo et al., 2016; NACCCE, 1999). The core principle by where the most employable of individuals possess skills that will add most value to the employer still stands but what has changed is the skills that are seen to add the most value. These skills are believed by Bacigalupo et al. (2016) to be entrepreneurial. Their beliefs are supported by the recommendation that entrepreneurial skills are one of the key competencies of lifelong learning as stated by the European Commission (2019). The EnterComp Framework (*Entrepreneurship Competency Framework*) is a tool to be used by governments and local authorities to set guidelines and support to those entering or re-entering the job market and generally improve the entrepreneurial mindset of its citizens. The use of the framework will target the transition from school to work by fostering these entrepreneurial skills that are seen by the members of the Joint Research Centre (JRC) as the skills that apply to all spheres of life (Bacigalupo et al., 2016). The framework as a tool will develop the skills that are used in developing an idea from

conceptualisation to implementation (Bacigalupo et al., 2016). It gives steps on how to improve and progress through key competencies that it sees as vital to entrepreneurship, an individual that uses the framework would assess themselves against the criteria given for each competency this would then give them a level for said competency. With this level in mind the individual should use the proceeding level as a target to improve themselves.

There may be issues with the framework itself, the authors and designers themselves concede that it is untested. While there has been much consultation and assessment from experts the framework itself has not been trialed or piloted to understand its effectiveness. The methodology given on page 8 (Bacigalupo et al., 2016) shows that the framework has had no trials. Whilst this does not mean that it will fail in its aims there will need to be evidence of positive results before it can be considered successful as a tool. Another issue is the document describes value created as 'action which generates value for someone other than oneself' (Bacigalupo et al., 2016 p.21). This definition creates some issues with creativity and its purpose Starko (2010) would agree that creativity requires the creation of value but writes that this value may be to the creator as well as the wider community. Seelig (2012) would argue that the way to promote creativity is unencumbered divergent thinking to produce many ideas and not to converge on an idea too soon. The notion that ideas must be of value to others may hinder the creative process and cause an individual to follow ideas from a smaller pool. This could be a limitation of the framework as it sees creativity as a stepping stone to entrepreneurship, this can negate the creation of works that only add value to the creator which Craft (2005, 2006), Seelig (2012) and Boden (1990) all agree is a large part of the creative process.

My first self assessment against the EntreComp Framework will be in the creativity competency and the thread will be 'develop ideas'. I selected this thread as I once believed myself to be uncreative. More specifically that my ability to think of many solutions for issues and not have tunnel vision with the first viable solution I discovered was weak and was a starting point to my difficulties with creativity. I would often follow through with ideas and not reevaluate them or search for alternatives until the original idea had failed. This would cause me to waste time and ultimately lose motivation. Once I began to fail, the pressures of creating a new solution mounted. This would then force me to be creative, forced creativity is suggested to be counterproductive to most individuals (Thorne, 2007) although the NACCCE report (1990) note that such pressures can improve

results in some highly creative people. These problems most often arise in my current job role, I am a supervisor for a gym and leisure centre. This role often comes with issues that need solving, and problems or complaints that need resolving. The issues I often face often turn out to have multiple solutions such as double bookings and damaged equipment. The benefit to my role from the improvement of my creativity is that I will come to solutions quicker or even solutions I may have not thought of before. One example would be creating a solution to a broken speaker system using additional components and connections to bypass the damaged part. I wasted a lot of time on ideas testing them to failure before stepping back and thinking of multiple ideas to determine the best route. If I had brainstormed effectively initially I would have saved a lot of time, which was of high importance in this scenario. Through comparing myself to the descriptors in each level I believe myself to be at a level 2. Alone and as part of a team, I can develop ideas that create value for others. This descriptor best fits where I see myself currently as I can develop ideas and solutions to problems but still struggle to develop multiple ideas. This issue is common among many individuals, especially those tasked with finding solutions in short periods. The focus on finding the correct answer fixates the individual on one idea (von Oech, 2011). Von Oech (2011) states that the best way to get good ideas is to get many ideas first. He suggests reframing the question or replacing the words used. This suggestion shares similar elements to the SCAMPER approach. This approach is a mnemonic device used to remember some techniques to creative brainstorming. It revolves around the actions of; Substitute, combine, adapt, modify, put to other use, eliminate, and rearrange (Eberle, 1996; Osborn, 1963). In this technique a practitioner will work their students through the letters (of SCAMPER) implementing each action to the problem at hand. For example if someone is looking to decide what door to place in a doorway, substituting the word door for passageway may give rise to more creative ideas. I could use this approach to aid myself in the creation of multiple solutions before converging on one. This will then move me from level 2 towards level 3 as I will be experimenting with different techniques to generate alternative solutions to problems, using available resources in an effective way. The use of a technique such as SCAMPER would fit this description perfectly. SCAMPER is a brainstorming method at its core (Eberle, 1996) and as such suffers from the issues that affect brainstorming. Firstly with time and the length of the sessions there must be enough time for the initial ideas to pass and the individuals become more open and comfortable in the situation (von Oech, 2011; Seelig, 2015; Thorne, 2007), if there is not enough time the individuals will not fully utilise the approach and still stick to the confined thinking that affected them initially. Conversely

too long of a session will create too many undeveloped ideas that if working as a group can cause arguments on what idea to move forward with (Seelig, 2015). To ensure the effective use of a brainstorming technique one must be cautious of issues such as these and plan accordingly.

The next competency is Motivation and Perseverance, and the tread is 'be resilience'. This is an area I feel more confident in. I believe that this is one of my stronger traits and that I am able to show great resilience in many situations. The QAA (2012) note the importance of resilience in enterprising skills. They state that enterprising skills are key to employees adding value to their roles. It would be safe to assume that it is then important for teachers to be resilient to become enterprising and ultimately add value to the school. Additionally if the teacher wishes for the learners to become resilient and in turn enterprising then the teacher must be resilient also, as they are one of the learners primary role models (Henderson & Milstein, 2003). There is a link between resilience and creativity according to the resiliency mandala of Wolin & Wolin (1993) that states that creativity is a pillar of resiliency. This may be in opposition to the EntreComp Framework where creativity and resilience are seen as equal components in entrepreneurship. Although these two statements might not necessarily be opposing as they might show the close connection between resilience and creativity a hypothesis tested by Richtnér & Löfsten (2014). An issue I sometimes have is, under pressure, I can revert to older solutions that I have tried before. This is a obstacle to high level resilience (Blatt, 2009). During the example I had in mind for this competency is during my time working away. My role was as a lifeguard that worked as part of a team to ensure that the children at a sports camp remained safe whilst undertaking water based activities. On a day where half of the team including the waterfront leader had left for a off camp activity, I was tasked with ensuring that the remaining children (around 200) where all able to swim during the camp swim. This task stretched me in both resilience and my leadership skills. There was many problems that arose during the swim, from ensuring all areas were covered by one of the remaining lifeguards to controlling the behaviour of the assisting untrained staff. For these I felt that I coped well and thought of creative solutions to problems. There was though times where the pressures did affect me and I reverted back to uncreative solutions that I felt safe with that may have not been the most fitting. This aligns with Blatt (2009) and Thorne's (2007) belief that those who struggle creatively revert to older methods under pressure. Although Wilson (2015) would disagree as he thinks that being

able to compare and relate past experiences and events to current problems or failures shows creativity and resilience.

The final competency I will compare myself with is 'vision' and within that competency the thread of imagine. The hint given for this competency is 'Work towards your vision of the future'. The imagine thread focuses on the creation of this vision of the future. Rupert Wegerif (2010) suggests that creating a vision is often the first stage of the creative process, where a vision of what the creator wants or needs is formed. This vision he notes is created before the creator is even able to articulate it into words and becomes the cornerstone of the process. Starko (2010) states that creative activities undertaken without a clear meaningful goal or vision results in less productive endeavours. This statement is aligned with Csikszentmihalyi's (1990) goals for 'flow'. His theory of flow requires the individual to have clear attainable goals to become most productive. My example for this competency is where I decided to become a teacher. At first I undertook many different job roles where at the time I was unaware of what my end goal was. These jobs were directionless and although I enjoyed some aspects of each role none of them felt right. This aimless travel through job roles searching for something I fully enjoyed fully aligns with the beliefs of Starko as mentioned above. I was searching for something without knowing what it was. The best course of action for me at the time was to restart my job search, but this time unintentionally I created a vision for myself. I wanted to teach. This newfound vision gave me better direction to my searches and eventually towards university to complete a degree that would enable me to become a primary school teacher. This vision gave me a reason behind each decision I wished to make. Just like in Csikszentmihalyi's flow (1990) I was becoming more productive and driven from the simple step of having a vision. With regard to the frame work I would place myself at level 3, as I feel have shown that I can develop an inspiring vision for the future that involves others by realigning my job searches and goals to one that revolved around a vision for myself. The next stage involves building future scenarios around by value adding activity. This I understand as imagining new scenarios that have evolved from my initial vision, expanding on it. This I am beginning to do as I have started to envision myself working as a teacher abroad and recently attended a working abroad event in London [APPENDIX-1]. Whilst at this event I spoke to many representatives from schools all over the world. This greatly expanded the scope of where I thought I could teach as well as discovering more about the Association of British schools overseas. The beliefs of Wegerif, Starko and Csikszentmihalyi are all seemingly correct according to the anecdotal evidence of my

experiences. This vision may be detrimental in some instances if used incorrectly. Dunker and Lees (1945) write of functional fixedness and the issues it causes. The fixedness of only seeing an object for its intended use plays a role in vision. If this vision consists of a solution then the fixedness on this may cause the creator to limit themselves creatively as they cannot see other solutions that may work just as well due to their fixation on the vision they have. One would have to remain cautious not to become fixated on one aspect of a vision and change their vision where appropriate, which is close to the level 7 description in the framework.

Through the development of our own creativity we can develop the creativity of the students, Jeffery & Craft (2004), Craft (2005), and Penaluna (2010) all agree that a creative teacher will produce more creative ideas and as such better creativity lessons. As a result of these improved lessons the students will develop greater creativity. The importance of which will be discussed in the next paragraph.

There is a big push to create creative learners in the upcoming curriculum, Donaldson writes his intention and suggestions that learners traveling through a curriculum following his report (2015) will become 'creative contributors'. His report mirrors beliefs found in a NACCCE report (1999) chaired by Sir Ken Robinson that states the importance of creativity in the learners of today and the contributors of tomorrow. Gardner who has written many books on his theory of multiple intelligences has produced a updated theory, where he suggests 'Five minds for the future'(2007). The 'minds' in this instance would be a class of thinkers that possess certain characteristics. One of these minds needed to be successful and thrive in the changing world is a 'Creative' one. The belief that creative skills are essential to become successful in the future are also shared by the authors of Bloom's revised taxonomy (Anderson et al., 2001). Who updated the original taxonomy by replacing synthesis with create and placing create at the top, exchanging places with evaluation. They justify this change as learners are, in their opinion, using much higher order thinking skills when connecting areas of knowledge to create something new or original. This shows again the importance many theorists and researchers place on creativity skills and development. The modernisation and revision of previous theories shows that the future is changing and new skills must be developed and nurtured to ensure that learners are fully prepared for future success. De Bono (1992) notes the similarities and links between creativity and thinking, he notes that thinking is a skill that is used alongside intelligence to reach your potential a view shared with Starko

(2010). Thinking skills are crucial in becoming creative, the ability to link areas of knowledge together through thinking is what will create original thought. The world around us, De Bono states is full of pro-active problems where people must find missing information to complete tasks. He adds that intelligence is knowledge and information, thinking skills are used to apply that knowledge in different scenarios or to fill in where knowledge and information may be missing. Anecdotally intelligence is like a fast car and thinking skills are ones driving ability, a fast car may go quickly but without equal driving ability you may not make it around the track at all. The application of thinking is crucial to any creative, enterprising or design ventures (Craft, 2006; De Bono, 1992; Starko, 2010; NACCCE, 1999). It would be safe to assume that thinking skills play a huge role in creativity and that creativity will play a huge role in the future of society.

To develop these skills that empower a learners creativity, we must allow learners ample opportunity to be creative in their thinking (Dillon, 1982; Getzels, 1987; Starko, 2010). Both Dillon (1982) and Getzels (1987) have written on the issues around the problems given to students in schools. They note that they do not allow the student or learner to think creatively as they are given problems that are 'existent' (Dillon, 1982) or 'type 1' (Getzels, 1987), these problems have solutions that are know to 'all' (all in this scenario is the teacher) but he problem solver. The teacher will construct problems where they know there is a solution and the problem solver will follow instructions or a method to find the solution. These types of problems also link with the convergent thinking model (McCrae, 1987) where learners use facts to discover an answer that is simple and unchanging. Creativity and thinking skills will begin to be developed when learners are posed with emergent problems (Dillon, 1982) and type 2 problems (Getzels, 1987). These problems begin to encourage thought outside of the regular methods but will still require some reliance on known methods. Activities that will fit into these problems include error finding where the learner must probe data for inaccuracies, or 'spotting fakes' where a learner will use knowledge on a subject to categorise items or publications. The potential and type 3 stage of problems are when creativity is being developed as much as possible. These problems do not exist yet or may have some elements that exist but problem solvers must combine elements to create a solution to an unseen issue. An author who creates a story that has not been told solves a problem that was not seen or a scientist who tests a thought or interest to discover an answer has created a problem and solution that did not previously exist. These stages or categories of problems should aid in the application of tasks that will empower thinking and creativity skills. Schools should

aim to include more 'Type 3' and 'potential' problems in their pedagogy (Getzels, 1987). There are issues with this in application, practitioners must ensure that learners are pursuing a clear and meaningful goal (Starko, 2010). Undertaking activities without a clear and obvious cause may affect outcomes reducing the effectiveness of the activity. This could clearly cause issues with the intention of allowing the learners to create and solve their own problems and as such the practitioner must ensure that all learners are aware of their end goal or that they understand their cause. Failure to focus and pursuit a goal or cause will cause learners to follow fruitless endeavours.

Starko (2010) gives some suggestions on how to create a classroom where learners creativity can thrive. A practitioner must; teach the skills and attitudes of creativity, teach the creative methods of the disciplines, and develop a problem-friendly classroom. We shall use these suggestions and further investigate them to develop some pedagogical suggestions to develop creativity within the classroom. Firstly 'Teaching the skills and attitudes of creativity' is teaching the learners creativity itself. The learners should be taught the methods and steps used to be creative and about creative people themselves (Starko, 2010). By learning and discovering the lives and work of creative people from history we may begin to dive into the complex nature of creativity and its origin. How and why are people creative or what made their work creative? Margret Boden (2004) notes the paradoxical nature of creativity, she writes that often it is a requirement of creativity to be original and that originality is just as difficult to define. Work that may be original to the creator may already exist and that could mean that it is no longer original. She argues that nothing created is purely original and without influence. Artists, creators, scientists and inventors from across time have been influenced by the past and from knowledge that has been built upon, a creator must know enough of the rules to be able to break them and create something new (Starko, 2010; Craft, 2006; Boden, 2004). Following this suggestion we must allow pupils to experience creative works and creative people to give them inspiration for their own creativity.

Thorne (2007) offers the belief that children must learn the value of creativity and that often the creative ideas we have as children are stifled by others. By showing that there is value to these ideas and they are worth pursuing, children may become better believers in themselves as creatives. Wilson (2009) adds onto Craft's (2006 p.3) 'Big C and Little C' creativity noting that creativity does not have to be world changing and that it is sometimes small and meaningful to only the creator. The reliance on using the world changing creatives in Mozart, Picasso, Einstein, Austen or more modern successes in the

world of art, music, or design will paint a picture of a binary creativity where if you are not creating wonderful pieces you are not creative. This will be detrimental to the self belief of learners, creating a huge barrier to them developing their creativity (Thorne, 2007).

Practitioners must give examples of the 'Little C' creativity to students to ensure that they recognise that creativity can occur on a scale and does not need to be meaningful or important to the larger community, only that it is important to the creator (Craft, 2006).

This should demonstrate to learners that there is a 'entry level' to creativity.

These techniques may address issues with attitudes towards creativity, by confronting the belief that there are creative people and non creative people. Practitioners must enforce that creativity is within us all and to be creative one must develop our inherent abilities (Gregory, 2006; Thorne, 2007; Wegerif, 2010). To develop these skills and abilities the learners must be made aware of techniques involved in promoting their creativeness.

These skills should include ones that allow the learner to record their creativeness. Once a learner has reached what Csikszentmihalyi (1990) calls 'Flow' where they are completely enveloped in the task due to adequate challenge and matching skill level. This 'flow' is where we should aim to have our learners when being creative (NACCCE, 1999), and whilst in 'flow' learners should be equipped with techniques to record their thoughts and creativity (Thorne, 2007). Creativity occurs quickly during 'flow' and all details are important, there may be small details that may seem to have no meaning that will become important later. Seelig (2012) and Thorne (2007) suggest some methods to recording this creativity, from using De Bono's Thinking hats to Buzan's mind mapping. The one that both mention and deliberated on is brainstorming. To brainstorm effectively the learners must not follow up ideas with opinions or criticisms, they must understand that brainstorming is the exploratory phase of creativity and all ideas are valid. This exploratory phase is akin to divergent thinking (McCrae, 1987) where ideas are generated quickly and freely from a simple stimulus.

As for teaching the creative methods of the subjects, it must be reminded that creativity does not limit itself to select subjects or the new 'Areas of learning and Experience'. The skills are used in all aspects of the curriculum, although it is often easier to create links between the arts and creativity (Wilson, 2009; Craft, 2006). Each of the areas will have different approaches to creativity and creativity will not look the same in each but it will be there (NCCCE, 1999). Through the sciences and maths, creativity allows for imagination, innovation, and experiments where the students creative input influences their involvement and investment in the work they are undertaking (Jeffery & Craft, 2004). By allowing a large learner ownership through creative thinking, or potential/type 3 problems

students feel a stronger connection to learning and that it is more personal (Dillon, 1982; Getzels, 1987). A Practitioner must teach these creative processes "*just as they would the five steps of the scientific method*" (Starko, 2010 p.120). Learners imagination and experience play a major role in the process of investigation commonly used in the sciences and humanities, learners will create problems or questions for themselves to solve (Woods & Jeffery, 1996). Anna Craft (2006) adds to promote creativity within mathematics and numeracy, learners should be aware that mathematics is a tool that is used to solve problems. The creativity will come from the creative use of mathematic strategies and methods in different ways to solve real world problems.

The third suggestion on creating a classroom that promotes creative learning, is setting a problem friendly classroom. A large part of this is to create an environment that allows the learner to feel comfortable enough to try and fail. There are many writers that note the importance of a learner feeling safe in their environment in order to be creative (Craft, 2005, 2006; Starko, 2010; Csikszentmihalyi, 1990; Sternberg & Krauss, 2015). The first two suggestions given by Starko (2010) build into the third; if the learners are aware of the importance of creativity and the spectrum on which it can occur, they should then use the tools taught to them to improve and promote their creativity, finally the learner must be comfortable enough to fail as often the largest barrier to creativity within children is the fear of disapproval or failure of something they call their own (Craft, 2005). With the adoption of these suggestions and the acknowledgement of the limitations a practitioner could effectively promote creativity through pedagogy.

Within pedagogy there must be an element of assessment, for without it one would struggle to improve teaching and learning (Black & William, 1998). Therefore we must devise a method to assess creativity if we want to teach it. The SCAA (2005) note that it is not possible to infer from observation or recorded work alone what children can or cannot do. This poses a difficult task then as the recording of learning is essential in validating the learning and achievements of students in creativity (Lucas, Claxton & Spencer, 2013). As a teacher creating a framework that enables one to assess the creativity of the learner is necessary but lack of existing tools to assess creativity has created another barrier to the teaching of creativity in schools (Lucas, Claxton & Spencer, 2013; Barbot, B., Besançon, M., Lubart, T., 2011). William and Black (1996) write that the best method to assessment should be both formative and summative, but these assessments are complex and difficult to create. This belief is shared by Lucas, Claxton & Spencer (2013) who add that it is possible to create such a framework but it must be created by schools to fit their specific needs as one method does not translate across schools. The schools

must also use a mixture of multiple methods of assessment, a view supported by Treffinger et al. (2002). To efficiently and effectively assess creativity one would need to form a framework with the support of a school to create a holistic approach to assessment that is used school-wide. This framework would need to include ways to assess learnable dispositions which a learner has control as well as divergent and convergent thinking, and avoiding giving final judgement or labels as learners can grow and develop quickly (Treffinger et al., 2002; Barbot, Besançon & Lubart, 2011)

Where does enterprising skills factor into the teaching of creativity? There are many writers and researchers who acknowledge the importance of enterprising skills on the employees of tomorrow (Bacigalupo et al., 2016; Dess, 2018; Penaluna, 2010; NACCCE, 1999), creativity they would say is an essential building block of becoming enterprising and in turn possibly entrepreneurial. Tina Seelig in her book 'InGenius' created her 'innovation engine' (2012, p.10). This is a model that describes the different factors in creative thought, this can then be used to assess or improve creativity. This book also gives information on the enterprising aspect of creativity. She writes that there is a common pitfall that we often fall into whilst devising creative solutions to a problem. A creative solution may solve a problem, the creator is then often happy to follow that initial thought although it might not be the best solution. Andy Penaluna (2010) calls this thinking, 'premature articulation' whereby an idea is in its infancy, without research or considered alternatives. Enterprising skills will at that point take over from the creative skills. Just as we offer techniques to aid in improving creativity we should also equip learners with tools to be enterprising where appropriate. Dess (2018) suggests a tool in the form of 'SWOT analysis' (p.70) this aids in creating a visual representation of an idea and then the ways to improve it. The learner will note the strengths and weaknesses of their problem in a grid. Then they will assess and record the opportunities in the environment that the solution will exploit, and finally the threats to the solution. A system such as this one will allow a learner to develop an idea further and to also develop their own enterprising skills. Andy Penaluna (in Sternberg & Krauss, 2015) reiterates the statements made within the NACCCE (1999) report whose members consisted of prominent members of the business world as well as education specialists. They express that the economy is changing and that more job roles require persons that are creative and enterprising thinkers, as the roles are increasingly reliant on individuals that are adept at strategic thinking and are capable of having an idea and developing it. These reasons should give enough credence to the idea of promoting both creativity and enterprising skills within our teaching and curricula.

Word count-5,300

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APPENDIX-

APPENDIX-1



Dear Nicholas,

Thank you for attending the Eteach International recruitment event last Saturday. We hope you found it insightful and helpful in furthering your international teaching career.

So, what happens next?

1. You will now be placed into the Talent Pool of the schools you shortlisted (on the form we supplied on the day). If you haven't provided this information, please get in touch with me so we can add you manually. As a Talent Pool member you will be alerted immediately when vacancies are placed on Eteach - before the 'general population'.
2. Our Recruitment team will also be working on your behalf to find other similar schools and opportunities that match your skills.
3. Search the [latest international vacancies](#) on Eteach.
4. Call the Eteach team if you have questions or updates.