

Overview

Sunday, November 17, 2019

10:45 AM

Name:	Elizabeth Greenish
Student Number:	1100919
Pathway	Secondary PGCE Drama
Assignment title	Prepare a portfolio (as though you were sharing with a mentor) which illustrates a critical reflection of progress made on the planning and implementation of three pedagogical principles.

https://uowtsd-my.sharepoint.com/:o:/g/personal/1100919_student_uwtsd_ac_uk/Ej_nsciqcMVCmn3657sw_xMBIJraFEI9TF5RqFDTA4hnTg?e=hUpp7k

Cross-Curricular: Appendix 1

Sunday, November 17, 2019 10:30 AM

KEY:

LITERACY

NUMERACY

DIGITAL COMPETANCY

The following evidence will have written comments on but the key above is a colour co-ordinated approach for easier viewing.

Appendix 1A : Year Lesson Plan: 10 Musical Theatre



Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Miss Greenish	Class:	10C
AoLE or Subject	Drama	Date:	Lesson 8
Lesson Focus:	Musical Theatre		
Meaningful links to Curriculum	Focusing on techniques used by a certain style that will be useful to their devised exam. Group Work		
Meaningful links to: Cross Curricular Responsibilities	Oracy, Literacy, Media, History, Curriculum Cymraeg, Music.		
Personal Targets (Linked to QTS and identified in weekly review)			
- Structure a Lesson - Feedback - Blend of approaches to teaching - Try to use incidental Welsh - Use of Media - Improve Questioning in Plenary.			

Learning Objectives (focus on Learning- use accessible vocabulary):
The pupils will learn to: Understand and perform musical theatre as a group – focus of assessment will be on conveying emotion through song. Key Words in area: Song, Dialogue, Dance, Monologue, Humour, Pathos (sadness), Anger or Hate, Chorus. Key words for lesson: Convey emotion through song.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
To understand musical theatre	Starter activity
To convey an emotion through song	Welsh National anthem task

The above picture is of my lesson plan for a year 10 lesson. The overall goal of scheme of work for this class in PTE1 was to introduce the class to the different practitioners and styles on the syllabus so that they can make an informed choice on which to use in their practical exam/work. In this lesson plan the following cross-curricular subjects come into play: Drama, Literacy (Oracy, emotional, physical, reading and writing), History (cultural context), Curriculum Cymraeg, Music and Media.

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points and key questions differentiation strategies,,)	Pupil Tasks (Pupils' role –including engagement in formative assessment and homework)	Resources (Including Health and Safety requirement)
Opening phase (with links to prior learning)	Name as many musicals as you can! 1	Class discussion on whiteboard.	Whiteboard and pen
	Introduce Canon to the group with happy birthday 2 Look at different emotions through musical theatre X3 Musicals – 1 sad, 1 Happy, 1 other. 3	Students will divide into 3 to sing in canon happy birthday. Class discuss what emotions they witness and how the actor shows this – facial expressions, movement, tone Humour, Pathos (sadness), Anger or Hate, etc	Start in circle then split to do canon. Use of whiteboard and speakers. Whiteboard and pens for answers.
Teaching & Core Learning	Students are to divide into groups (no more than 6) and look at the chorus of the National Anthem, they are to come up with an emotion to portray through this. They must use skills they have learnt previously – i.e physical theatre. Circulate groups and ask some to perform.	National Anthem activity. 4	Print outs of the National Anthem
Plenary	Performance of groups – Students have to guess the emotion they are portraying.	Students to peer assess if the students have used an emotion through song. 5	15 mins

1) Cross-curricular subjects: Historical and Social contexts, Media and Culture.

The above pictures are the main body of my lesson plan. During the starter activity you can see the use of accessing prior knowledge to name as many musicals as they could. This allowed the pupils to use their perceptions of historical and social context as well as media, as many pupils answered with the use of musicals they had seen in films or ones that were very famous through pop culture.

2) Cross-curricular subjects: Music, Literacy (Oracy and listening)

I then introduced a music technique of canon to the class where they were able to use this successfully to understand another technique. This activity allowed them to think in an organised manor and creatively. The purpose was also to improve their oracy, the exercise itself was difficult for a few pupils as it required a lot of concentration. This was combated by allowing the pupils to work within groups for this, for which I provided strategies to help them with their listening; I.e. standing in circles to help them stay on track with the song in question.

3) Cross-curricular subjects: Digital competency, Media, Literacy (Reading, Writing, Oracy, Emotional, Creative Thinking)

The next section of the lesson included the use of watching examples of musicals and the students had to write down an emotion to describe what they saw and how the actor portrayed it. The students used whiteboards, this allowed them to access the literacy by reading and writing. It was interesting to see the answers and then I selected a few students who had different answers to verbally explain and talk the class through what they had found. This was a good way for myself in role of the teacher to give feedback but also opened a discussion for the peers in the class to give feedback also.

4) Cross-curricular subjects: Curriculum Cymraeg, Music, Drama, Literacy (Oracy and listening)

The classes main task was to sing a section of the national anthem and perform it with an emotion, this connects to the learning objective. The groups were divided up so the pupils were not working with people in their traditional friendship groups. They used a range of different emotions and could pick up physical skills such as facial expressions and movement. They also used music techniques with their voices such as the use of volume, tone and pitch. I found that the use of the Welsh national anthem helped them connect with curriculum cymraeg

5) Cross-curricular subjects: Performance – Music, Drama, Literacy (Oracy, listening, emotional and physical)

In the plenary section of the lesson students could use a performance as their way of assessment, but also an opportunity to practice different subjects and skills. I was able to see how students reacted to the use of different cross-curricular subjects in one lesson and I think I had included a range of activities

and tasks in this so they were able to explore the topics creatively and authentically.

Lesson Plan – Phase 1
Evaluation of the Learning Experience
(include references to QTS)

Evaluation of Pupil Learning	
Evidence of Learning (including attitude to learning over time))	Pupils answered on whiteboards and could vocalise their answers/ choices. Pupils took part and understood canon activity. Pupils could articulate the use of song or sounds in devised pieces and understand how their practitioner would use these. Pupils watched and enjoyed the clips shown. Pupils understand the key terms in questioning at starter and plenary.
Next Steps for Progress	Students will now be working on their devised pieces and should hopefully be able to use a practitioner or style to enhance their pieces.

Reflective Analysis of Teaching and Strategies For Development – including justification/rationale for pedagogical choices	
Evidence of my Effective Practice	Solid structure to the lesson. Digital media used to enhance. Welsh national anthem used for incidental welsh. Numeracy used for shapes and counting in time with the beats. Literacy for Oracy answers and writing on whiteboard. 6
Areas for my Development	Behavior management – large class with different characters in but need to find a way to get them to be silent. Maybe a whistle?
Personal Targets for Progress	Keep refering to key terms throughout lesson this will help sink in the information.

6) Cross-curricular subjects: The above is an evaluation of lesson, you can see in the 'evidence of my effective practice box a brief summary of cross-curricular subjects and where they were used.

Appendix 1B: Year 9 Lesson Plan: 'The Tempest'

Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Miss Greenish	Class:	9E/9H
AoLE or Subject	Drama	Date:	Lesson 1
Lesson Focus:	Introduction to Shakespeare "The Tempest"		
Meaningful links to Curriculum	Physical Theatre skills – links to GCSE. Shakespeare – English Literature.		
Meaningful links to: Cross Curricular Responsibilities	Physical Literacy, Reading Literacy, Oracy Skills, Media and Film clips. English Literature and Language.		
Personal Targets (Linked to QTS and identified in weekly review)			
- Behavior management skills - Structure of a lesson - Feedback			
- Blend of approaches to teaching - Try to use incidental Welsh - Improve Questioning in Plenary.			

Learning Objectives (focus on Learning- use accessible vocabulary):
The pupils will learn to: LO: To read through the storm scene of the tempest and begin to understand the context. I will begin lesson one as an introductory lesson, play games around Shakespeare language but also movement and voice. I will then introduce the scene we will be performing by showing them media clips and having them read through as a group. Parts ideally will be decided by the end of lesson one.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
Read through script	Oracy and Reading skills
Explore physical theatre through games and video clips	Taking part in activities
Briefly explore language and voice through game	

The above picture is of my lesson plan for a year 9 lesson. The overall goal of scheme of work for this class in PTE1 was to introduce them to Shakespeare and physical theatre. This lesson was a beginner lesson that focused on getting the students to explore the uses of physicality in Drama. In this lesson plan the following cross-curricular subjects come into play: Drama, Literacy (Oracy, reading and writing), History (cultural context), Media, English literature and language. This lesson had a strong link to Physical literacy.

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points and key questions differentiation strategies,,)	Pupil Tasks (Pupils' role -including engagement in formative assessment and homework)	Resources (Including Health and Safety requirement)
Opening phase (with links to prior learning)	Introduction to the class, register. Name game	Pupils stand in a circle Allow students to sit in the circle	Line up outside, wait for quiet – instruct to sit in circle Bags to one corner 10 mins
Teaching & Core Learning	PART ONE Explain the next 3 lessons to the class, they are going to be working towards a class performance of 'The Tempest' using physical theatre. Read through the extract GIVE FEEDBACK Watch the clip from the film	PART ONE Questioning – Ask students if they know anything about the Tempest or the word itself – APK. What do the students know about physical theatre? Assign parts to read Students to watch	Power Point 20 mins to go through scene Need handouts of script. CIRCULATE

PART TWO Games: Ship Game • Stern: Everyone runs to the top of the playing area. • Bow: Everyone runs to the bottom of the playing area. • Port: Everyone runs to the left of the playing area. • Starboard: Everyone runs to the right of the playing area. • Masters Cometh: Kids salute and shout "Aye ~~aye~~ master". • Climb The Ladder (Or Climb The Rigging): Kids pretend to climb a ladder. • Sweep The Decks: All kids pretend to clean the floor. • To The Lifeboats: (If you have a group of players) Get into groups of three, hold hands and sit down. • Boat Sinking: All kids sit down as fast as they can. EXTRA GAME: PART THREE Object game: Students walk around the space in silence, Shout out the following objects and they have to get into groups of 3 and create a moving piece. Words are: SEA / LIGHTING BOLT / SHIP / SAILORS/ SEAWEED/	PART TWO Class to take part Works on their listening skills and group work. 2 EXTRA GAME: PART THREE Group work – thinking skills. Physical and Improvisation theatre. 3	15 mins on this 5 mins practice then 10 mins to turn into competition (whoever is last) Use 5,4,3,2,1 10 mins
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Plenary Feedback:PRAISE Ask students what are their thoughts on the lesson and physical theatre. Is there anything they would like to learn? End and Send	Back in a circle. Student based feedback	5 mins
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1) Cross-curricular subjects: Literacy (reading, oracy), Media, Historical contexts, English literature and language.

In the opening phase of the lesson pupils gathered round the whiteboard and I introduced 'The Tempest' by William Shakespeare to the class. I handed out a section of the script to each child and we assigned parts, we **read through** with pupils reading certain parts. As we went we **analysed** the scene and any words or language the students weren't familiar on. The students then watched a portion of the **film**, I felt this was another tool I used to enhance their understanding of the text.

2) Cross-curricular subjects: Physical Literacy, Numeracy skills

In this part of the lesson I set up a game to play with the class which would introduce them to Physical Theatre in a game based way. I divided the class up into different zones and the students had to move into the zone on commands. This used their skills in placement, movement, listening and co-ordination. They created **shapes and used different speeds and levels**, the pupils also had to work to different **times**.

3) Cross-curricular subjects: Physical literacy, Numeracy skills, Literacy (Oracy and listening)

In the main task part of this particular lesson the task was for the pupils to organise themselves into groups of **three** and create a moving object as a group. The pupils had to think quickly and organise themselves into the **shapes**. This I feel helped them with their **oracy and communication skills** with their peers but also allowed students to use their creative and critical thinking skills.

Lesson Plan – Phase 1
Evaluation of the Learning Experience
(include references to QTS)

Evaluation of Pupil Learning	
Evidence of Learning (including attitude to learning over time))	Taken part in activities and read through play and watched clips. Students were able to tell me about what a tempest is, what physical theatre is and some of its conventions.
Next Steps for Progress	Next lesson will be blocking the script so assigning parts and exploring movement I found that with behavior management and control of the classroom my first year 9 class responded well to countdowns 3,2,1 and establishing a no talking over me rule at the beginning of the class. Speaking parts assigned to class members. Class 2 were hard to engage quite a big group of males in the class who seemed distracted – spoke to them got them on board with competition. But need to work on keeping the calm in the classroom. Tutors advice was that I need to raise my voice more and be firmer with them.

Reflective Analysis of Teaching and Strategies For Development – including justification/rationale for pedagogical choices	
Evidence of my Effective Practice	Cross – Curricular responsibilities – Literacy – physical and reading and oracy. Literacy, Numeracy and Digital competence – highlighted below Blend of approaches including direct teaching Assessment for learning – formative and shown through feedback.
Areas for my Development	Use incidental Welsh more.
Personal Targets for Progress	Wait for quiet – behavior management skills.

BEHAVIOR MANAGEMENT

NUMERACY

LITERACY

DIGITAL COMPETANCY

4) Cross-curricular subjects: The above is an evaluation of lesson, you can see in the 'evidence of my effective practice box a brief summary of cross-curricular subjects and where they were used.

Appendix 1C: Year 10 Lesson Plan: Physical Theatre

Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Miss Greenish	Class:	10C
AoLE or Subject	Drama	Date:	Lesson 5
Lesson Focus:	Introduction to Physical Theatre		
Meaningful links to Curriculum	Style of Theatre – GCSE exams		
Meaningful links to: Cross Curricular Responsibilities	Physical Literacy		
Personal Targets (Linked to QTS and identified in weekly review)			

Learning Objectives (focus on Learning- use accessible vocabulary):

The pupils will learn to:

LO: To explore the use of physical Theatre when devising a character. Exploring key words: Movement, gesture, body, ensemble, commedia dell'arte, mime, status, proximity, Masks, physicalising emotional states.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
To understand Physical theatre To broaden knowledge of key words.	Questioning Taking part in tasks.

The above picture is of my lesson plan for a year 10 lesson. The overall goal of scheme of work for this class in PTE1 was to introduce the class to the different practitioners and styles on the syllabus so that they can make an informed choice on which to use in their practical exam/work. In this lesson plan the following cross-curricular subjects come into play: Drama, **Literacy (Oracy)**, with emphasis on Physical literacy. **Digital competency** was used in the use of whiteboards for key words. **Numeracy** would be used in a physical sense in terms of shapes and movements.

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points and key questions differentiation strategies,)	Pupil Tasks (Pupils' role -including engagement in formative assessment and homework)	Resources (including Health and Safety requirement)
Opening phase (with links to prior learning)	Game: Physical Theatre Introduction to PT Go through key words on board Movement, gesture, body, ensemble, commedia dell'arte – theatre through mask, mime, status, proximity, Masks, physicalising emotional states.	APK – Questioning Note taking in books if necessary	10-15 mins
Teaching & Core Learning	Physical theatre games: Activity one: Mirrors Students must pair up and mirror each others movements – model this for them.	Being synchronised Skills	10 mins
	Activity two: Mirror walks Then get them to pair up, one is A the other is B. B watches A walking round the space – how they move their posture etc. Then B gets up and follows them- A comes out of the space and watches. Then switch.	Observation skills	10 mins
			10 mins

	Game three : Excuse me what are you doing? Form a circle – one person starts off 'jogging' the other walks into the circle and says "Excuse me, what are you doing" and they say I'm _____ and the other person does that action. Repeat round the circle.	Mime skills 3	20 mins Play a few times
Plenary	Gather back in a circle Go through the key words again for questioning Movement, gesture, body, ensemble, commedia dell'arte, mime, status, proximity, Masks, physicalising emotional states.	APK and Questioning 4	5 mins

1) Cross-curricular subjects: Literacy (reading, oracy) Digital competency

In the opening of the lesson I used a whiteboard to go over key words for the lesson objective, I try to use a whiteboard presentation at the beginning of the lesson with the vocabulary on the syllabus for each topic. I think this is a good way of combining digital competency and literacy (oracy and reading to give the students another way of learning.

2) Cross-curricular subjects: Physical literacy, Drama and performance.

The next section of the lesson is game based learning. The activity was seen as a warm up to the main task's game. The students used skills of Physical literacy and their creative thinking to come up with different actions in the task. The students used observation skills to complete the second half of this task, which is a good communication skill.

3) Cross-curricular subjects: Physical literacy, Literacy (Oracy)

The next section of the lesson was the main task, which was a game. For this the students had to use physical literacy and performance to complete the task. They had to use oracy to communicate their ideas.

4) Cross-curricular subjects: Literacy (reading, oracy) Digital competency

For the plenary of the lesson I re-gathered the students back to go over the original key words and vocabulary learnt at the beginning of the lesson. Through questioning I was able to assess if the students had learnt these terms. It would appear that they did successfully. This could be down to the use of cross-curricular subjects used to enhance their learning. A Combination of literacy, digital competency and physical literacy to complete a well-rounded lesson.

Lesson Plan – Phase 1 Evaluation of the Learning Experience (include references to QTS)

Evaluation of Pupil Learning	
Evidence of Learning (including attitude to learning over time))	Students could answer key questions and understand meaning of the words. For questioning I asked different abilities and those who hadn't answered many questions in previous lessons, I was able to get a scope from this of a whole class understanding of the topic. Took part in all tasks showing evidence of key words used in practice Students were able to grasp and understand the use of physical theatre and give examples using APK. Students were able to understand how key terms are used in tasks by myself pulling out examples of pupils work, the students also were able to comment on the examples and give feedback.
Next Steps for Progress	Students began hot potato exercise for next lesson, which will be focused on Berkoff. The lesson was really coherent and consistent, students have a base knowledge now of Brecht and physical theatre which will help them to understand Berkoff. Perhaps some clips of work from Berkoff may help them understand the differences of these.

Reflective Analysis of Teaching and Strategies For Development – including justification/rationale for pedagogical choices	
Evidence of my Effective Practice	Blend of approaches to teaching, direct, games and continuous use of key words from starter in tasks. Students understand and peer assess each other in tasks Direct teaching, questioning and use of APK. Game based learning. Modelling pulling out pupils to show good work – getting class to comment on what physical theatre skills they have used. Plenary includes a starter activity introducing next weeks topic

Effective Practice	from starter in tasks. Students understand and peer assess each other in tasks Direct teaching, questioning and use of APK. Game based learning. Modelling pulling out pupils to show good work – getting class to comment on what physical theatre skills they have used. Plenary includes a starter activity introducing next weeks topic ~~Backoff~~ with a game.
Areas for my Development Personal Targets for Progress	The students still seem a little unsettled and are still a little chatty will work on this the next few lessons. Techniques I have been advised to use is to wait for silence before giving instruction. From observations, the class was easier to control in a workshop setting with set activities instead of task and rehearsal time. I felt I could also formatively assess the students capability of each task so I know their strengths moving forward with the lessons plans over the coming weeks.

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5) Cross-curricular subjects: The above is an evaluation of lesson, you can see in the 'evidence of my effective practice box a brief summary of cross-curricular subjects and where they were used.

Blend of Approaches: Appendix 2

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Appendix 2A: Example one: Year 12 Lesson one: Practitioners



Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Yr Athrofa
Institute of Education
Addysg i Gymru Education for Wales



Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Miss Greenish	Class:	12
AoLE or Subject	Drama	Date:	Lesson one
Lesson Focus:	Looking at Scripted work for the AS exam		
Meaningful links to Curriculum	Drama AS Level		
Meaningful links to: Cross Curricular Responsibilities	Literacy – Oracy, Reading Speaking. Research skills. Performance Skills. Historical and Social context.		
Personal Targets (Linked to QTS and identified in weekly review)			
Develop knowledge of AS/A Level /post 16/ KS5.			

Learning Objectives (focus on Learning- use accessible vocabulary):

The pupils will learn to:
LO: To broaden students knowledge of practitioners available.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce -- to demonstrate learning)
To broaden students knowledge of practitioners available and theatre companies.	Take notes on powerpoint – active discussion.

The above is a lesson plan for year 12's lesson on practitioners. For this I used a range of approaches in the lesson including direct teaching. As it was an older year group (KS5) I felt that they would respond better to this style of teaching. The class is also a class of x4 pupils so the students naturally move through the work at a quicker pace. I had arranged a power-point presentation on information of each practitioner and then explained each one and their key terms in detail. For this I used direct teaching, with an explanation at the end of each practitioner to discuss anything further. The power-point also aided a model for the students to construct their notes.

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points and key questions differentiation strategies,,)	Pupil Tasks (Pupils' role -including engagement in formative assessment and homework)	Resources (Including Health and Safety requirement)
Opening phase (with links to prior learning)	Introduction to the class – register Explain to them about the success criteria and explain that over the next few lessons they are to take notes of practitioners – its a creative log so they can do this in the form of: Mind Maps / Mood Boards / Ground Plans/ Sketches etc.	Students to take notes in book	10 mins
Teaching & Core Learning	Powerpoint presentation on each practitioner Stanislavski / Brecht / Boal / Artaud / Berkoff / Katie Mitchell / Marianne Elliot / Polly Teale / Julie Taymore / Rupert Goold / Declan Donnellan / Eddie Ladd / Marc Rees /	Students to discuss knowledge. Taking notes	40
Plenary	Discuss which practitioner at the moment they are drawn to and those they are not- must give reasons why. Next lesson we will look at Theatre companies.	Class discussion	50

This is the main body of the lesson plan. You can see that the presentation is based on direct teaching with the students making notes and discussing any questions or topics that occur. We would formatively discuss the practitioners as we worked through the power-point.

Lesson Plan – Phase 1 Evaluation of the Learning Experience (include references to QTS)

Evaluation of Pupil Learning	
Evidence of Learning (including attitude to learning over time))	Students made notes in their portfolios and contributed to discussions as a class
Next Steps for Progress	Very heavy on information, but did have the more heavy of practitioners to discuss.

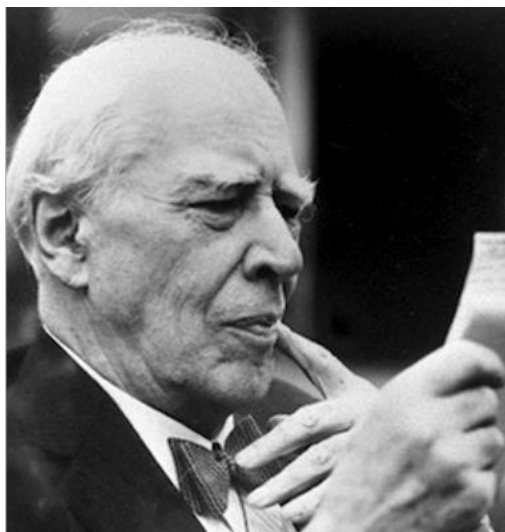
Reflective Analysis of Teaching and Strategies For Development – including justification/rationale for pedagogical choices	
Evidence of my Effective Practice	Presentation included questioning but also student led learning. They chose what they needed to know and take note of.
Areas for my Development	Don't be afraid to check facts when unsure. Need to provide handout guides for pupils with weaker literacy skills
Personal Targets for Progress	

The above is an evaluation of the Year 12 lesson. The pupils during the presentation used questioning and pupil led learning by discussion of points. Students evidence of work was in forms of notes.



Stanislavski

- The fourth wall
- Feeling of truth
- The magic 'if'
- Emotional memory
- Muscular memory
- Circles of attention
- Intonation and pauses
- Restraint and Control



Stanislavski

- The fourth wall
 - Feeling of truth
 - The magic 'if'
 - Emotional memory
 - Muscular memory
 - Circles of attention
 - Intonation and pauses
 - Restraint and Control
 - Naturalistic Movement
 - Three Dimensional characters
-

The above is a picture of a slide from the presentation. The notes are modelled in bullet point form so the students can use this as a base to add their notes to. I would begin each slide with a short back story for each practitioner – direct teaching, then move onto explaining each key term through questioning, then have a general discussion with the pupils at the end of each practitioner.

Appendix 2B: Example one: Year 10 lesson plan : Berkoff



Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Miss Greenish	Class:	10C
AoLE or Subject	Drama	Date:	Lesson 6
Lesson Focus:	Introduction to Brekoff		
Meaningful links to Curriculum	Style of Theatre – GCSE exams		
Meaningful links to: Cross Curricular Responsibilities	Literacy – physical, oracy, emotional.		
Personal Targets (Linked to QTS and identified in weekly review)			
- Waiting for silence - Using key words throughout tasks - Use more modelling or examples			

Learning Objectives (focus on Learning- use accessible vocabulary):
The pupils will learn to: LO: Pupils will learn about Berkoff and key-words. Stylised movement (slow motion/robotic), exaggerated facial expressions, direct address, exaggerated vocal work, tableaux, mask, ensemble playing, minimalism, exaggerated and stylised mime.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
Working with group Come up with a freeze frame, with one or two direct addresses. Physicalities and vocals must be exaggerated	Performance and taking part in activities and discussion

The above is a lesson plan for my year 10 lesson on Berkoff, this lesson was one in a series of lessons to advance the learners understanding of different practitioners they can use for their practical exam.

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points and key questions differentiation strategies,,)	Pupil Tasks (Pupils' role -including engagement in formative assessment and homework)	Resources (Including Health and Safety requirement)
Opening phase (with links to prior learning)	Berkoff Presentation Go through key words Stylised movement (slow motion/robotic), exaggerated facial expressions, direct address, exaggerated vocal work, tableaux, mask, ensemble playing, minimalism, exaggerated and stylised mime.	1 Students use APK	Students in a circle. 10 mins
Teaching & Core Learning	Game one (re-cap) : Excuse me what are you doing? Form a circle – one person starts off 'jogging' the other walks into the circle and says "Excuse me, what are you doing" and they say I'm ____ and the other person does that action. Repeat round the circle. Game two: hot potatoe – slow motion and robotic and fast. Activity 1: Objects. I place an object in the circle. One person will go up and react to the object in mime – as exaggerated	2 Warm up 3	10 mins 5 mins 10 mins
	as possible and using the object in a different way. Have up to 6 people go up and freeze then analyse what is going on. Get two people to break and say a line as what they think is going on. They must use exaggerated vocal work – volume/ tone etc. Main task: Divide into their chosen groups and give them an object – they must come up with a freeze frame, with one or two direct addresses. Physicalities and vocals must be exaggerated – ONLY 10 mins to rehearse this	4	10 mins
Plenary	Performance of each group. Go through success criteria after each group WWW EBIs.	5	15 mins

The above plan demonstrates a blend of approaches to teaching during this lesson.

1) Approaches used: direct teaching, discussion, questioning and feedback, use of circle.

The starter activity used direct teaching, the students were also gathered in a circle as this was a good way to share the key words as a group. It was also a behaviour management technique as I was able to see all the pupils. As the students were in the shape I could pick up on areas in the circle of students who had not been questioned or participating in the discussion as much, therefore I could pick them to answer some key words.

2) Approaches used: Game based learning, APK, Re-capping previous lesson, instruction.

In this section of the lesson the students played two games. One was a game we had learnt the previous lesson and the student had to use APK to demonstrate the skills they had learnt. The students in my Drama lessons regularly learn through the use of games. Especially mentally or physically. The students moved onto a game 'Hot Potatoe' which used a lot of physicality. I have used this in other lessons but I was able to adapt this for the use of Berkoff. This game was based on modelling, I would demonstrate each level of the game to the students and also gave them ideas they could use.

3) Approaches used: Modelling, Group work, class discussion and analysing, pupil-led learning, peer assess, instruction.

The next activity is an introductory part into the next task. The students are learning about the use of objects in this style of theatre. This consisted of me modelling the task, then students are to create a freeze frame around the object and then once their group had completed the picture they froze. The class then had a discussion of the picture and analysed each groups work. This was a way for the students to peer-evaluate and assess each-others work. At the end of this section of the class I would link this back to the key words from the beginning of the lesson, for this I used direct teaching and discussion.

4) Approaches used: Group work, Circulating groups, Use of questioning and feedback, instruction

During this part of the lesson, the students had already worked on the task as a class. Now it was their turn to take control of their own learning and the task. The use of group work allowed the student to put what they had learnt into practice. As the teacher I would circulate groups in their rehearsal time and provide formative feedback, I also questioned students on what they had been working on, this was to get them critically thinking about their own work.

5) Approaches used: Discussion, Feedback, Referring to learning objective, use of modelled vocabulary.

The plenary of this lesson ended with a short performance element from each group. When the group had finished performing the pupils were able to see how well they used the success criteria through peer and teacher discussion. I also could give constructive feedback and refer back to the key-words of the learning objective, this would expand the students views of the different vocabularies we had learnt.

Lesson Plan – Phase 1 Evaluation of the Learning Experience (include references to QTS)

Evaluation of Pupil Learning	
Evidence of Learning (including attitude to learning over time))	Pupils could understand the difference between Brecht and Berkoff and were able to use skills from previous physical theatre lesson.
Next Steps for Progress	Pupils will be moving onto Artaud next time Using silence to wait before speaking.

Reflective Analysis of Teaching and Strategies For Development – including justification/rationale for pedagogical choices	
Evidence of my Effective Practice	Pupils created freeze frames and were able to say lines using improvisation and creative thinking skills.
Areas for my Development Personal Targets for Progress	Wait for silence, keep students physically motivated!

The above is an evaluation of the Year 10 lesson. The pupils during the lesson were able to learn through a blend of approaches including direct teaching and instruction. The pupils learning was evidenced formatively in tasks as we progressed through the lesson and summarily with a performance. One of the main focuses of approaches to teaching and learning in this lesson is the use of game-based learning.

Appendix 2C: Example three: Year 11: Evaluation lesson

Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1



Student-teacher	Miss Greenish	Class:	11C
AoLE or Subject	Drama	Date:	Lesson 4
Lesson Focus:	Theory based lessons – preparation for evaluation and portfolio assessment		
Meaningful links to Curriculum	Drama – English – Literacy		
Meaningful links to: Cross Curricular Responsibilities	Drama, English Literacy, Historical and Social context. Research based and evaluation skills.		
Personal Targets (Linked to QTS and identified in weekly review) - Waiting for silence			



Learning Objectives (focus on Learning- use accessible vocabulary):

The pupils will learn to:

LO: To brief students on the process of the evaluation and portfolio so they may begin to think of ideas.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
To understand the assessment task at hand.	Notes in book.

The above lesson plan is from my Year 11 Drama class. The students had to complete a write-up evaluation for their practical performance.

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points and key questions differentiation strategies,,)	Pupil Tasks (Pupils' role -including engagement in formative assessment and homework)	Resources (Including Health and Safety requirement)
Opening phase (with links to prior learning)	Welcome class into the space Congratulate them on their performances Explain the next few lessons will be Theory based but we will do a quick warm up to get everyone in the concentration and thinking mode. Warm Up: Excuse me what are you doing?	Students stand in a circle – improvisation game to help them begin to think a little creatively	10 mins
Teaching & Core Learning	Evaluation Lesson: 15 marks 1) Analyse and evaluate their interpretation of a character/role OR Design – their realisation for the design of the final performance 2) Analyse and evaluate their own performance/design skills contributed to the effectiveness of the final performance 3) Analyse and evaluate their individual contribution to the final		Students will need their books and a desk within groups – must be able to see the board.

performance including how effectively they fulfilled their initial aims and objectives – (Stimulus/ Practitioner/ Genre) 1.30 mins to complete Allowed 2 sides of A4 notes in bullet points when writing – they must be handed in also. Worksheet to complete Go through worksheet with group – and model on the board. Perhaps get students to write ideas for each circle on board. Then allow groups to divide up into their devised pieces to work through the sheets answers.	2 Circulate groups to assess how they are getting on.	45 mins
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The above plan demonstrates a blend of approaches to teaching during this lesson.

1) Approaches used: Game based learning

The starter of the lesson was to warm up the students, we played a practical game, this I believed would help aid the students into getting them warmed up for their writing task.

2) Approaches used: Direct teaching

The lesson's main body was going through the success criteria on the WJEC Drama Specification for the evaluation in the form of a help sheet I had designed. For this I used direct teaching and allowed the students to ask any questions as I moved through the work-sheet.

3) Approaches used: Direct teaching, group discussion, modelling.

The next part of the lesson was a combination of direct teaching, modelling and group discussion as we worked through the worksheet as a class. This allowed the students to copy down any notes they found useful for their performance. For this specific task direct teaching was considered crucial as there was a lot of information the students had to write down.

4) Approaches used: Group work, monitoring and circulating, pupil led learning, feedback and questioning.

The plenary of this lesson the students had an opportunity to work with their peers to check if there was anything they had missed from the main task of the lesson. This could be considered as pupil-led learning as I set the task and they had to work collaboratively as a team to complete the sheet. I monitored the learning of the groups by circulating each group and providing feedback and questioning.

Lesson Plan – Phase 1 Evaluation of the Learning Experience (include references to QTS)

Evaluation of Pupil Learning	
Evidence of Learning (including attitude to learning over time))	Pupils understanding of the task ahead. Completed the sheet more than was expected
Next Steps for Progress	Continue with sheet till it's full! Pupils want a full lesson on structure and the bullet point tasks.

Reflective Analysis of Teaching and Strategies For Development – including justification/rationale for pedagogical choices	
Evidence of my Effective Practice	Pupils understanding of the task through instruction They all completed the work sheet. They enjoyed the games at the end Blend of approaches to teaching – direct, discussion and games.
Areas for my Development	Try not to over load this group too much Games worked as an ice breaker to the end of the lesson.
Personal Targets for Progress	

Assessment for learning: Appendix 3

Sunday, November 17, 2019 10:28 AM

Appendix 3A: Example one: Year 7 lesson five: performance assessment

Lesson plan



Yr Athrofa
Institute of Education
Addysg i Gymru Education for Wales



Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Miss Greenish	Class:	7G/Y
AoLE or Subject	Drama	Date:	Lesson 5
Lesson Focus:	Characters : Performance Assessment		
Meaningful links to Curriculum	Drama Skills: Devising, Creating a character, Exploring Voice, Movement, Emotions. Links to GCSE syllabus, Stanislavski techniques. Improvisation skills. Mime Skills..		
Meaningful links to: Cross Curricular Responsibilities	Performance skills, Literacy:Oracy, Physical, Reading and Writing.		
Personal Targets (Linked to QTS and identified in weekly review)			

Learning Objectives (focus on Learning- use accessible vocabulary):
The pupils will learn to: LO: To rehearse and perform their devised piece based on a stimuli and self-assess their work to a level.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
- Successful rehearsal – students able to work as a group. - Students able to perform a devised piece from a selected stimulus. - Students are able to self-assess their performance based on set levels.	Teacher observation Performance assessment – teacher assessed Completed grid from each students and WWW, EBI, What am I most proud of?

The above is a lesson plan for year 7, it is the final lesson in a scheme of work created over the space of five weeks. The previous lessons students have been learning new drama based vocabulary and performance skills. The first three lessons were based on creating a character and the final two lessons were for the students to create a short piece based on what they had learnt so far. This was an opportunity to see what skills pupils had learnt over the five weeks. The students also had an opportunity to self-assess their work based on a success criteria I had created.

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points and key questions differentiation strategies..)	Pupil Tasks (Pupils' role -including engagement in formative assessment and homework)	Resources (including Health and Safety requirement)
Opening phase (with links to prior learning)	Introduce the students into the class, Register them. Advise you want to give them as much time as possible to rehearse! Put the assessment grids on the board and briefly talk them through it.	Students to take note of the grid and levels they want to aim for.	5-10 mins Assessment levels on board
Teaching & Core Learning	Rehearsal time 20 mins	Students should work in their group and be ready to perform.	20 mins
Plenary	Students performance and assessment. Students must perform and then I will grade them, they will then need to fill in an evaluation – choose what level, 1 WWW. 1 EBI. And 1 thing they are proud of.	Students perform and then fill in their individual level grid.	30 mins

The above is the main plan for the lesson. The plan for the lesson is mainly rehearsal then performance based. The students had some time to prepare and were able to look at the assessment grid to help them finalise their performances. The students then performed their piece and I chose a level for them, based on the success criteria. Once they had completed their performance they then could assess their own work and choose themselves a level.

Lesson Plan – Phase 1 Evaluation of the Learning Experience (include references to QTS)

Evaluation of Pupil Learning	
Evidence of Learning (including attitude to learning over time))	Students are able to time manage themselves and use the small rehearsal time to prepare themselves for the performance. Students are able to perform their piece and complete a self assessment grid based on their performance.
Next Steps for Progress	Students will be starting a new topic in January with me. Their AoLE is doing the Lion King.

Reflective Analysis of Teaching and Strategies For Development – including justification/rationale for pedagogical choices	
Evidence of my Effective Practice	Students have created a performance based on the chosen stimuli – links to GCSE syllabus. Students are able to complete a self assessment and feedback form. They will be able to select what level they think they have achieved individually I have selected levels based on success criteria for each student.
Areas for my Development Personal Targets for Progress	Class was a little chaotic, but the time management was good. Use more incidental Welsh.

The above is my evaluation for the lesson, as you can see I have written a few brief notes on how the students responded to the lesson.

Assessment grid

LEVEL 1	LEVEL 2	LEVEL 3
No... - Creation of character - Movement - Did not work as part of the group or contribute individually - No voice work - Use of Stimuli	Very little... - Character created - Movement - Working as a group or individually - Voice work - Use of mime - Use of space - Amount of dialogue - Use of Stimuli	Some... - Character developed - Movement - Working with a group or individually - Voice work - Use of mime - Freeze Frames - No back to audience - Use of space - Amount of dialogue - Music to help the setting - Use of Stimuli
LEVEL 4	LEVEL 5	LEVEL 6
Good... - Character shown - Movement in character - Working as a group or individually - Voice work in character - Setting for the scene - Use of mime - Some emotions shown - Good still Freeze Frames - No back to audience - Use of space - Use of costume - Amount of dialogue - Plot - Music to help the setting - Use of Stimuli	Very good... - Creation of character - Movement in character, showing some different speeds and levels. - Facial expressions - Working as a group or individually - Voice work in character, using tone - Setting of scene - Effective use of mime - Range of emotions shown - Effective use of freeze frames - Characters thoughts expressed - No back to audience - Use of space and stage - Use of costume - Amount of dialogue - Plot - Effective Music to help the setting - Creative Use of Stimuli	Excellent... - Full realised creation of character - Sustained movement in character, showing different speeds and levels - Good facial expressions - Working as a group or individually - Voice work in character, using tone, pitch and volume. - Clear setting of scene - Clear and effective use of mime and gesture - Effective range of emotions shown - Effective use of Freeze frames to contribute to scene - Characters thoughts expressed - No back to audience - Use of space and stage - Use of costume - Amount of dialogue - Imaginative Plot - Effective Music to help the setting - Used Stimuli creatively and with imagination

YEAR 7 "Devising and creating a character based on a chosen stimuli"

LEVEL 1 NO...	LEVEL 2 VERY LITTLE...	LEVEL 3 SOME...
Character shown Movement in character Working as a group or... individually Voice work in character Setting for the scene Use of mime Some emotions shown Good still Freeze Frames No back to audience Use of costume Amount of dialogue Plot Music to help the setting Use of Stimuli	Working as a group or individually Voice work Use of mime Use of space Amount of dialogue Use of Stimuli	Character developed Movement Working with a group or... individually Amount of dialogue Music to help the setting Use of Stimuli Use of mime Freeze Frames No back to audience Use of space
LEVEL 4 GOOD...	LEVEL 5 VERY GOOD...	LEVEL 6 EXCELLENT
Character shown Movement in character Working as a group or... individually Voice work in character Setting for the scene Use of mime Some emotions shown Good still Freeze Frames No back to audience Use of costume Amount of dialogue Plot Music to help the setting Use of Stimuli	Creation of character Movement in character, showing some different speeds and levels Facial expressions Working as a group or... individually Voice work in character, using tone Setting of scene Effective use of mime Range of emotions shown Effective use of freeze frames Characters thoughts expressed No back to audience Use of space and stage Use of costume Amount of dialogue Effective Music to help the setting Creative Use of Stimuli	Full realised creation of character Sustained movement in character, showing different speeds and levels Good facial expressions Working as a group or... individually Voice work in character, using tone, pitch and volume Clear setting of scene Clear and effective use of mime and gesture Effective range of emotions shown Effective use of Freeze frames to contribute to scene Characters thoughts expressed No back to audience Use of space and stage Use of costume Amount of dialogue Imaginative Plot Effective Music to help the setting Used Stimuli creatively and with imagination

The above is the success criteria grid that I designed for the students to use when creating their performances. They could also use this when evaluating their work. I have based the criteria off of the GCSE syllabus and tried to use similar vocabulary to establish different levels with the "Very little" "Excellent" options. Before the task I advised that majority of students in class should be able to achieve a level 3 or 4 as I think this was an average level. Each level is slightly more progressed as the students move up from 1 to 6. I based the numbers roughly around a grid that the school had already made. I noticed that they had used numbers instead of letters (A,B,C), upon speaking to my tutor they advised that this is a new way of assessment throughout the school. I also tried to incorporate the new vocabulary the students had learnt in the three previous lessons, more information below.

The second picture is of the success criteria but made into a display at a central part of the room so that students can visually see it at all times during their rehearsal process. I found it also helped the students when filling out their self-assessment slip as they could use this board as another point of reference when choosing their level.

Self-Assessment Forms

ENW/NAME: _____

WWW: the whole thing

EBI: Myself freeze here

One thing I am proud of is: costume characterisation

The level I have chosen is: 5 Teachers level: 4 Teachers comments: The piece was very funny I did have much to say the student seem to have enjoyed the character was good but not sustained

ENW/NAME: _____

WWW: No back to audience and use of our costumes

EBI: Remember our what to say

One thing I am proud of is: Doing a good job at playing my character

The level I have chosen is: 5 Teachers level: 6 Teachers comments: Good use of costumes to show character - maintained Good sustained character! acted well as a

The above are two examples of pupils work based on their self-evaluation from their performance. The students have written one WWW (what went well) and one EBI (even better if), they also had to write one thing they are proud of; this could be related to the success criteria or perhaps their own personal goal. Once they had chosen a level I then wrote in the level I think they achieved and a comment on their performance. I have chosen these two examples as they both have chosen different levels to what I have given them as I think this is interesting to see a pupil who's level is lower/higher than the teachers given level.

YEAR 7

Lesson Objective for next 5 lessons.

SUCCESS CRITERIA

"Devising and Creating CHARACTERS"

Miss Grenish

LESSON ONE
What is a...
A) Character
B) Devising
C) Improvisation
D) Stimuli
E) Characteristics
F) Freeze Frame

LESSON TWO
What is a...
A) Voice
B) Emotion
C) Tone
D) Mime
E) Pitch
F) Volume

LESSON THREE
What is a...
A) Physicality
B) Facial expression
C) Movement
D) Warm up
E) Tableaux
F) Physical Theatre

Appendix 3C: Example three: Year 11: Evaluation sheet

Evaluation Help Sheet

research who has planned can change people's motivation

message

developed

research

revisited

features

physicality

relevance to story

age

who are you playing?

1) Interpretation of character/Role

my role was *Salvatore*

at the time she was fairly convicted

Artistic intention

- what message?

message I wanted to get across

convicted justice

2) Performance Skills Effectiveness of final performance

we used improvisation voice (volume, pitch, emotion). Build up of volume. we used lifts

Eye contact

1/2, lowering voice to hear

seam smoother

feeling powerful

3) Individual Contribution/ Aims and Objectives

lifts Movement, body language, different emotional states. (eye contact) facial.

minimalism

physical theatre became a workshop

well and got

Advantages

Flow

emotions

designs

Structure

lighting / sound (colours)

dear atmosphere (stage)

Genre / Practitioner

physical

movement

body language

proximity

emotional states

status

Postural movement

using space

movement

rise

It is better because...

This means that...

In order to...

Changing the... would...

What worked quite well was...

We chose to...

Key words

Realised	Frequently	Motivation	Considered
Decided	Usually	Consistent	Relevant
Could	Because	Controlled	Contrasting
Should	In order to	Balanced	Dramatic
Would	However	Co-ordinated	Effective

① Did you interact with audience? How?

Does this link to genre / message?

③ Atmosphere

what mood

movement, body language

proximity

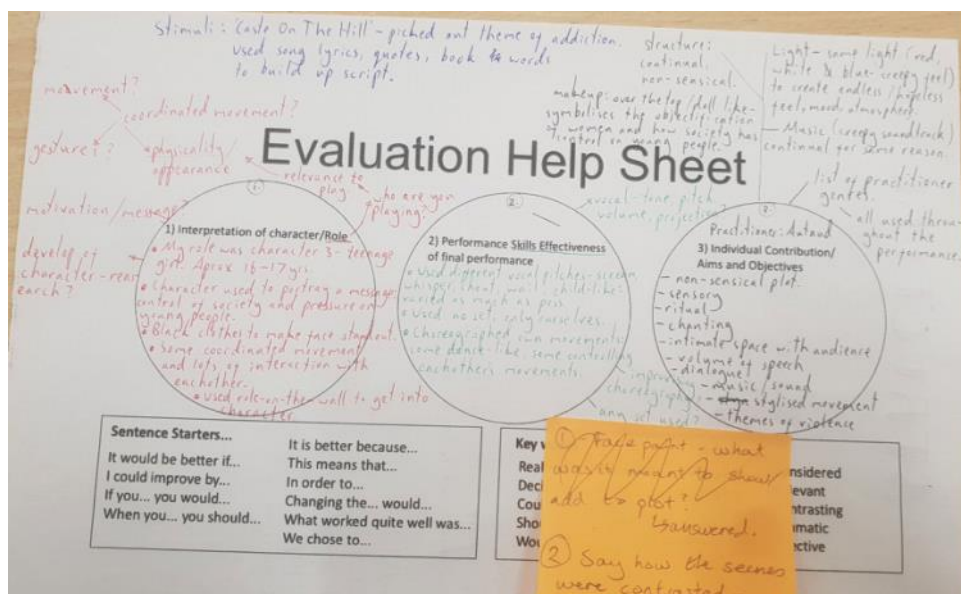
emotional

varying the system

broken

disturb

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The above pictures are of two examples of pupil's work. They are two different abilities in the class, picture A is of an average student and picture B is a MAT (more able and talented) pupil. Both pupils attended the same lessons and worked at the same pace. This was a classroom based non-practical lesson to help students complete an evaluation write up of their practical performance. I had designed these sheets based on the GCSE WJEC specification. I found that the use of circles was a more visual way for the students to see how to structure their essay: Introduction, circle 1,2,3 conclusion, which was covered in an additional lesson. The class had two lessons going over the circles, the idea was for use to go through each question (circle) and write all the things to do with that topic on the outside, then write their own individual answers in the inside. Once pupils had finished writing their notes for this up I then added post-it notes with things I think they could add or to expand on their answers. This was a good use of stretch and challenging the pupils, but I could also differentiate my responses to each pupil individually.

Critical Reflection

Sunday, November 17, 2019 10:44 AM

Introduction

This essay discusses the reflection, progress of planning and implementation of three pedagogical principles. The three pedagogical principles chosen from Donaldson (2015:65, 67,68) are:

- *'Good teaching and learning means employing assessment for learning principles.'*
- *'Good teaching and learning regularly reinforces cross-curriculum responsibilities, including literacy, numeracy and digital competence, and provides opportunities to practice them.'*
- *'Good teaching and learning means employing a blend of approaches including direct teaching.'*

From these principles an analysis and discussion of literature will be undertaken showcasing the use that the selected pedagogical principles have in effective teaching and learning. There will also be conclusions about the progress of implementation in my own practice, with reference to supporting evidence (see Appendix 1,2,3). Furthermore this will result in recommendations for future teaching practice and continuous professional development.

The new curriculum reform embraces change and future development for the learners and education professionals in Wales. Donaldson (2015) has established twelve pedagogical principles that are the criteria for good teaching and learning. The implementation of the four purposes and values of the learner are considered in these principles and, as this essay suggests, must be at the heart of planning effective lessons and education in Wales.

Through careful analysis we will begin to discover how the new curriculum, pedagogical principles and four purposes overlap and form a relationship with each other in education. All are factors of change, however some principles have been developed and adapted from a plethora of skills currently in place in education.

Literature Review

Assessment for learning (AFL) plays an important and crucial part in the education system, and has been stated in 'Successful Futures' Donaldson (2015) as one of the pedagogical principles for good teaching and learning. How we define our pupils' ability and knowledge can be determined in many different ways.

Firstly, in reference to Appendix 3A, the students were asked to create a performance based on a success criteria grid, then self-assess their work and then receive teacher feedback. Black et al (2006) weighs up if there is a positive relationship with the use of criteria in assessment and the impact it has on the learner. Dweck (2008) claims that in regards to a learner developing a fixed mindset, at times the use of children evaluating themselves can have a negative effect on their self-esteem and when facing future challenges, this affects their ability for their mindset to turn from fixed to growth. However Black et al (2006) notices the benefits of criteria for AFL as students can be encouraged when the use of criteria is paired with self or peer evaluation. This could help the learner to understand how to make improvements in the future and is vital in order for the learner to progress their goals. Clarke (2005: 44) supports this view as they agree that sharing success criteria in a classroom can lead to the learners to focus more on the *'activity and students are more hardworking, cooperative, self-evaluative and confident'*. This aspect links directly to the four purposes Donaldson (2015) suggests.

The final part of the AFL for this particular class was summative giving feedback and grading the students. Cohen (1977) advises that summative assessment is useful to evaluate the students' progress over a set period of time. However in other examples of practice (Appendix 3B, 3C) formative assessment has been used in the form of monitoring and feedback. Cohen (1977) states that formative assessment is used to measure what the learner's current performance is and the next steps for progress; this view is also supported by Black et al (2006). However Clarke (2005) and Hattie (2009) agree that when giving feedback in assessment it must be specific to the learners' objective or goal, and must highlight progress and achievement over failure. Looking specifically at appendix 3C, Pritchard (2009) suggests that learning is something the student must action themselves, this can be seen in the students having allocated DIRT time to respond to the feedback given.

Questioning is an essential tool in AFL, with particular reference to Appendix 3B. The students had a series of key words to learn each week to extend their vocabulary. Through the use of questioning in the starter and plenary parts of the lesson, hinge questions were used to assess the students' prior knowledge of the terms, but also whether or not to move on to the next advancement of knowledge. Wiliam (2006; 2015) also suggests that the use of questioning can be used in a classroom to promote thinking and to involve the students in a shared learning and discussion. Black et al (2006) states that in expressive art subjects in particular, that signs of achievement and success for AFL are usually the result of a completed product. However after close examination it would appear that in these particular cases it is a mixture of formative and summative assessment.

The new curriculum for Wales as stated by Donaldson (2015) details that educators must provide opportunities to practice the reinforcement of cross-curriculum subjects including numeracy, literacy and digital competency; this is one of the pedagogical principles that make good teaching and learning. Donaldson (2015) notes that the influence of crossing the curriculum boundaries encourages the learner to embrace the four purposes. Rose (2008, 2009) as stated in Barnes (2011) agrees that learning could arise in the mixing of subjects, but standards of individual subjects must sometimes be taught separately to maintain subject specific knowledge and standards. Ofsted (2010) agrees with this view as good quality creative teaching of cross-curricular subjects has a positive impact on students during school and in preparation for life after. These views are supported when looking at the relationship between the cross-curriculum and the four purposes. Barnes (2011, 2015) suggests that when planning curriculums that school and learner values must be considered, as students would need to feel more connected to the learning. Barnes (2011, 2015) also mentions how cross-curricular links can help to raise standards of students overall learning.

In planning lessons that integrate cross-curricular responsibilities, one would have to consider the values and aims of the learning, Barnes (2011). This view is supported by Aitken (2013) that teachers would need to create plans that highlight the children's' needs and interests at heart in partnership with the curriculum at hand. Barnes (2011, 2015) also stresses that teachers need to think and plan creatively when crossing the boundaries of other subjects and to consider the social involvement, mental and sensory interactions of the lessons. All considerations together would mean that the planning of cross-curricular needs to be relevant and valuable to the student.

In regards to Appendix 1A, B and C you can see from the examples that the main cross-curricular responsibility focused on is the use of literacy, particularly the use of Oracy in drama lessons. Vygotsky (1978) in Burden and Williams (1998) both state that the use of speech promotes critical thinking and that speaking and listening is a cognitive process, which can further be developed into a higher order of thinking and learning. This view is supported by Didau (2014) that through the use of questioning and Oracy, cognitive speech can in fact change the way we think. Many views into the neuroscience of the impact of Oracy in the classroom are supported by Barnes (2011). Barnes states that learning happens when there is a present connection of the body and the brain, this can happen

through the use of speech, and learning can occur. However Burden and Williams (1998) argue that learners responding to cognitive tasks can depend on a plethora of different factors, one being the previous experiences of the learner. This is where one has to consider in their planning of incorporating cross-curricular responsibilities to include the four purposes and authentic contexts to the learner. This is supported by Donaldson (2015) that cross-curricular must cross into other pedagogical principles when planning good teaching and learning in the classroom.

One of Donaldson's (2015: 65) pedagogical principles that plays a huge role in Drama classroom practice is '*Good teaching and learning means employing a blend of approaches including direct teaching*'. As seen in appendix 3A, B and C direct teaching is used predominantly in all examples. Didau (2014) explains that direct teaching is very effective in a classroom and that discovery learning can often overload the learners working memory. Didau (2014) sets out a clear structure for learning (this can also be seen in example 2C), whereby the teacher explains, models, scaffolds then put task into practice; this method works in a looped cycle and then learning occurs. Didau (2014) stresses the use of language in direct instruction and that language can be used to advance the child's learning this view is supported by Mercer (2002). However Piaget (1967) as stated in Mercer & Littleton (2007) that it is fundamental for a child's cognitive growth to learn through their own discovery, and that adult to child transmission of knowledge could have a negative impact on the child's own development and learning. Hewitt (2008) supports Didau's view, as independent learning would require some elements of scaffolding and direct instruction. It is clear from these views that direct teaching and the relationship with dialogue and learning is vastly supported. Alexander (2008: 9) states that '*talk is arguably the true foundation of learning*' explaining that students need to have dialogue in the classroom and that a rich choice of language can benefit their thinking and learning. Anderson and Dunn (2013) defines drama as the art form of the connection of spoken word with the use of the body, so one in planning would have to consider direct teaching or a significant use of dialogue when teaching this specific subject.

As seen in all examples of Appendix 2, questioning and discussion are widely used. The use of questioning has been previously discussed in AFL, however paired with class discussion this can lead to pupil-lead learning through structured dialogue and discussion. As seen specifically in Appendix 2A, the class had a direct teaching approach with opportunities to discuss as a class. Dillon (1994) argues for and against the use of discussion, on one hand discussion builds a use of skills that can process learning such as communicating ideas and discover learning. However Dillon (1994) also discusses that discussion can become time-consuming and unpredictable. Hewitt (2008) advises that a strategy for learning is to promote dialogue in all learning activities as it helps students work more closely as a learning group.

Another approach to teaching and learning predominantly used in Drama is learning through the use of games and play. Cohen (1977) regards the many benefits of play as a learning tool such as emotional, creative and well-being development. This view is supported by Water et al (2015) and Anderson & Dunn (2013) who emphasise play as well documented proof of social development particularly reduction in fear of failure. The example in Appendix 2B demonstrate use of play and it's effectiveness to re-enforce the use of direct instruction in the starter of the lesson.

Conclusions about progress on implementation

Evaluating the use of the progress of the implementations of the three chosen pedagogical principles into practice, it is evident that the pedagogies integrate. Estyn (2017/2018) has numerous stated the use of the new curriculum being used to develop learners skills and creativity into their future education. It is a combination of all twelve pedagogical principles that make good teaching and learning Donaldson (2015). The pedagogical principles would also need to be considered when planning to promote the four purposes within each student. Evaluating this into planning effective lessons, Estyn recommends for good practice planning cross-curricular frameworks into learning. Literacy has been the main cross-curricular focus in my teaching practice,

mainly focusing on developing Oracy in Drama. The benefits of Oracy in lessons have been widely supported by Didau (2014) Mercer (2002) and Barnes (2015) as previously mentioned. The use of Oracy in lessons would allow students to become creative contributors and communicate effectively, which are skills that contribute to the four purposes.

However in order to fully implement all the frameworks I would need to improve on incorporating Numeracy and Digital Competency. As seen in Appendix 2 some numeracy has been used mainly in partnership with physical literacy, and digital competency has been used mainly in the form of Media. All three cross-curricular responsibilities have an impact on improving the stimulation of the lesson and the learner's development as seen in my annotations and lesson evaluations.

In regards to AFL, ERW (2015) details that when planning an assessment for learning it must be purposeful to the learner, designed to showcase what the learner knows and can do, and improve the quality of teaching and learning. This ethos can be seen in other pedagogical principles from Donaldson (2015) such as providing students with authentic contexts. ERW (2015) and reports from the Welsh Assembly government (2010) state that assessment must align with the underlying principles of learning, and encourage learners by diagnosing weakness and confirming strengths. As seen in appendix 3 there has been a mixture of different types and models of assessment.

Example appendix 3A, the year 7 classes had a summative assessment based on skills formatively learnt and assessed in the previous lessons. Students were then able to self-evaluate their work based on a success criteria. This worked successfully, however an improvement that could have extended learning would be to set the learner an additional target for the next assessment. This would have given the students another opportunity to progress and grow from the feedback given. One AFL example that worked particularly well was the vocabulary checklist (see appendix 3B). Planning this into the starter and plenary of the lesson was successful in boosting the students prior knowledge and working memory, this was evident in working as students were able to answer hinge questions around each key word Wiliam (2015). ERW (2015) advises that formative assessment can be used to assess and move on the learning at the students pace, this can aid progression in learning.

In regards to employing a blend of approaches, Drama is a subject that offers opportunities in practice to develop different styles and approaches, including direct teaching. Donaldson (2015) states that direct teaching should be one of a plethora of skills and approaches a teacher can bring to a classroom and their learners. Donaldson notices that direct teaching can be perceived as traditional and constructivist, but Wiliam (2015) and Hattie (2009) support the argument that direct teaching provides learners with scaffolding skills that support the curriculum purposes. This scaffolding approach will encourage students to become ambitious and capable of their own learning. In my examples (see appendix 2) of blend of approaches you can see a wide range of skills used such as direct teaching, discussion, use of questioning and feedback, modelling, group work and learning through the use of games.

As Drama is part of the expressive arts area of learning experience, one would have to consider planning lessons with creative approaches to learning, particularly focusing on learning through play. Games have been used widely when planning lessons, activities and learning objectives for Drama. As stated by Cohen (1977), Water et al, (2015) and Anderson& Dunn (2013), the use of play can play a vital role in the hidden curriculum in advancing a child's emotional, social, and well-being development.

Teaming the blend of approaches with AFL and cross-curricular links when planning activities and lessons for students would create a blend of pedagogical principles, that would benefit the learner and their overall experience of the teaching.

Recommendations for further development

The new curriculum reform embraces change in education for Wales. The twelve pedagogical principles outline good teaching and learning of which has been adapted and developed from current and past successful teaching practice. In future practice as an educator one needs to consider this when implementing the pedagogies in lesson planning. Particular emphasis of the four purposes of the learner needs to be an underlying principle, as the learner's development and values are vital to their experience in education.

In considering the cross-curricular responsibilities and Drama, further development would require looking at different forms of literacy. Drama as a subject offers a plethora of skills and opportunities for literacy development as a framework (as annotated in the appendix). The expenditure of literacy could also be discovered physically and emotionally in this subject, however Oracy as discovered will continue to be one of the most predominant forms of literacy in this subject.

In reflection of assessment for learning (AFL) within Drama and the expressive arts, Black et al (2006) advises that achievement in these subjects is often defined through a finished product. However through analysis in this essay, formative assessment is frequently used to encourage the learner's progress improve their outcomes in learning. There are also plenty of prospects for different uses of AFL in Drama to assess learners (as seen in the appendix).

When evaluating the blend of approaches used in Drama including direct teaching, there is an opportunity for learners' to experience lessons through different skills and styles. It is clear that when transferring information to pupils, direct teaching is a useful approach, however as mentioned in the essay is direct teaching alone enough? Upon investigation, direct teaching could work in a learning loop along with methods of modelling, scaffolding and practice Didau (2014). The use of questioning and feedback has been widely researched in education to demonstrate its effectiveness on the learner. Hattie (2009) claims that specific goal orientated feedback is most effective; this is supported by Didau (2014) in the approach of hinge questions. Both approaches also contribute to the AFL of the class, through questioning and feedback the teacher is able to assess the students learning and knowledge and determine whether to move on to the next topic.

To establish good teaching and learning in further development one would have to consider the clear hypothesis of this essay and through the Donaldson report (2015). The twelve pedagogical principles all have specific needs and requirements, but require a combination of all to make good teaching and learning effective.

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