

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.

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12:06 PM

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Pathway: Secondary PGCE

Link to OneNote Notebook: https://uowtsdmy.sharepoint.com/:o:/g/personal/1605099_student_uwtsd_ac_uk/Ek_giuswFvVMmThTo09FuMYB71eAMKPFwdXssrOy57qRww?e=iOXnl4

Targets

My main targets from my previous assignment were:

- To review referencing guidelines
- Proofread with more accuracy
- Add a greater level of criticality
- Ensure literature is of a wider range

To ensure I developed my writing, this time I have dedicated a lot more time to proof reading my writing and ensuring not to use American spellings. I have also reviewed the Harvard guidelines to referencing as this is something I am new to. To do this I watched YouTube videos to see examples, along with using different websites. I also tried to broaden the literature used by making sure readings were varied. To do this I have included books, journals, articles and websites in my references ranging from 1923 to 2019. This also made me more aware of the relevance of literature when considering the points made in relation to when it was written.

Good teaching and learning means employing assessment for learning principles

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Example 1

Drama Diary – Self-Assessment

Front Cover of help guide

DRAMA DIARY HELP GUIDE

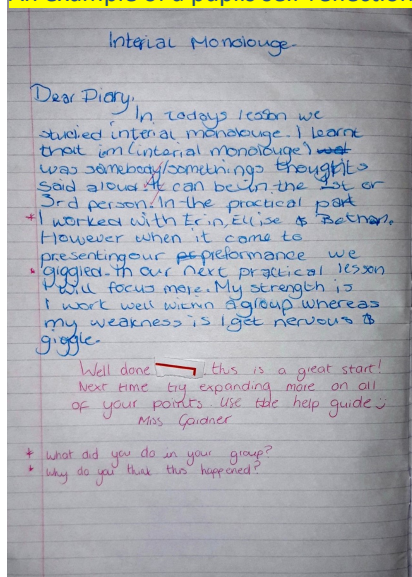


Page 1 of help guide

PLEASE MAKE SURE YOU CONSIDER :

1. Workshop title
2. Key words
3. Briefly describe what we did this lesson and explain what you learnt as an actor from doing it?
4. Identify and describe a personal strength or success of the lesson, and explain why?
5. Identify and describe a personal weakness of the lesson, and set a target for improvement in your next practical workshop?

An example of a pupils self-reflection.



Context

To aid GCSE pupils in developing their self-assessment skills I found it necessary to guide them in the first steps towards this. I asked pupils to complete a self-assessment after every drama workshop I did with them (once a week). To do this I provided them with a purple A4 diary book and a help guide. This was given to them as homework by the following lesson. The guide asked them to assess what they had done in class, explaining what they did, identifying their strengths and also highlighting something to work on for future lessons.

Rationale

I thought the self-assessment diaries would be useful for pupils to develop a more independent approach to learning. By setting and hitting targets that had been set by themselves, I hoped this would motivate them to progress in their learning. Also, since Drama is such a practical subject, it would be beneficial for them to have some way of recording lessons for future reflection during GCSE.

It also fits well with the cross-curriculum literacy responsibilities as they have a chance to practice their literacy skills. Pupils also has the choice to practice their digital competency skills by doing their reflections on HWB online.

Conclusion

After receiving the reflection diaries back, I realised the impact the reflection had not only on learners but the ways in which it could aid me as a teacher too. The reflection journals were able to highlight to me which learner understood the lesson and also highlighted any parts of the lesson that may not have been clear enough or key points that needed re visiting. This type of assessment for learning was also able to highlight to me which learning had been effective. This enabled me to think of different strategies for future lesson to help differentiate tasks to suit the needs of learners.

While marking the pupils reflection diaries, I would comment on their writing, check any literacy errors and highlight points to develop in their reflections for next time, this varied for every pupil and without realising I had used more assessment for learning strategies by using questioning in the comments I had written. These questions were put in place to make the learner think and stretch to develop ideas further.

Another development of this strategy was the realisation that the “self-assessment reflection guide” I had made was not accessible for all learners and needed to be reviewed. After doing so, I made a more structured worksheet that was an alternative to the self-reflection journal. This worksheet had sentence starters and broke down the text in a way that better suited the needs of some learners in the class.

After developing the self-reflection journal to this stage I started to see improvement in pupils writing and more consistency in pupils taking on feedback that I had given in previous weeks. This proved to me that I had implemented this type of assessment for learning well as it was now working for both the learner and teacher in a way I had not anticipated.

As a result of the self-reflection journal, pupils learning also became more effective in the classroom as they knew they would be writing about their experiences afterwards. This learning was then evidenced in their journals and I could then see a correlation between engagement in the classroom and more detailed journals.

Example 2

Showing examples of work – Peer and Self-Assessment



UNIT 1: Devising Theatre – Assessment grid for performing candidates (performance and supporting evidence)		GCSE DRAMA 21
- The appropriate mark for each assessment objective should be determined by identifying which performance/creative task reflects the candidate's performance - The appropriate mark should then be determined by identifying the criteria to which the candidate has met the criteria within the relevant band – completely met (equal part of band), mostly met (mostly of band), partially met (less than half of band) - The mark should be determined by the candidate's performance in the assessment objectives. For example, a candidate may achieve band 1 for AO1 (evaluation), band 2 for AO2 (evaluation) and band 3 for AO3 (evaluation) - The mark should be determined by the candidate's performance in the assessment objectives by identifying which criteria of achievement they do not correlate with given information - AO1 is assessed through both the performance and the supporting evidence		
AO1	AO2	
Create and develop ideas to communicate meaning for	Apply theatrical skills to realise artistic	



Seven Deadly Sins GCSE Drama (A/A*)

UNIT 1: Devising Theatre – Assessment grid for performing candidates (performance and supporting evidence) GCSE DRAMA 21

• The appropriate band for each assessment objective should be identified by identifying which performance objective best reflects the candidate's performance.
 • The appropriate mark should be awarded by identifying the column in which the candidate has met the criteria within the relevant band – completely not equal (not band), mostly not (mostly not band), partially (partially not band) or (mostly) met.
 • The band awarded for each candidate should be identified by identifying the assessment objectives. For example, a candidate may achieve band 1 for AO1 (band 1), band 2 for AO2 (band 2) and band 3 for AO3 (band 3).
 • It should be noted that the bands have been designed to assist the marking process by identifying individual areas of achievement and they do not compare with other candidates.
 • AO1 is assessed through both the performance and the supporting evidence.

	AO1 Create and develop ideas to communicate meaning for theatrical performance Both columns assessed through the performance and the portfolio of supporting evidence	AO2 Apply theatrical skills to realise artistic intentions in live performance Assessed through the performance
Band	Creating and developing ideas 13-15 marks	Applying theatrical skills 13-15 marks
Band 1	- Highly imaginative ideas, created in response to the chosen stimulus, are fully developed and refined within a well-structured piece, displaying a clear dramatic shape. - An excellent range of acting/production techniques associated with the practitioners/genres are used creatively in the development of the piece. - A highly relevant individual contribution to the creation and development of the piece of theatre.	- Highly effective application of performance skills including very sensitive interaction with other performers, where appropriate. Throughout the performance, to successfully realise artistic intentions. An excellent interpretation of the character/role using highly relevant aspects of the practitioners/genres able to successfully realise artistic intention. - A highly sensitive individual contribution to the performance sustaining audience interest throughout the performance.

Context

Above on the left is a screenshot from an example of a grade A/A* devised performance from GCSE Drama Unit 1. To the left of this is the marking criteria booklet for the unit 1 devised module. The video was played to the year 11 GCSE class mid-way through their unit 1. I also gave them the marking criteria during the same lesson.

When showing this example of work to the pupils, I put it on full screen on the projector before they arrived so they could not see the title of the piece or see what grade it was. I then gave them the marking criteria beforehand where we talked about the grading criteria and how to read the booklet. After this I told the pupils that we would then watch an example of a unit 1 performance and that I wanted them to estimate a grade by using the criteria we had just spoken about.

After we had completed this task, we ran through each group's devised piece one by one using peer-assessment and self-assessment. After each group had performed we would have a group discussion about what grade they think their work was at, what their peers thought and then we would re-look at the grading criteria so they together could address how they could reach the next grade.

As the teacher I tried to take more of a back seat in the discussion only stepping in when guidance was needed.

Rationale

I hoped showing good examples of work to pupils would help them to see what a good piece of work looked like and give them a better understanding of how they could reach this level too. I didn't show them the grade of the example piece at first because I wanted to ensure they fully understood how to read the grading criteria, I assessed this knowledge by asking them what grade they thought the performance was at. If any pupils were very far off with their estimations, I knew that they needed further guidance in understanding the grading criteria.

I choose to do this lesson mid-way through the unit so that they already had formed very solid ideas of what they wanted their piece to be. They had also already written their scripts. This was because I didn't want them consciously or sub-consciously taking ideas from or copying the example. It also meant that the pupils could self and peer assess their own and others work using the criteria as they already had most of their performance formed.

Conclusion

Teaching pupils to self-asses and peer assess by using the grading criteria was very successful as it gave them a clear understanding of how they could improve their work. They continued to refer to the criteria over last few weeks of the unit and found satisfaction in seeing the development of their work hitting better grades. It also made them more independent learners who were thinking for themselves.

Example 3

Questioning



Opening phase (with links)	Post it notes Activity - What do you already know about 'improvisation'?	Silent individual work while writing what they know on post it notes and sticking on the board within 2 minute timer.	Timer Post it Notes
		Clear Area	

Figure 2

QUESTION - From watching year 11's Unit 1 performance and from what we touched upon last lesson, what do you already know about placards? I want you to write down as many things as you can during the 2 minute timer.

Write down as many things as they can within the time limit on a post it note and stick onto the board.

Timer on projection

Figure 1

Context

Above are two examples of where I have implemented questioning for assessment for learning into my lessons. These two examples have been taken from lesson plans from lessons taught on my first placement.

Rationale

In Figure 1 I started the lesson with a post it note activity to assess how much knowledge pupils already had on the topic we would be exploring as this topic was new. Depending on the answers they gave I could then make my questions more or less complex for each learner to enable them to feel comfortable contributing to discussions.

In figure 2 I placed my question just after the warm up game, this time the topic had already been touched upon so the activity was more focused on activating prior learning and making links between the learning and the performance they had seen, ready for what was to come in the lesson.

In both figure's I ensured the questions I asked were open to enable the learner more freedom in what they had to contribute. I used a timer to encourage learners to write down initial thoughts without giving them time to overthink their answers and spend too long on the task.

Conclusion

Using questioning at the beginning of the lesson was a good starter for my lessons as it engaged pupils and got them thinking from the beginning of the class. I found that the questioning based on figure 2 was more successful and was met with more enthusiasm than figure 1.

I believe this could have been because the second figure was activating prior knowledge and the pupils were excited that they knew what to write straight away. Other factors effecting this could have just been the mood of learners that day or events that happened that day that may have effected enthusiasm.

Good teaching and learning regularly reinforces Cross-Curriculum Responsibilities, including literacy, numeracy and digital competence, and provides opportunities to practice them

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Example 1

Digital Competency - Art Lesson

Open ing phas e (with links to prior learn ing)	Ask pupils to log into PC and get a blank powerpoint up as taking register. Intro to new topic and Introduce new artist.	Log onto PC and open blank powerpoint. Listen and follow instructions.	Will need to book a computer room. Ensure no food or drink is being used in the room.
Teach ing & Core Learn ing	Show powerpoint and talk pupils through the structure that their powerpoint should follow. Leave the structure that their powerpoint should follow on the board.	Make a Powerpoint presentation on Georgia O'keefe following the structure given on the board.	

Figure 3

Context

Figure 3 above shows my lesson plan for a year 7 Art class. The new topic being studied was Georgia O'Keffee. This was the first lesson of the new topic and instead of being based in an Art class I booked out a computer suite and we worked from there. This lesson was used to teach two year 7 classes one of lower previous attainment and the other of higher previous attainment.

Rationale

As the class were starting a new topic, I thought this would be a great opportunity to use the cross curricular framework for digital competence and ask them to do their own research on the artist chosen. This also encouraged independent learning and gave them a clear goal of what they needed to produce by the end of the lesson using Microsoft Power point. I choose to use Microsoft Power point as I felt it was a flexible approach that enabled the learner to be creative. It is also a

document that is important to be familiar with throughout school and later education.

Conclusion

It was surprising to me how unfamiliar the majority of pupils were with using Microsoft Power point. I also noticed that both classes needed more support with their independent research than I had first anticipated. This highlighted to me that more use of this programme would be beneficial to pupils going forward.

Example 2

Literacy - PSE QUESTION WORKSHEET



Figure 5

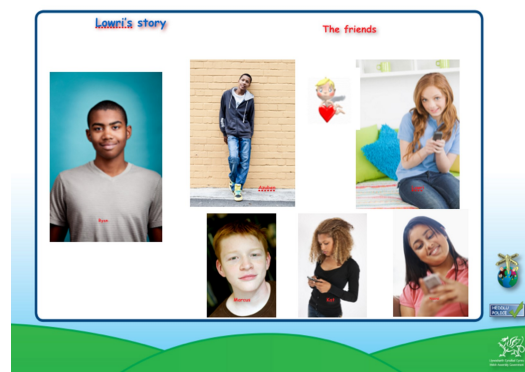


Figure 6

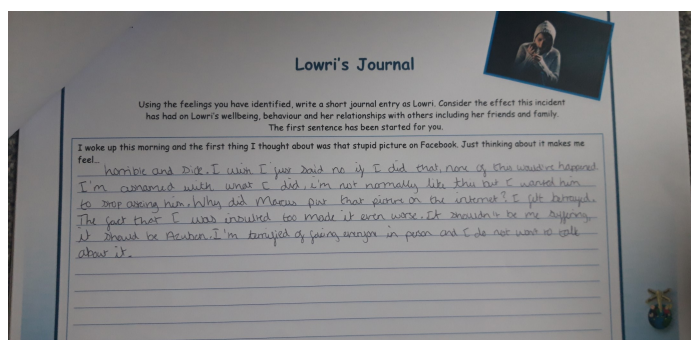


Figure 7

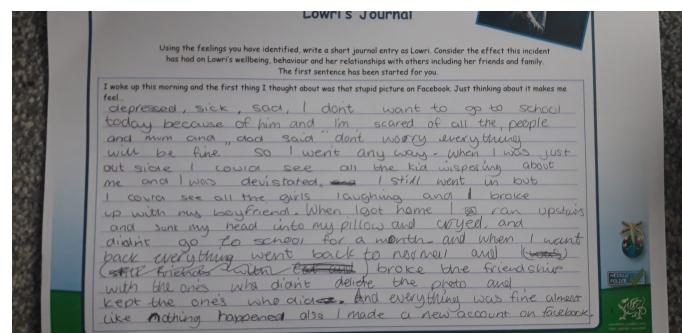


Figure 8

Context

In line with the cross curricular Literacy responsibilities, I encouraged literacy during my PSE lesson. After pupils watched a slideshow and listened to "Lowri's Story" they were asked to write a journal entry as if they were Lowri.

Figure 5 shows a help sheet given out to pupils.

Figure 6 is a screenshot from the slideshow used to tell "Lowri's Story".

Figure 7 and Figure 8 are two examples of pupils work that were handed in at the end of the lesson.

Rationale

I used a power point with pictures to help me tell the story of Lowri to the pupils as I thought this would be more engaging and help them gain a more clear understanding of the story in the little time we had. This enabled them to link names with faces along the way.

I have out a help sheet for the main task to help pupils extend their vocabulary and link their sentences. I hoped this would make their writing more imaginative.

Conclusion

I was pleased that everyone in the class had a go at writing Lowri's journal. Moving forward I think it would be beneficial to identify MAT pupils and pupils who need more support so that the recourses can be differentiated more effectively.

Also, I found that some pupil were getting confused about what happened in Lowri's story. I think moving forward if I were to do the lesson again I would try getting the pupils to tell the story or even act the story out to ensure better understanding of characters.

Example 3

Digital Competency – Portfolios

Our first step was to work to mind map all our ideas in response to our stimulus (Sound of Silence). We felt inspired by the line "people talking without speaking, people hearing without listening" (which later show up in scene 5 where we referenced this with "I was speaking – you weren't listening") and it was at this point that we decided to make our secondary theme "suicide". We have experience with this topic on a personal level and felt that awareness needed to be raised. In order to allow us to relate, we designed the protagonists as a sixteen-year-old girl who commits suicide and her "ghost". We felt it was important to make it clear that our "L" was meant to be an archetype of a suicidal individual rather than a character, so we were careful not to give her any sort of personality or sense of identity, in a way, she was more of a humanised concept of depression. We talked about putting her through various hardships in life to show our audience that depression and suicidal tendencies can be caused by a variety of things, so we also researched things like abuse and bullying alongside our themes. These are things we feel are ignored, which is why we agreed they fit alongside our larger "suicide" topic. We discussed including things like self-harm and a suicide scene, but omitted them because they were too naturalistic. We had to ensure our piece incorporated Brechtian techniques, and the first one we decided to use was direct address or narration (e.g. G's opening monologue about how L changed). We felt this would open the minds of our target audience to the idea that this play existed to educate rather than entertain. We did then discuss using multirole but, as we only had two actors, we agreed it may confuse our roles too much. However in order to alienate the audience, we made sure we kept our costumes the same throughout to make it clear that this was an example, not a story. We also used montage in scene 2 (wherein L is abused by a parent) so that we could make it clear she was in a violent household without having to act a full scene. By using montage we could also somewhat jar the mood of the play to keep viewers aware.

Figure 9

Context

During Unit 1 year 11 pupils are required to devise a performance, do a portfolio alongside their rehearsals and then an evaluation after their performance. Figure 9 shows an

example of the portfolio pupils would complete alongside their rehearsals. They were also asked to type up any supporting notes or scripts made.

Rationale

By asking pupil to type up any work they had to do for their GCSE coursework, everything was kept in a safe secure place where it was accessible to my mentor and I throughout the unit. This made it easy to check on progress and make sure pupils were all on track. It also meant pupils could not forget their work for any lessons that we were working on portfolios. Asking pupils to type up their scripts made them think about their work in further depth and help them to solidify their decisions, further developing their ideas and helping them to move their work forward.

Conclusion

Using computers for Unit 1 portfolio work was very successful as everyone's work was in one place. Also it ensured everyone's work was neat and easy to read for the examiner. Going forward, I would use this approach again as it was successful and efficient.

Good teaching and learning means employing a blend of approaches including direct teaching

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Example 1

Direct Teaching

Powerpoint on Placards - introducing pupils to the idea of placards, giving them different examples of why placards may be used and some of the different ways they can be used.

Prompt - Any Questions to be taken so far

Sit quietly and engage in powerpoint. Write down key words in reflection journals. Ask any questions appropriate.

Figure 10

Context

Figure 12 shows a screenshot from a Year 10 Drama lesson plan. This lesson was a new topic based on placards. To firstly give them pupils information I thought it would be most beneficial to use a direct teaching approach. I did this by using a power point as stated in the lesson plan. This took up around 20 minutes of the lesson before pupils started their tasks.

Rationale

I choose a direct teaching approach in this instance because the topic presented to learners was new and I felt they needed to learn key points of the skill being presented before they could successfully do the group task. It was also evident to me that direct teaching had not often been used in drama classes I had so far done so I wanted to see the outcome of this.

Conclusion

I think direct teaching is something I should do more of as I was not as confident and felt I

rushed through my power point. I think this is because the pupils looked very bored while I was teaching them in this way. To try and engage them more I started to use direct questioning and found that this kept them on track more (or more engaged visibly). When pupils went on to do the group task and also during the plenary, I found that they had clearly understood the concept and key points I had outlined in the power point meaning it was more successful than I had anticipated. I am to continue to develop this direct teaching approach so that I am more confident using it.

Example 2

Student Centered Learning – Rehearsal Lessons

Encourage students to explore and try out a number of characters and present the opportunity for them to make the final casting choices.	Highlight any areas of devised pieces that need changing or parts pupils are unsure of. Fix problems and work together to make the piece run smoothly.
Explore performance skills through practical activities including parallel improvisations related to the central issues of the text.	Explore characters and relationships between characters further, possibly uncovering more ideas for music or costume for each devised piece.
These improvisations should be significant and detailed.	
Engage students in using some of the	

Figure 11

Context

Figure 11 shows a screen shot from my lesson plan. This is a year 11 rehearsal class to make sure they are ready for their unit 1 devised assessment. This class focused on student centered learning.

Rationale

The reason I choose for this class to be student centered learning is because there were several groups of pupils each working on their own performance. To be most efficient, I worked my way around each group to ensure everyone was on track. Though it is important for each group to learn from each other, If all groups had to watch each other rehearse every lesson this would not be time efficient. Also, learners should know their piece inside out so are in a good place to self asses and highlight what needs to be fixed. This way I can work with them to get the best from their performances. Another point to highlight is that this unit is focused on the learner devising their own work so input from the teacher should be minimal guidance only. This made it a perfect lesson to use student centered learning.

Conclusion

I would deem this lesson to be succesful as student centred learning was used effectively, learners used each other to gain knowledge and develop their work to make it even better. Their progress was evident throughout the lesson by the changes they made in their performances. It also benefited the learners to make clear choices independently and reflect on this as they could see clearly how to fix a problem. I think they enjoyed this independence.

Things to bare in mind moving forward from this would be to ensure the same amount of time is spent with each group. I found myself staying with one group longer than I was supposed to as they needed more support but this also isn't fair on other groups. This could be helped by working more with the teaching assistant in class so she can support groups further too. Also, it was important to always be aware of the whole class when working with smaller groups as it is easy to focus in and not be as aware of the whole

picture.

Example 3

Direct Teaching - Dance

 Teaching & Core Learning	Trinity Saint David Teach small part of routine to pupils by breaking it down into smaller sections. e.g. 1 count of 8 at a time. Subsequently add on more and run with the music until 4 counts of 8 have been picked up competently by most students. Then split into groups of 4 and ask pupils to go off with their group to ensure every member of the group has the movements solidified and learnt.	Education for Wales Pupils should concentrate on picking up the routine modelled to them. Asking any questions by putting their hand up. Pupils should work well in their groups to ensure every member of the group has understood and executed the choreography correctly as modelled.	Partnership Design Professional Via Address To Address Professional Learning Training Personal Learning Plan
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Figure 12

Context

Figure 12 shows a screen shot from a PE lesson where I taught a Commercial dance lesson to year 7. The class size was around 25 pupils.

Rationale

To teach a dance class my immediate thought would be that direct teaching would fit the best. This is because choreography needs to be modelled to learners in order for them to learn what a movement should look like. This was a new style for the pupils and so I broke the dance down into a much smaller section and decided to focus on that for the lesson. I ensured I was stood at the front of the gym so all pupils could see, I also made sure each line swapped throughout the lesson so pupils at the back could get a chance to learn from the front.

Conclusion

I think direct teaching was successful in this instance as pupils successfully picked up choreography. Despite this I think some pupils learned best from peer-assessment as this was less pressured for them. When pupils had their own time to run through the dance with friends they would ask more questions to each other and solidify movement. It also made me question whether student centered learning may be used to help them learn choreography. This is something I would like to experiment with.

Critical Reflection

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Introduction

During the first half of my teaching placement I have learnt many skills by observation, joined with the lessons learnt through university lectures I used my placement to put these skills into practice and start to adapt my teaching strategies to be most efficient. An integral part of teaching is applying pedagogical principles, this is something that has been a focus of my placement. Throughout this time I have used and adapted different approaches to best suit the learners. In the coming paragraphs I will focus on the development of three pedagogical principles including assessment for learning (AFL), cross-curricular responsibilities and the use of different teaching approaches. While considering these pedagogical principles, I will place focus within my specialist subject (Drama) but also across my Area of learning and experience (AoLE) group of Expressive Arts. Through literature and reflection on my own work, I will develop my teaching pedagogy to move forward in my practice. To begin with, I will look at what literature says about the principles under consideration and develop a more critical outlook on them. Firstly I will focus on Assessment for Learning.

Literature Review

Many people such as Dylan Wiliam, Paul Black and Christine Harrison, would consider self-assessment as an effective tool in the classroom. In this section I will critically talk about why that is and look at different outlooks on the matter. Black, Harrison, Lee, Marshall and Wiliam (2003) all seem to agree that assessment for learning has positive outcomes for both pupils and learner. They imply that it gives opportunity for learners to express feelings and ideas, enables teachers to enjoy their work more and also gives the learners an opportunity to enjoy learning and understanding the process of learning. Despite speaking of the rewards assessment for learning has for the teacher, they also suggest that in order for AFL to be successful, that it may sometimes involve teachers having to change themselves and possibly even their personal character in order to make AFL work. While they suggest the possibility of this being a positive thing, I am not sure all would agree. It may be perceived that those such as Sadler (1989) would agree with the positive outcomes that AFL may have as he implies that learners may not progress in their work if they do not fully understand the steps they need to take to reach their goals and suggests that AFL can teach learners these skills. The literature also points to the possibility that feedback is the key to assessment for learning being a success. This point is something that became evident to me when focusing on pupils reflective diaries (PP1 Example 1). When asking pupils to improve upon their writing they could not do this without specific feedback. The Diary help guide (in example 1 PP1) gave examples to pupils and modelled structured in order for them to achieve better reflections. Along with specific written feedback on each reflection this enabled them to develop their writing further. As listed above there are many positive things to be considered when it comes to assessment for learning. Despite this, there seem to be some arguments that disagree with suggestions above. Black, Harrison, Lee, Marshall and Wiliam (2003) along with Weeden (2002) imply that assessment for learning may be raising standards in formal tests. Although, they seem to have very different points of view on whether this outcome is a positive or negative one. Black, Harrison, Lee, Marshall and Wiliam (2003) suggest it is a positive outcome for school and education whereas Weeden (2002) seems to raise concerns about the obsessiveness of achieving high grades, he implies that we are teaching our learners not to be achieve good grades but not teaching them to

be independent learners. Black (2003) may further disagree with this as he suggests that learners are not independent because they do not have the necessary tools to learn independently. He insinuates that assessment for learning gives pupils those tools. Wallace (2009) may also agree with this as she implies that assessment for learning doesn't just show pupils what to learn but teaches them how, something that Sadler (1989) highlighted the importance of previously, despite his literature being published twenty years earlier. I feel it also appropriate to highlight here that this is also something that Donaldson's (2015) new curriculum really encourages. Overall there seem to be many shared views about assessment for learning and also some good points made that I can consider when revisiting my own work and developing my AFL skill set. Now I will move on to talk about the literature surrounding another pedagogical principle.

This next section will review literature that considers contrasting opinions on cross-curricular responsibilities, with a focus on the use of Digital Competence and Literacy within a Drama classroom. As many teachers will be aware, Cross-curricular responsibilities meaning literacy, numeracy and digital competence are becoming increasingly more important to incorporate across all subjects and areas of learning. Firstly, I will begin by focusing on literacy within cross curricular responsibilities. Bromwell (2017) holds the view that teaching literacy as a cross curricular responsibility not only benefits learners but helps teachers. He seems to imply that if learners are more literate that they will more efficiently express what they have learnt during a lesson through their work. Furthermore he suggests that all teachers should be held responsible for literacy as it helps pupils understand the content of each individual subject. This view can be shared with others like that of Durran (2017) who also talks about the importance of literacy being a responsibility for all teachers as he implies that pupils in secondary schools progress less in their literacy than those in primary. He suggests this may be cause pupils in primary focus on literacy throughout their school day whereas secondary pupils tend to only see its importance during English lessons. This suggestion could be defended by Grainger and Tod (2000) as they suggest that teachers of primary ages pupils have to be experts of language and literacy and teach learners lifelong skills to enable them to learn effectively. They suggest that these skills should then be promoted by secondary teachers. This implies the job of the secondary teacher is to prompt learners to make the right choices meaning they have less scaffolding than they would in a primary setting. Moving on, I will talk about the use of Digital Competence within the Drama classroom. Anderson (2005) suggests that the exposure learners have to technologies in today's society means that it is essential to use digital competence within Drama classes. He implies that many of our learners would have had their first drama experiences not through traditional live performances in theatres but through modern technologies. Despite the importance highlighted here by Anderson, a report done by The Office for Standards in Education (2004) only a year earlier, found that drama classes generally were not using Information Technology in drama to a satisfactory level. More recent literature like that of the Welsh Government (2019) has also implied the need for digital competence within the Drama classroom. The report talks about the new curriculum reform and seems to highlight how seamlessly digital competence can fit into the Expressive Arts AoLE group. It suggests many positive effects of collaboration between subjects within the expressive arts AoLE group and how this can evolve further by empowering learners to use technologies. The report also reiterates a point made earlier by Anderson (2005) about the exposure learners have to technologies. After further readings, I identified contrasting opinions to those of Anderson (2005) by that of Vawn (2019) who highlighted seemingly negative outcomes of the use of digital technologies in the classroom. She suggests that it could be distracting for pupils within the classroom and cause them to be less sociable with their peers. This is an integral part of my specialist subject as it is vital that learners communicate in lessons. Furthermore, contrasting to reports from Welsh Government (2019) she highlights that not all pupils may have equal access to tablets or technology,

therefore learning using digital platforms may be unfair on certain learners. It is clear from the literature focused on that there are many contrasting views about the use of technology in the classroom. From these readings I have developed new ideas which I will touch upon later on in my writing.

Next, I will discuss literature based on different teaching approaches. The main approaches focused on will be Direct teaching and student centered learning. Schleicher (2019) shows results from the PISA 2018 database. These results show that the UK fall below countries like China who according to Hargrove (1923) and more recent sources like Teaching In China (2017) use direct teaching as their main teaching approach. These sources imply that this method is used to help learners memories information in order to be successful in exams. This suggests the method is more useful for pupils taking GCSE exams. While these sources suggests that direct teaching is beneficial for all, Kizlick (2019) implies that direct teaching is more useful for new teachers as it provides a strong technique with proven success that has been used by many teachers over the years. It is also suggested that direct teaching requires teachers to be more knowledgeable about the topic as they have to learn and explain the topic from every angle and understand each angle fully. This in turn could provide a challenge for teachers of the new curriculum who have to teach many topics in many different subjects within their ALOE group. While previous literature suggests that direct teaching must be used or substituted for other methods, Veatch (2010) suggests that direct teaching is always needed in any lesson. She implies that pupils will need direct instruction even when doing student based learning. This outlook may encourage a blend of both approaches to be most optimum. The literature implies direct teaching is most efficient when taking pupils choice into consideration. This leads me on to the next focus of student centered learning. It is known to many that student centered learning has positive benefits for learners within the classroom. This is something Garrett (2008) would agree with as she suggests within her writing that this approach is much more collaborative than other methods such as direct teaching. From the literature it seems as though student centered learning required both teaching and learner to work together to construct knowledge as a posed to teachers giving learners all of the information required. Brophy (1999) also expands upon this by suggesting that pupils may learn more efficiently from this approach of teaching as they would have to construct knowledge by linking to prior knowledge therefore learning more efficiently. He also implies that this approach is more collaborative than others as learners share knowledge and build upon learning together. Despite these seemingly positive outlooks on student centered learning, some may disagree with the approach, like Iversen, Pedersen, Krogh and Jensen. (2015) who suggests this type of approach is built around the expectation that pupils will be able to use initiative and construct their own learning working collaboratively. As the writers suggest, every learner is different and this approach may not be best suited to all therefore we may not be able to say it is a better approach overall. Rogers (1994) may also share views like those of the previous literature as the writing suggests that student centered learning may cause behavior problems within the classroom as pupils are responsible for their own behavior as a posed to the discipline coming from the teacher.

My Implementation of the Pedagogical Principles

Now I will review the progress of my implementation of the pedagogical principles under consideration starting with assessment for leaning. I am pleased with the progress I have made implementing assessment for learning, In “example 1” of the PP1 tab I think my progress is most visible as this is something I have worked on since the beginning of my placement. As demonstrated there, my strategy in implementing this type of AFL has changed over the weeks to ensure it suits the needs of all learners and works as a tool for the learner and the teacher. Since developing the alternative reflection journal sheet for

learners I have seen an increase in engagement with the homework from those pupils. Also I have noticed the increase in independent learning and pupils taking more responsibility for their learning since implementing strategies such as “example 2” in the PP1 tab. Giving year 11 pupils the tools to enable them to self and peer assess within their groups has helped them independently set new targets for themselves. Being able to read the grading criteria has helped them to understand clearly how to reach the next steps. Going forward and further developing my assessment for learning strategies could be done by taking recommendations from the literature I have read. A point made by Sadler (1989) suggested that learners cannot progress without clearly understanding how to do so. I have seen this first hand in my lessons after showing year 11 the grading criteria and how they could progress by referring back to this. I saw the positive effect this had on learners progression and would like to use this strategy more in KS3 as I think this skill is very much transferable throughout all subjects. Another strategy for further development I would like to implement is literature I came across by Lambert 2000 who suggest that time spent circling the classroom while pupils are on task is wasted, from this reading I have reflected on the possibility of using assessment for learning while pupils are on task and having small focused group sessions during this time, a rotation of each group could mean extra reflection time for pupils and could really utilize classroom learning time.

Moving on to cross-curriculum responsibilities, as my specialist subject is drama, literacy ties in very frequently with the use of scripts and devising pieces. Therefore I mainly focused on encouraging the more frequent use of digital competence in my AoLE group of Expressive Arts. As many teachers will be aware, technology is becoming a huge part of the working world and an increasingly dominant part in society. This was also increasingly relevant when reading literature about digital competence within the classroom like that of Anderson (2005). This makes it essential that our learners are able to use it effectively. As highlighted in “example 1” of PP2 tab, I was surprised at how much guidance was needed while using Microsoft word in my art lesson with a year 7 class. This lesson was based around student led learning and developing their research skills. I don't think these aims were successful as more guidance was needed for learners and a more clear structure. Therefore I looked into some literature and found that Mary (2005) suggests that learners should be developed as researchers, the literature highlights the positive outcomes that come from giving learners the tools to research efficiently and effectively. It also gives clear strategies that can be used in lessons to guide a research activity and also how to differentiate these activities to suit learners. This literature gives me a clear path going forward and made me come to the realization that I had told pupils to do research without giving them the tools to research effectively. From these findings I will develop my lesson plan to be a mixture of direct teaching and independent learning tasks so that pupils can learn to research properly.

Lastly, for my third pedagogical principle I choose to focus on the use of different teaching approaches including direct teaching and student centered learning. I liked the contrast between these two methods and wanted to experiment with the use of both within my Drama classes. The approach I felt most comfortable with was student centered learning, I think this is because drama lessons are normally very practical so this approach fits very seamlessly into a drama lesson. Direct teaching was more challenging for me as I found myself rushing through my slide show in “Example 1” of the PP3 tab , I also struggled to assess the engagement of pupils throughout direct teaching, this led me to start using direct questioning which kept learners more engaged in future lessons. Despite assuming that pupils were not engaged during direct teaching, their learning journals and outcomes of their class tasks showed that they had understood and developed their knowledge throughout the lesson. Moving forward with teaching approaches, I would like to take on board approaches encouraged by Veatch (1969) who implies a mixture of both direct teaching and student centered learning can be beneficial side by side throughout a lesson. I

believe a blend of both would work well in drama classes as during rehearsal lessons like that of example 2 in PP3, students would develop ideas and rehearse scenes but occasionally go off track or focus on things that were not beneficial for their progress. This highlighted the importance of direct teaching in the classroom as it provides pupils with guidance that is needed to progress.

Recommendations for further development

After reflecting on my focus of three pedagogical principles and examples of work from my first placement I feel I can move forward and develop further in my pedagogy by implementing new findings like those suggested previously in my writing. I now feel I have a deeper understanding of the pedagogical principles that have been a focus throughout my writing and can use this knowledge to further explore teaching approaches, assessment for learning and implementing cross curricular responsibilities more effectively for the learner. It has also become prevalent to me that all of these principles feed into each other and support the outcome of the learner. For example, assessment for learning for one learner may mean using digital competence or a different style of teaching to enhance their learning experience and get the desired outcome. Another strategy for further development will include reading further literature that I have come across during this focus. I plan to use my new knowledge to help me look into other pedagogical principles further and consider how I can develop these further too.

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