

Overview

Student Name: Rhys Page

Student Number: P149374

Assignment title: A portfolio which illustrates a critical reflection of progress made on the planning and implementation of three pedagogical principles.

Pathway: Secondary PGCE

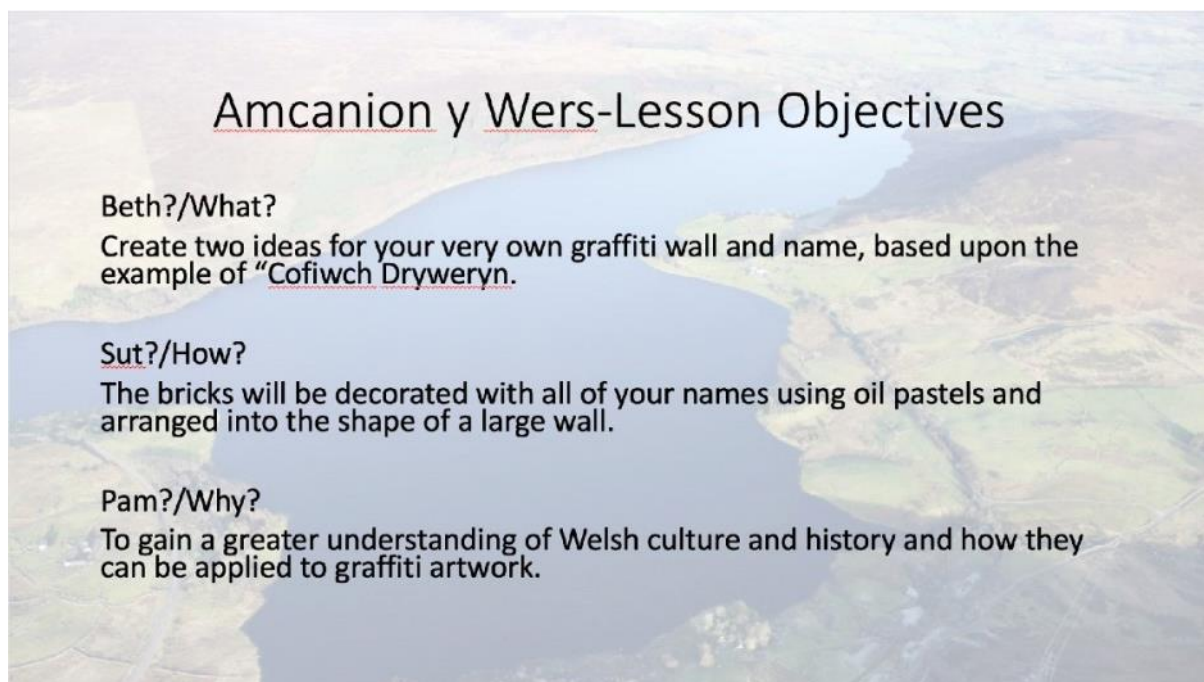
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Assessment for Learning

Sunday, 5 January 2020 18:08

Good teaching and learning means employing assessment for learning principles

Afl Example 1



Amcanion y Wers-Lesson Objectives

Beth?/What?
Create two ideas for your very own graffiti wall and name, based upon the example of "Cofiwch Dryweryn."

Sut?/How?
The bricks will be decorated with all of your names using oil pastels and arranged into the shape of a large wall.

Pam?/Why?
To gain a greater understanding of Welsh culture and history and how they can be applied to graffiti artwork.

The above illustrative example created and presented to a year 7 class via powerpoint, demonstrates my lesson objectives for the first of two art lessons centred around the theme of graffiti. The example highlights my use of a question and answer format to present the lesson objectives in order to stimulate cognitive thinking.

Afl Example 2



Cynllun
Gwers 8B ...

Cynllun Gwers – Cam 1

Gwerthuso'r Profiad Dysgu

(cynhwyswch gyfeiriadau at SAC)

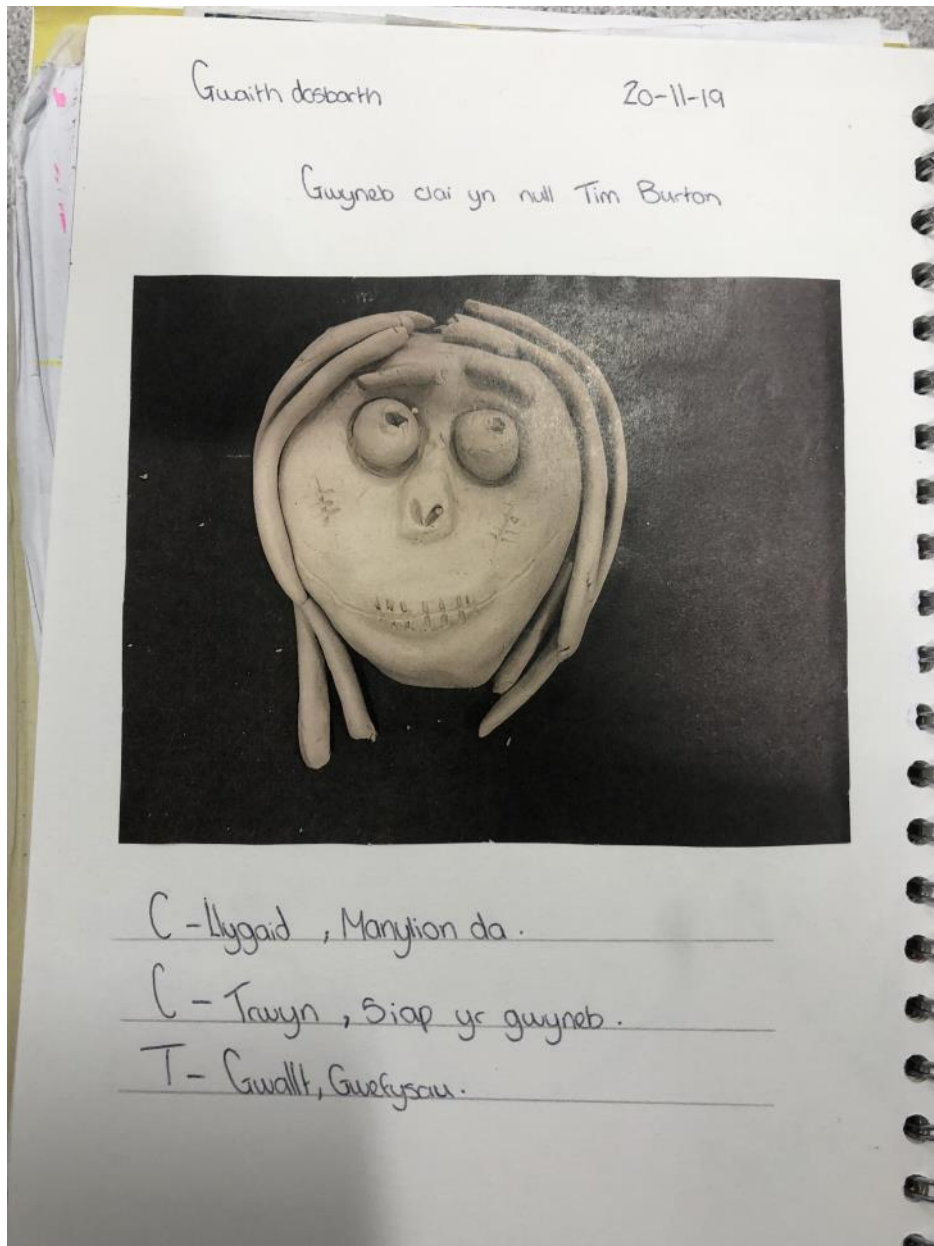
Gwerthuso'r hyn y mae Disgyblion yn ei Ddysgu	
Tystiolaeth o Ddysgu (gan gynnwys agwedd at ddysgu dros amser))	Roedd y dosbarth yn ymateb yn positif i bob cwestiwn a thasg, ac fe wnaeth y gweithgaredd grwp profi i fod yn effeithiol iawn o ran cynhyrchu syniadau ar gyfer yr animeiddiad terfynol drwy cynllunio mapiau meddwl a dechrau ychwanegu syniadau i eu stori er mwyn animeiddio, gan adeiladu ar y gwendidau wnaeth codi yn y wers blaenorol cafodd ei gyflwyno i grwp 8R o ran fy nisgyblaeth o'r plant. Cafodd pob plentyn ei gosod mewn i grwpiau bach o bedwar o fy newis i, nid dewis nhw, yn ol dyfarniad fy mhentor o'r wers cyn. Fe wnes i weithredu ar y dull yma ar gyfer dosbarth 8B oherwydd ni oedd yn bosib i newid y cynllun eistedd dosbarth 8R ar ol i'r plant dechrau datblygu eu syniadau fel grwp. Ar diwedd y wers gofynnais i bawb rhoi gair i ddisgrifio eu stori yn ol esiampl annaeorol Tim Burton er mwyn asesu dealltwriaeth nhw o gynnwys y wers, hynny yw geiriau fel "annaeorol", "iasol", "bwganaidd", "drychiolaethol" a "arswyd".
Y Camau Nesaf ar gyfer Cynnydd	Roedd y dull yma o asesu yn effeithiol iawn drwy gadael i'r plant mynegi syniadau nhw a chymryd rhan mewn trafodaeth dosbarth. Roedd hyn yn colledus iawn wrth i'r plant dechrau ymateb yn bositif i fy mhresenoldeb yn y dosbarth, rhywbeth on i'n awyddus i adeiladu arno o'r wers blaenorol. Efallai byddwn yn gwneud fwy o ymdrech i esbonio y dulliau o greu syniadau er mwyn hybu cysondeb o'r cynllun gwaith.

Dadansoddiad Adfyfyriol o Addysgu a Strategaethau ar gyfer Datblygiad – gan gynnwys cyfiawnhad/rhesymwaith dewisiadau pedagogaidd	
Tystiolaeth o'm Harfer Effeithiol	Roedd ymatebion y plant i'r tasg cynllunio yn bositif iawn. Teimlaf yr oedd yr amgylchedd dysgu wedi gwella, trwy'r plant ymateb i gwestiynau holais iddynt. Rwyf yn edrych ymlaen i gweld ymateb y plant i'r dasg gwaith cartref o gwblhau y map meddwl. Er mwyn gallu rhoi asesiad ffurfiol o'u ddealltwriaeth nhw o gynnwys y wers.
Meysydd ar gyfer fy Natblygiad	Mynnu tawelwch pan rydw i'n siarad. Gwella fy nulliau o ddisgyblu. Gosod meini prawf llwyddiant ar gyfer y gwaith cartref map meddwl.
Targedau Personol ar gyfer Cynnydd	Gwella fy amseri o'r wers a dyrannu digon o amser er mwyn cloi y wers yn y sesiwn cyflawn. Mae mynnu tawelwch a disgyblaeth yn gyffredinol yn rhywbeth rwyf yn mynd i gymryd mewn i ystyrieth wrth arsylwi athrawon celf eraill er mwyn cynyddu fy nulliau addysgu craidd.

The example above exemplifies my implementation of self-assessment as an evaluation method. In order to demonstrate my progress in meeting the needs of my pupils and ensuring growth within my teaching practice through identifying areas for development. The case in point being my target of greater discipline and classroom management for my year 8 classes. The example also highlights my use of differentiation by means of an effective seating plan, in addition to use of formative assessment through posing questions to the children regarding the

animation module instructed.

Afl Example 3



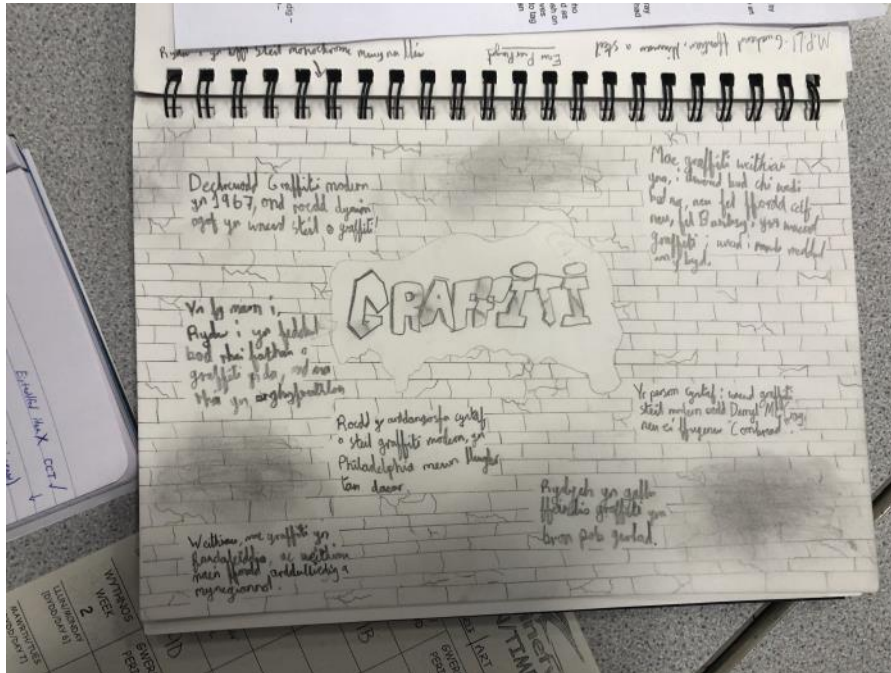
This was an effective method of pupil self-assessment, as the task required the group of year 8 pupils to critically analyse their clay face examples inspired by Tim Burton, created in the previous lesson as an introduction to the animation module. Each pupil was required to annotate the photographic examples of their work and identify two strengths and a target for development. I have used this method of assessment in subsequent lessons and have found it an invaluable method for assessing the performance and work produced by the children. Questionably, although the method highlighted yields useful feedback for me to assess, the focus on raising standards and continuously working on ameliorating the targets put forward by the children may be lost as a consequence. Therefore, I will need to ensure

that improvements are made from lesson to lesson.

Cross Curricular

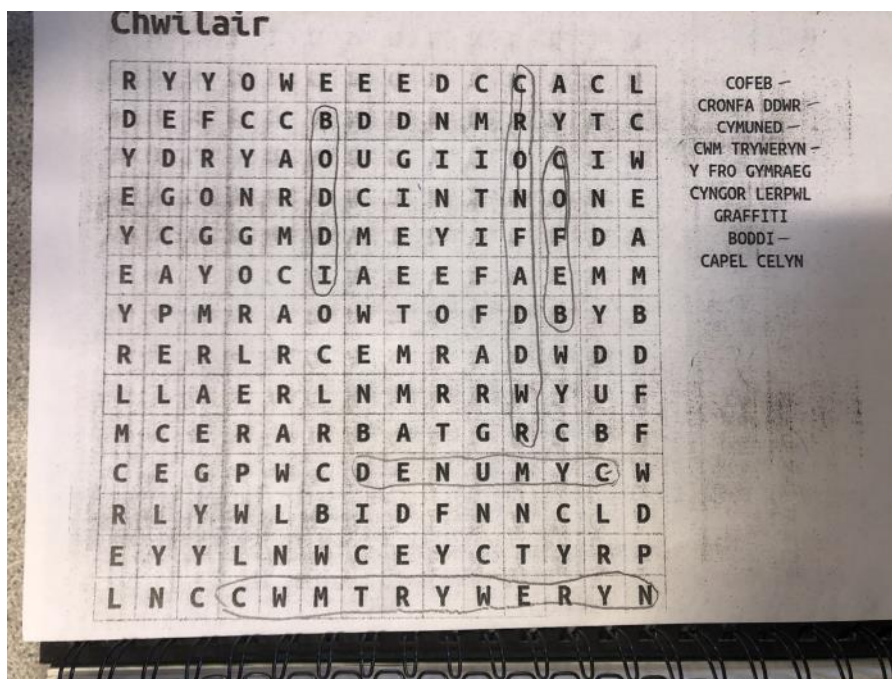
Good teaching and learning means employing a blend of approaches including direct teaching

Cc Example 1

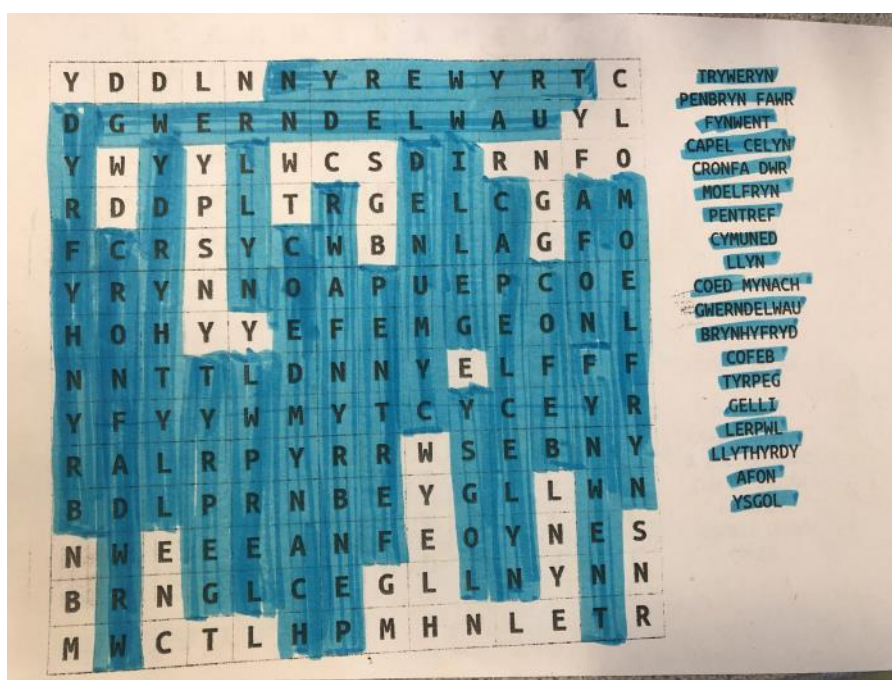


This task proved effective in developing the literacy skills of my year 7 class, through issuing a set number of questions to the pupils as homework in the form of the 7 W's format, namely: Who? What? When? Where? Why? How? Opinion? Which were written bilingually to encourage learning and maintain clarity. This method proved effective as it encouraged independent learning whilst establishing links to improved literacy and cross-curricular subjects, such as history. Evidenced by the above example in which the pupil has communicated the history and origins of graffiti art. In future I would encourage the children to gather and apply their homework research in their sketchbook before implementing their title of graffiti, drawn from observation, as this limited the amount of information they could apply to the page, having already created their observational title in the lessons prior to.

Cc Example 2



The above example demonstrates one side of a word-search distributed to year 7 pupils of low ability as a form of differentiation. Encouraging cross-curricular links to improved literacy as well as Welsh history and the Curriculum Cymreig, purporting to the *Cofiwch Dryweryn* (1963) graffiti mural and use of the Welsh language through the setting of Welsh words.



This example highlights the more challenging use of Welsh in the second section of the word-search sheet, aimed at encouraging more able and talented students to expand their use of the language and independent creative thought. Both examples were highly effective as a means for visually evaluating the level of learning and engagement demonstrated by the pupils. However, I feel that I could have done more to make further cross-curricular links to history and the Curriculum Cymreig, by explaining the historical significance and literary meaning of each word which comprised the word-search.

Cc Example 3

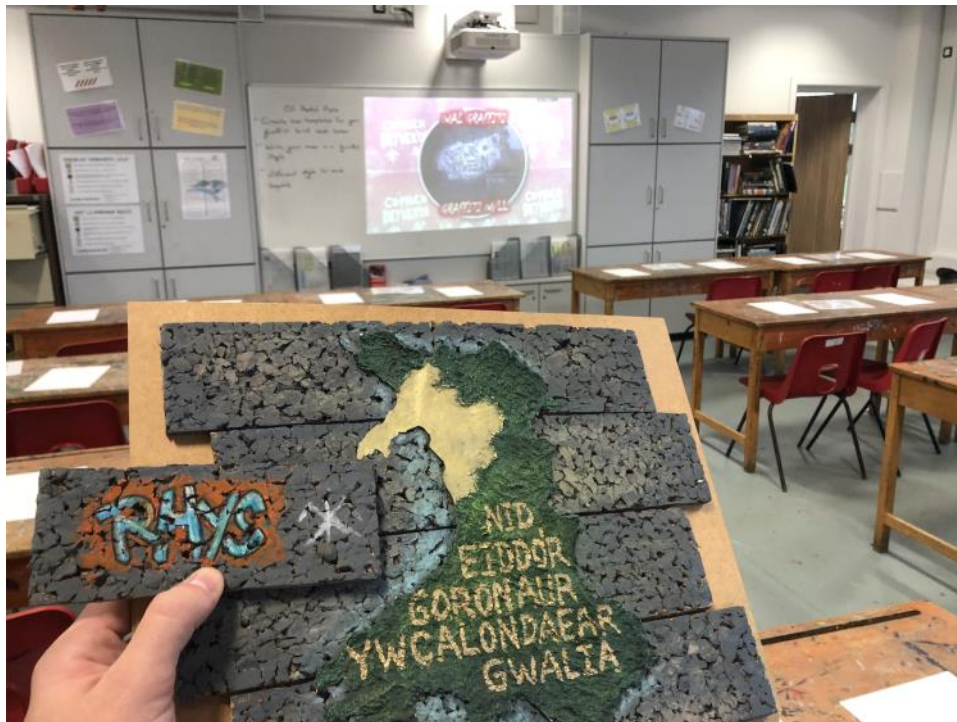


This task makes further correlation to the Curriculum Cymreig and developing historical links to Wales. Through the use of a powerpoint exercise intended to encourage cultural and cognitive learning, comprised of illustrative examples of historical Welsh shields and heraldry, exhibited in a bingo format for my year 7 class. The exercise required the children to memorise each shield after ten seconds before reuniting the shield with its respective castle and kingdom. The example has been extremely effective in developing cross-curricular links between not only my subject of art, but as an educational tool within the history department of School X, through sharing of resources with my fellow teachers. A possible area for development of this example, would be an improved structure in regards to the timing of my powerpoint presentation, as each shield animation takes ten seconds, which greatly impacted the available practical learning time of each lesson taught.

Blend of Approaches

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

BoA Example 1



The above example demonstrates my use of modelling to stimulate observation skills and ensure clarity of understanding. This was achieved through the use of two examples intended to visually demonstrate the success criteria of my cork brick lesson plan, intended to emulate and develop links to *Cofiwch Dryweryn* (1963) through the Curriculum Cymreig.

The first and largest of the two examples features the prototype of my graffiti lesson plan. Created as part of my teaching practice session given to my peers in Pentrehafod School, and served to effectively display the level of composition required in regards to the layout of each cork brick in a walled fashion. Adorned collaboratively by the children with oil pastels upon completion of their individual cork bricks comprising their names. The second example features a demonstration completed in the lesson, comprising a finished cork brick adorned with my name as an example to promote the pupil's understanding and allow independent learning once instructed. This method was effective, though in retrospect, I should not have incorporated my name in the demonstration, due to the lack of professionalism which should have been upheld within the classroom environment, therefore I will instead

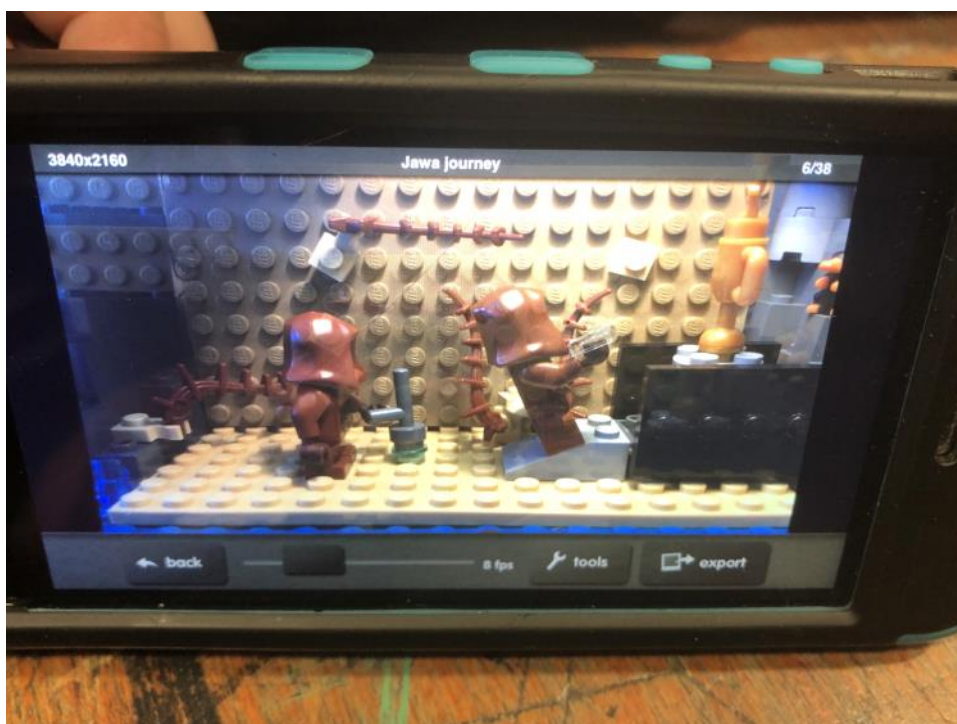
employ the use of a random name or word in future demonstrations.

BoA Example 2



To ensure the success of pupils in the completion of tasks, I resolved to provide every table with a laminated sheet, illustrating different graffiti fonts and styles to scaffold the learning of pupils with low ability. This was utilised to stimulate an artistic response, through directly tailoring the level of support given, to the individual needs of my year 7 students.

BoA Example 3



The above illustrative example demonstrates the use of digital software as a blended learning approach. Evidenced by the pupil's engagement with Imotion software as a means of exploring stop-motion animation. Produced as part of the year 8 animation module, undertaken in groups of four pupils. Inspired by the otherworldly style of Tim Burton.

BoA Example 4



This example of the same scheme of work highlights the blend of traditional learning approaches with technology, illustrated by the pupils use of a mobile phone as a component within their artwork. The example produced by a group of four year 8 pupils, features a decorated background set, enclosed within a cardboard box, adorned with paint and printed images.

This task was applied in readiness to be animated with plasticine characters and filmed by the pupils via Imotion software. To encourage a more blended approach, I instructed the pupils to apply the use of technology, in the form of cutting a hole in their enclosed sets, in order to utilise the flashlight tool of their mobile phones, as a means of illuminating and adding depth to their group projects.

Critical Reflection

Sunday, 5 January 2020 18:47

Introduction

This piece of work will provide a critical reflection, by means of analysis and evaluation, of learning strategies utilised in my teaching practice. This is reinforced by illustrative examples taken from Key Stage 3 lessons planned and implemented whilst on school placement as part of my Professional Teaching Experience.

Fook (2007, p.446) gives definition to critical reflection as being a process of assisting the learner “to unearth and unsettle assumptions” in order to “identify a new theoretical basis from which to improve and change a practice situation”.

This method of self-assessment expounded by Fook (2007, p.446) is highly effective as it acts as a stimulant for teachers, providing an impetus to explore more varied ways of learning and providing solutions to persistent obstacles.

This notion is encapsulated by Fook (2007, p.451) who emphasises that the overall process of critical reflection is the “idea that we are all both teachers and learners”. Progressively I will aim to implement these principles into my own reflective practice.

The examples presented in this assignment serve to substantiate progress made in the implementation of three of the twelve pedagogical principles outlined by Donaldson (2015) in his report *Successful Futures*.

Firstly, I shall discuss the principle: “Good teaching and learning means employing assessment for learning principles”.

The essence of this principle is disclosed by Jones (2005, p.5) who provides a concise analysis of assessment for learning in her educational report entitled *Assessment for Learning*. Jones (2005, p.5) asserts that “Assessment for Learning is all about informing learners of their progress to empower them to take the necessary action to improve their performance”.

Secondly, I shall discuss the pedagogical implications of how “good teaching and learning regularly reinforces cross-curriculum responsibilities, including literacy, numeracy and digital competence, and provides opportunities to practice them” Donaldson (2015, p.68).

The basis of this principle lies in continuity and progression of learning. These principles are underlined by Estyn (2016) who promote the development of children's "literacy, numeracy, ICT and Welsh language skills, as well as fostering a strong sense of Welsh cultural identity".

Finally, I will discuss the pedagogical principle: "Good teaching and learning means employing a blend of approaches including direct teaching" Donaldson (2015, p.65). The fundamental nature of this principle lies in clearly defined learner outcomes and success criteria, in addition to placing great emphasis on regular and insightful feedback drawn from concepts demonstrated and practiced. This process is perfectly emphasised by Donaldson (2015, p.65) as he accentuates how "direct teaching involves the active engagement of the teacher in 'scaffolding' learning".

Discussion of literature

During my professional teaching experience I have explored and implemented a range of methods intended to enhance my knowledge of pedagogy and support my professional practice in the classroom.

Good teaching and learning means employing assessment for learning principles

In order to enhance my planning and practice, I have endeavoured to implement a blend of self-assessment and formative assessment within the schemes of work taught whilst on placement in School X. I have found the latter method to be very useful in safeguarding that correlation is made between assessment for learning and goals set to the learners through purposeful and clear lesson objectives.

I have employed this process in order to ascertain the level of understanding displayed by students at present and to ensure that their individual needs are being met through providing meaningful feedback regularly during and at the end of each session.

This process of assessment is accentuated by (Oregon, 2019) who imparts how the "first step in ensuring assessment quality is establishing learning goals. Then assessment tasks are created specifically to reflect those goals" and not the other way around.

This opinion is contradicted by Booth (2017) in her citation of Butler (1988). She divulges how based upon modes of feedback "students who were given comments only improved, on average, by 30 per cent compared with their previous performance".

This view intimated by Booth (2017) highlights the weaknesses of formative assessment, as a means for collecting and collating data for encouraging dialogue and independent thought amongst learners. She further states in her online article *Formative Assessment*, how "students who were given marks and comments made, surprisingly, no gain". However. She addresses how with the inclusion of clearly defined "learner intentions", "success criteria" as well as evidence of "eliciting learning" can potentially yield greater "learner performance" and be "integral to effective teaching on a day-to-day basis".

I have utilised lesson objectives as a means of promoting clarification and understanding. I have provided evidence of this in Afl Example 1, in the form of a powerpoint excerpt, illustrating the lesson objectives.

I resolved to utilise a question and answer format to stimulate cognitive function and to ensure that each of the objectives were clearly presented and understood, in order to avoid any misunderstanding.

Having presented the initial draft of my lesson plan to my mentor for review, the main points of critical feedback were the over-use of bullet points and overly large blocks of information relevant to the topic being discussed in my power point presentation. Therefore, I elected to avoid a bullet point format in this instance and in subsequent lessons.

The question and answer format proved very insightful in gauging the children's attentiveness, in addition to their overall awareness of the themes being discussed. This was achieved through posing questions related to their existing knowledge regarding graffiti art, particularly the graffiti memorial piece *Cofiwch Dryweryn* (1963) which had featured heavily in the news and online media at the commencement of the graffiti module. Therefore, I was eager to incorporate this theme into the scheme of work given the relevance of the topic to the new curriculum advocated by Donaldson (2015, p.15) and its "focus on Welsh identity" and developing the "Curriculum Cymreig".

Snead and Freiberg (2017, p.156) elaborate by means of their analysis of Anderson and Freiberg (1995) how "self-assessment is the process in which self-evaluation and self-examination occur". They further divulge how self-assessment "can serve as a resource to aid in educator self-reflection. A view corroborated by Ross and Bruce (2007, p. 146) who underline the value of self-assessment as a "powerful technique for self-improvement".

I have trialled this method in the case of Afl Example 2. The lesson plan

discussed, specifically the self-evaluation section; demonstrates my use of self-assessment to reflect upon a lesson plan put into practise and the identification of areas for development, primarily my target for greater discipline. In addition to providing evidence of formative assessment enacted upon in the lesson, in the form of posing questions to the pupils at regular mini plenary intervals.

The example noted is a lesson plan on the focus of developing narrative ideas for the animation module, drawing inspiration from the work of director Tim Burton. This scheme of work was taught to two year 8 classes in the Welsh stream, both of high ability, referred to as Group 1 and Group 2 to ensure confidentiality. The evaluative specimen highlighted in Afl Example 2 was taught to the latter group and emphasises measures made in attaining my personal target of greater discipline based upon the negative points raised during the lesson given to Group 1 in the week prior.

I have evaluated in Welsh how I was unable to implement a seating plan to deal with the persistently disruptive behaviour of Group 1, due to the fact that the class had been split into groups of their choice at the commencement of the module prior to my arrival in School X. Therefore, physical reorganisation was not an option as groups had already been configured and their themes and development already decided. In order to avoid the same challenging behaviour.

Upon beginning the same scheme of work with Group 2, I resolved to implement an effective seating plan, employing differentiation through separating the children in terms of ability into groups of four to give verbal feedback. This method worked well as the pupils remained on task and each child made a contribution to working within their respective groups, generating a consistent standard of work. I will aim to progress with this incentive in my practice as I was very pleased with the results induced by the areas for development in my self-assessment as greater discipline had been a recurring theme from that particular week.

I feel that my use of written feedback in response to pupil self-assessment has been invaluable in providing purposeful reflection and guidance, as evidenced by Afl Example 3. I resolved to apply the method of S, S, T which requires pupils to identify two strengths and a target upon the completion of tasks, similar in practice to the "two stars and a wish method advocated by Dyer (2012) who divulges how these strategies can "raise the standards of student performance, and Two Stars and a Wish is designed to provide student feedback via peer and self-assessment". At the start of term I set my class of year 8 pupils the task of creating a ceramic face in the style of director and animator; Tim Burton, whose work they were learning about in readiness for creating a

final animation response. In the session discussed in Afl Example 3, I had placed photographs of the students ceramic responses on each desk for them to cut out and glue in their books. I then asked the children to identify two areas of strength, identified in the example noted in Welsh as "llygaid, manylion dda" and "trwyn, siap y gwyneb", referring to the strong points being the details of the eyes, nose and good detail in the composition of their clay faces.

Good teaching and learning regularly reinforces cross-curriculum responsibilities, including literacy, numeracy and digital competence, and provides opportunities to practice them

I have strived to incorporate the principles for cross-curricular learning throughout my lesson planning and practice. Since starting my teaching experience, the development of cross curricular links in my subject has been of great interest to me, particularly the emphasis on developing natural and authentic links to literacy and the focus on developing children's identity through "questions of culture, language and belonging in their locality and in Wales" as advocated by (Llywodraeth Cymru, 2019) in their analysis of the new curriculum presented by Donaldson (2015, p.9) and his consideration of "the place of Welsh language and culture in the secondary curriculum". However, I have found the inclusion of cross-curricular links to numeracy very difficult to employ successfully within the subject of art.

My progress in meeting this principle is verified by my use of the 7 W's as a homework format for encouraging their use and understanding of literacy in art, issuing the children a set number of questions at the end of the lesson for them to answer in the form of gathering facts and information purporting to the topic presented in the lesson. In the case of Cc Example 1, the pupils were asked to research facts on the history and meaning of graffiti, utilising the question titles of "Pwy?/Who?, Beth?/What?, Pryd?/When?, Ble?/Where?, Pam?/Why?, Sut?/How? and Barn?/Opinion?" which were presented bilingually to enhance learning.

Having asked the class of year 7 pupils in the Welsh stream to produce the title of "graffiti" in their books, the students were required to take their sketchbooks to research the relevant information in readiness for the next session in which they were asked to adorn their research pages with colour, tone and details pertaining to graffiti.

This method was very effective as a means of encouraging literacy in addition to cross-curricular links to history through gathering facts such as the history of graffiti, with the students returning with answers such as the one presented in Cc Example 1: "Dechreuodd graffiti modern ym

1967" in answering the question of Pryd?/When?, portraying the origins of graffiti in 1967.

Ndisang and Benson (2014) accentuate how in regards to pupil progress this amalgamation of assessment for learning methods "therefore enables them to move to the next level of understanding, and thus acquired independence, which in turn is reflected by their success in both formative and summative assessments". Ndisang and Benson (2014) further elaborate "that when feedback from pupil to teacher is used in combination with teacher to pupil feedback, AfL is ameliorated and hence, visible and accelerated".

The method was effective in terms of the pupils presenting evidence of having retained the knowledge gathered in subsequent question and answer sessions, in addition to allowing me to assess their literacy skills and areas for development in their written art practice. I felt that although this method proved fruitful in terms of meeting the cross-curriculum responsibilities for developing literacy, I should have exhibited a greater level of confidence in my delivery of meaningful feedback, as the sample shown in Cc Example 1 features little use of colour and blending, based on the preference of the pupil for a monochrome aesthetic for her information page. Progressing forward in my practice I will aim to rectify these issues through insisting the implementation of these success criteria qualities in order to encourage my pupils to attain higher grades and educational standards.

In Cc Example 2 I have demonstrated my use of custom word-searches to develop cross-curricular association and improve the literacy of the pupils. The example also highlights my endeavour to further the children's use of the Welsh language and develop links to the Curriculum Cymreig, as both examples either side of the sheet feature Welsh language words and place names surrounding the historical theme of Tryweryn; as my lesson was centred around the drowning of the valley and the historical and cultural significance of the graffiti piece *Cofiwch Dryweryn* (1963), therefore relating to the initiative advocated by Donaldson (2015) in his educational report and cited by (Llywodraeth Cymru, 2019) They state the importance of providing children "with an understanding of the diverse histories, cultures, values and heritage of modern Wales, and the contribution they can make to their communities".

The contents of Cc Example 2 illustrates my use of differentiation in challenging the students to further their use of the Welsh language within art lessons and at home, with one side of the sheet featuring 9 words relating to the scheme of work for the children with lower ability and the other featuring 19 words surrounding the theme of *Cofiwch*

Dryweryn (1963) and the community of Capel Celyn and its destruction, as an opportunity for the more able and talented students to challenge their understanding and use of Welsh in regards to their literacy, cognitive development in terms of being able to call to mind the place-names and information discussed during the lesson, encouraging links to the Curriculum Cymreig. Further efforts were implemented during the course of the lesson to meet the recommendation that:

Learners should experience contexts that help them explore and make connections between their locality, Wales, the United Kingdom, Europe and wider global issues. This will help them explore positive relationships based on mutual respect, tolerance and dignity in a diverse society. (Llywodraeth Cymru, 2019).

These efforts in creating contexts for making connections to the Curriculum Cymreig, particularly to locality and historical connotations, are evident in my third example taken from a power-point exercise depicting hand-illustrated examples of historical Welsh shields. This was implemented as a cognitive exercise as the children were required to memorise each shield after 10 seconds, before pairing the correct examples with their respective historical locations observable in their locality, primarily of Welsh castles and court houses. Cc Example 3 therefore serves as a meaningful link to maintaining links to Welsh culture and language, through the annotation of the castle names in Welsh to encourage the pupils, in regards to literacy and developing positive relationships.

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

During my teaching experience. I have found the use of demonstrations to be invaluable in promoting discussion within the learner environment, in addition to encouraging good observation skills. This notion is supported by Katz (2005) in his educational volume *The Art of Effective Demonstrations*. He advocates how effective demonstration incites "good observation skills, stimulate thought, arouse curiosity, present aspects of complex concepts on a concrete level" in addition to placing great emphasis on class discussion. This is evidenced in my use of two demonstration pieces such as the illustrative samples depicted in BoA Example 1. The example highlights my use of lesson objectives for the graffiti module task depicted in the background of the classroom in clear written form on the white board and in digital form by means of a power-point presentation in order to provide clarity and familiarise the students with the learning intentions and success criteria determined by myself and agreed upon by my mentor during planning.

For my lesson taught to year 7 concerning the *Cofiwch Dryweryn* (1963) graffiti mural, I utilised my demonstration piece created as part of my teaching workshop given to my peers in Pentrehafod school. I feel the piece provided an effective demonstration of what the children were required to do in the composition of their oil pastel pieces, as I made reference to colour tone and blending in my example which they had learned about in previous sessions. This use of prior learning is advocated by Tay (2018) who imparts that prior knowledge is "central to organising and reassembling new information".

I have used learner scaffolding as a means of ensuring the success of pupils in activities, as evidenced by BoA Example 2 in my use of a laminated sheet illustrating different graffiti fonts and styles, distributed to pupils with low to mixed ability to enhance their learning, as supported Mcleod (2019) who stresses that learning is "most effective when the support is matched to the needs of the learner".

As a method of blended approaches I have incorporated technology as a method for learning. Bowyer and Chambers (2017, p.19-20) state that "The success of blended learning programmes inevitably relies on students' equitable access to technology". I have utilised this approach in the case of BoA Example 3 in my year 8 animation lesson. Due to the lack of digital resources available to the art department in School X, I resolved to incorporate the pupils' mobile phones into the animation module through setting home-work encouraging the use of I-motion software to familiarise the children with animation, in readiness for their group task in the style of Tim Burton. The example discussed features a photograph of an animation created by a year 8 pupil, demonstrating effective use of digital competence and creative independent thinking.

For my final example I utilised a blend of traditional classroom based learning tasks and a digital based approach. This use of blended learning is highlighted by BoA Example 4, as the children upon designing and constructing a background for their animation, were asked to utilise their mobile phones as a tool for enhancing the scene, executed through the use of the flashlight setting as a light source for their animation narrative. This method proved very effective in engaging each group of year 8 students, ensuring everyone was on task. However, in my future development I will aim to select a leader for each group of children responsible for use of the phone, in order to avoid unnecessary use of devices in contrast to the digital device policy of School X.

Recommendations for further development

Through my analysis of the discussed pedagogical principles Correlating

In order to further my professional development, I will aim to incorporate the principles discussed and the doctrines recommended by Donaldson (2015, p111-112) who stresses the need for teachers to be more direct in "shaping the curriculum in ways that meet the needs of their children and young people". I will achieve this through ever evolving reflection on my strengths and weaknesses encountered in my professional teaching practice.

Total Word Count: 3299

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Sunday, 5 January 2020 18:48

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