

Overview

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Student name: Thomas Andrew Jarrett

Student number: 1902956

Pathway: S-PGCE

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

Link to OneNote: https://uowtsd-my.sharepoint.com/:o:/g/personal/1902956_student_uwtsd_ac_uk/EsiW3KlpeHRKu8Gxi3AjcNoBRQWxgw9mCoJByb3c47MR6A?e=dzv2Ba

Essays done in exam-style conditions with exam-style question- (figure 1)

Task 2: Silent writing task

Frankenstein Chapter 5

Question

How does Dr Frankenstein feel about the monster?

How is this demonstrated? Use the chapter 5 extract to inform your answer.

Essays written in exam-style conditions were used to assess the ability of the class. The class was provided an essay-style question 'How does Dr Frankenstein feel about the monster? How is this demonstrated?' And the essay answer was to be written in silent 'exam conditions'. They were also provided a two-sided A4 extract each from chapter 5 of the novel.

Frankenstein Chapter 5

I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length lassitude succeeded

the flannel. I started from my sleep with horror, a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. I took refuge in the courtyard belonging to the house which I inhabited, where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

Oh! No mortal could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then, but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived.

I passed the night wretchedly. Sometimes my pulse beat so quickly and hardly that I felt the palpitation of every artery; at others, I nearly sank to the ground through languor and extreme weakness. Mingled with this horror, I felt the

Context:

Context:

The class in which this exam-condition question was written was a year 9 English Literature lesson. The class had been studying the Gothic genre for several weeks prior to this question and was aware of the basic conventions of the genre. The class itself consisted of 28 pupils and was a top ability class.

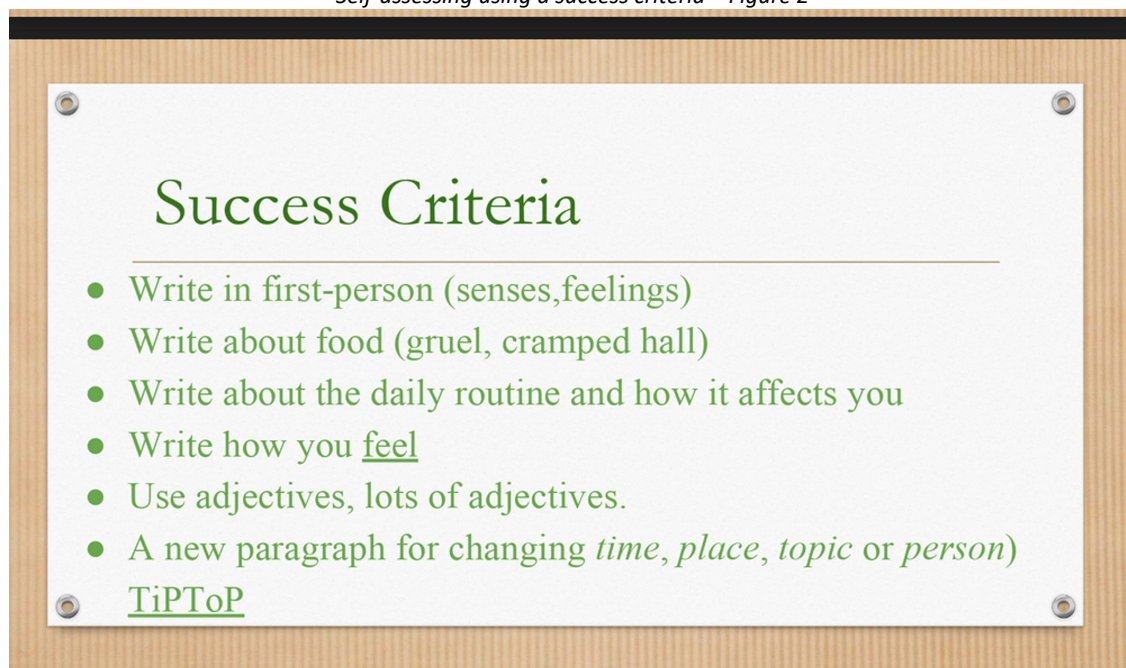
Rationale:

The reasoning behind using the exam-style essay was that it would allow a clear understanding of each pupil's ability, and what analytical techniques they need to be taught / improve upon and their ability to write structurally sound essays with correct punctuation and grammar, including paragraphs.

Evaluative points:

Students engaged well with the task and worked silently, producing essay-style answers with the majority using correct grammar and punctuation, and the majority using the answer format of PQAE (point, quote, analyse, effect) to help answer the over-arching question.

Self-assessing using a success criteria – Figure 2



Context:

The class in which this was a top ability Year 7 class. The pupils had been thoroughly introduced to the Victorian

workhouse as a setting and had also seen an example diary entry from the point of view of one of the orphans. The class then wrote their own entry pretending to be one of the orphans. Once the diary entry had been written and the allotted time for the task was over, the pupils self-assessed their own work using the criteria as a guide to spot where they had done well and highlight areas for improvement.

Rationale:

The reasoning behind using the success criteria was to give them guidance during their writing. At any point they felt unsure what to write or how it should be structured, the success criteria would be referenced. The success criteria was shown to the pupils before an example entry, so that they knew what to look out for. Further, the success criteria was displayed on the board during the entirety of the writing task.

Evaluative points:

The success criteria was engaged by all pupils with enthusiasm, and at this stage of their academic development it was useful for them to have a point of reference to refer back to.

Traffic Light system – Figure 3

<u>All of you</u>	<u>Most of you</u>	<u>Some of you</u>
- Have a plot (mystery, danger) - Write AT LEAST one side of A4 - Use descriptive writing to create atmosphere (what is the weather like? What time of day is it?) - Use adjectives relevant to the gothic genre	- Use adjectives relevant to the gothic genre - Expand upon the theme of mystery - Use ellipsis to subvert expectation '...' - Use similes ('cold as ice') - Onomatopoeia ('the crows cawed') - Have a supernatural element - Foreshadowing	- Allude to other ideas such as the 'unknown' - Use pace to evoke a sense of panic - Use metaphors ('the wooden steps leading up to the house were jagged teeth hungry for travellers') - Personification ('the house glared at me with haunting red eyes')
Isolation Gaunt	Dread Obscured	Fear Anxiety
Uncanny	Rotten Grave	Howl Thunder
	Shriek	Pursue Lightning

Context:

The class in which this was a top ability Year 9 class. The class consists of 35 pupils. We had briefly looked at the conventions of Gothic literature (mystery, a sense of danger, foreboding weather) and the pupils were provided this traffic light system to aid them in their individual writing. The writing was the beginning of a Gothic horror story.

Rationale:

As this was the pupils' first attempt at creating a Gothic horror story, I wanted to provide an extensive pool of

expectations that would allow the more ambitious pupils to push themselves whilst allowing pupils who were slightly less confident to still engage with the work at whatever level they felt comfortable with.

Evaluative points:

The traffic light system used was received well by the pupils, who said they found it an excellent aid in guiding them on writing their first Gothic Horror story. However, going forward the use of such a system may lead to some pupils only ever aiming for the lower targets of the traffic light system.

Success Criteria

Alliteration	x1 ☐	x2 ☐	x2 ☐
Rhetorical questions	x1 ☐	x2 ☐	x3 ☐
Rule of three	x1 ☐	x1 ☐	x2 ☐
Emotive language	x3 ☐	x4 ☐	x5 ☐
			

Low ability set, year 7. (Figure 4)

Cross-curricular responsibilities

Monday, December 16, 2019 8:57 AM

Comprehension activity, *Oliver Twist* – Figure 5

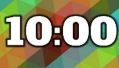
Fagin Extract

The walls and ceiling of the room were perfectly black with age and dirt. There was a deal table before the fire: upon which were a candle, stuck in a ginger-beer bottle, two or three pewter pots, a loaf and butter, and a plate. In a frying-pan, which was on the fire, and which was secured to the mantelshelf by a string, some sausages were cooking; and standing over them, with a toasting-fork in his hand, was a very old shrivelled Jew, whose villainous-looking and repulsive face was obscured by a quantity of matted red hair. He was dressed in a greasy flannel gown, with his throat bare, and seemed to be dividing his attention between the frying-pan and the clothes-horse, over which a great number of silk handkerchiefs were hanging. Several rough beds made of old sacks, were huddled side by side on the floor. Seated round the table were four or five boys, none older than the Dodger, smoking long clay pipes, and drinking spirits with the air of middle-aged men.

The comprehension activity here was presented to a top set year 7 class and served the purpose of cross curricular responsibilities in regard to literacy, as the pupils could use their skills of analysis and retrieval in any written task for any subject, e.g. History or Religious Studies

Task 1:

1. Now annotate the extract of Oliver meeting Fagin for the first time.
2. Look for words or sentences that show Fagin in a positive or negative way.



Task 2:

Write the following question in your books.

Is Fagin portrayed in a positive or negative way?

Challenging text – Figure 6

"Has Cawdor been executed yet?" said Duncan. "Haven't those I sent to do it returned?"

The King's eyes showed his sorrow. He shook his head sadly. "There's no way of reading a man's true intentions in his face. He was a gentleman on whom I had built an absolute trust."

There was excited shouting and the sound of horses in the courtyard. Duncan went out onto the deck and looked down. "Oh worthiest cousin!" he exclaimed when he saw Macbeth dismounting. Duncan embraced Macbeth then stood back and looked at him.

"I've been racking my brains trying to think of a way of thanking you," he said. "I could never repay you."

"Having the chance to fulfill my duty to you is reward enough," said Macbeth.

.....

As Macbeth hurried down to the courtyard where a fresh horse was waiting the thoughts that had not left him for a moment became even more insistent. The Prince of Cumberland! That was a new development – a step over which he would trip unless he could jump over it: it was in his way.

He suddenly became aware of his thoughts and they

The class is a low ability Year 9 class with 28 pupils. The pupils are studying Macbeth and – in aid of this – we have been talking about the different classes that existed in mediaeval times, in particular, the difference between royalty, nobility, and the peasantry. Also the difference in expectation between the genders.

Describing a setting – Figure 8

Starter

What makes a good description?

Write these down.

- The senses.
- AFOREST.
- Adjectives, nouns, and lots of adjectives.

Direct teaching; Oliver Lesson – Figure 9

What is empathy?

Understanding WHY someone is feeling a certain way, for example

- Sad 😞 - Lost puppy
- Happy 😊 - New puppy
- Excited 😄 - Found puppy
- Tired 😫 - Searching

The daily routine in a workhouse:

5.00 a.m.	Rising bell
6.00 a.m. - 7.00 a.m.	Prayers and breakfast
7.00 a.m. - 12 noon	Work
12 noon - 1.00 p.m.	Dinner
1.00 p.m. - 6.00 p.m.	Work
6.00 p.m. - 7.00 p.m.	Prayers
7.00 p.m. - 8.00 p.m.	Supper
8.00 p.m.	Bed

Now you are going to write a diary entry from the perspective of one of the boys in the workhouse.

Dear Diary,

November 1839

I woke suddenly this morning, after a dreadful and disturbed sleep. My bed is no more than a wooden box and my blanket is a coarse piece of filthy sackcloth. We were shouted at to go to sleep, the heavy dormitory door was slammed and locked and the room descended into a raven-black darkness. We are not allowed to make a sound or we risk a thrashing.

I laid in bed, with my dirty, bony fingers, twisting around the edge of the itchy blanket, desperately trying to get warm. It's always freezing cold in here. I heard faint sounds coming from different corners of the room. Something small scuttled and slithered across the floor. From the other side of the dorm I heard the sound of shuddering sobs and I felt a horrible sense of loneliness descend on me like a dark fog. In a nearby coffin bed I heard a younger lad call out for his mother. At this, my sadness erupted inside me and hopelessness washed over me like a dark cloud. Tears began to stream from my eyes. My lips trembled, my jaw wobbled and my cheeks quivered but I curled up in my box, holding my body rigid. I wiped the tears away with the back of my frozen hand.

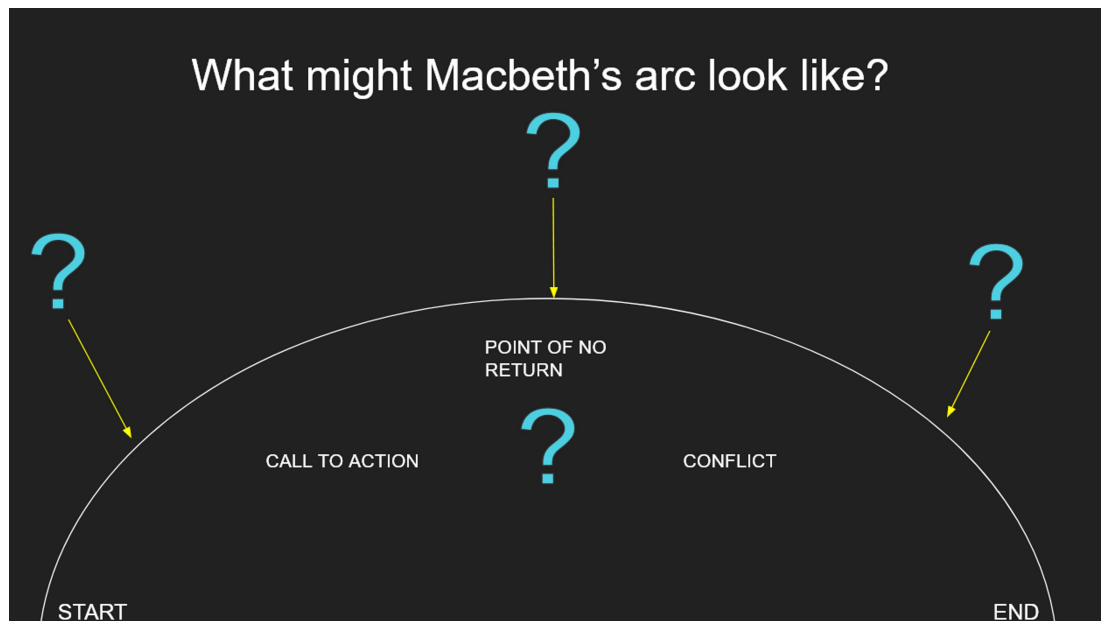
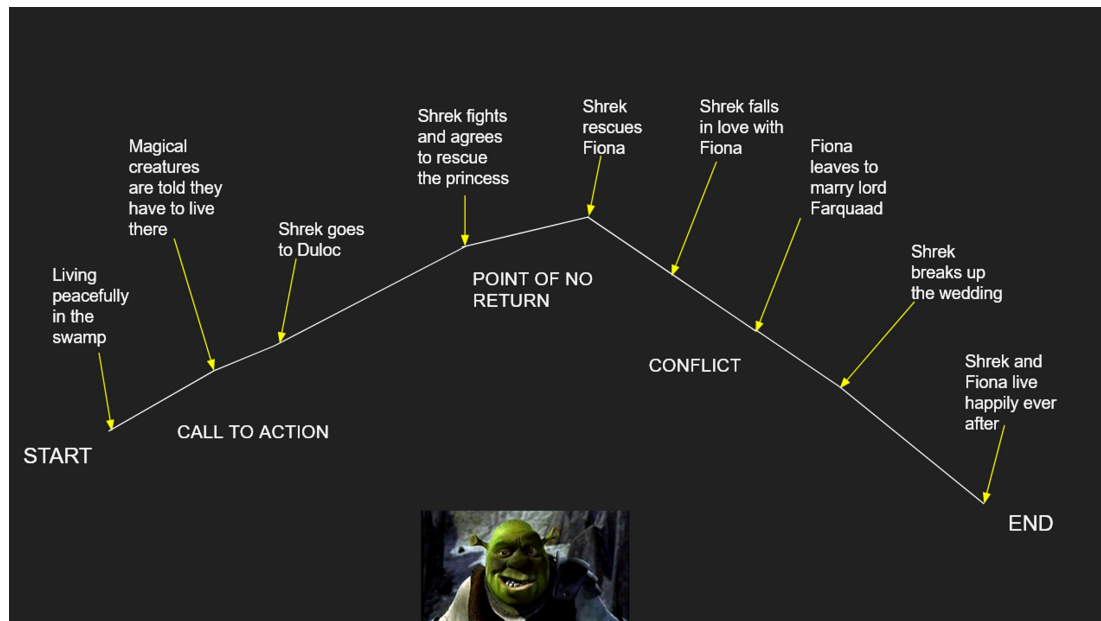
I eventually drifted off to sleep, even though I was light headed with exhaustion and my grumbling belly was hollow. I dreamt about summer picnics where plates and bowls were never empty and the sun warmed me all over. I was about to tuck in to a juicy roast chicken leg when shouting started; the working day was upon me and my nightmare was about to start again.

Dear Lord I hate the workhouse!

Direct teaching; Macbeth character arc lesson – Figure 10

What is a character arc?

- Usually starts with a situation in which the main character feels like they cannot escape or a call to action
- Other characters might influence how this character thinks or acts
- Characters might do something that has unforeseen consequences
- There are consequences (good or bad) for character choices and actions
- How does the character resolve a conflict?



Critical reflection

Monday, December 16, 2019 8:58 AM

The purpose of this critical reflection is to examine the use of three pre-selected pedagogical principles from Donaldson's 2015 Successful Futures proposal during PTE 1. PTE 1 (an acronym for Professional Teaching Experience 1) refers to the first placement where I - the student teacher - have been based. My school has a wide catchment area, and more than 40% of pupils are from the top 20% most economically deprived areas in the country. Considering this, it is important to note that pupils from economically deprived backgrounds greatly benefit from a more structured learning experience (Ko, Sammons and Bakkum (2013: 22). Moreover, the school has nearly double the national average for statemented (Social Emotional Needs - SEN) pupils. I teach 6 classes in Key Stage 3 (KS3) and the abilities and setting of the classes taught range from top to bottom, in both years 7 and 9, and an intermediate class in year 8. The broad range of abilities in the classes I have taught have allowed me to teach using a wide variety of styles and methods, learning what worked for a particular class might not be applicable to all my classes.

The three pedagogical principles I will be looking closely at will be;

- 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

The implementation of these three pedagogical principles will be critically examined and where applicable, linked to any of the four purposes. It is important to note that the term 'pedagogy' does not only refer to the methods for teaching, but also the learning that takes place because of the teaching; essentially they are not separate and are one in the same (Husbands and Pearce, 2012:5). Finally, Donaldson's Four Purposes (pupils will be ethical, informed citizens, capable ambitious learners, enterprising contributors and healthy and confident (Donaldson, 2015: 29)) are constant driving factors when it comes to planning and pitching lessons.

Assessment for learning

When discussing assessment for learning as one of the 12 pedagogical principles, it is important to note the difference between summative and formative assessment. Summative assessments - also known as Assessment of Learning - is an assessment that takes place with the purpose of gauging pupils' abilities and knowledge, and then setting them a grade or number to signify their academic progress or level.

Donaldson's Successful Futures places a heavier emphasis on formative assessments - Assessment for learning. These formative assessments are used to help the teacher to distinguish the progress of each individual pupil in the hope that they can more easily highlight areas for improvement, and even adjust ongoing teaching to facilitate these improvements.

Further, these formative assessments allow pupils to measure their own abilities in an environment which is much less stressful than a summative assessment, where the pupil would receive a grade or a mark that could potentially have an impact on their education.

The emphasis on formative assessments in Donaldson's Successful Futures is in part due to the link to the four purposes, mainly being 'ambitious, capable learners' and 'healthy, confident individuals'. The reduced stress from a lack of summative assessment as well as the constant formative feedback from the teacher is a brilliant, nurturing environment to develop young pupils into confident and healthy learners.

Exam style essay question

A top ability year 9 class of 35 were tasked with answering a GCSE-style question in exam conditions. The conditions were to complete their work independently and silently, and this allowed the pupils to engage with GCSE type material in a calm and more relaxed environment, which would hopefully mean that some of the anxiety around exam-style mocks would dissipate. The pupils in the class had already had several lessons on the conventions of the Gothic horror

genre, and were 8 weeks away from a summative assessment which would not only have an impact on their class setting, but could possibly impact on their overall English attainment grade.

The exam-style setting and question (figure 1) was chosen for this particular class as it would greatly help the class teacher identify weaker areas of the pupils that needed to be improved upon before their summative assessment. The silent working conditions ensured that the pupils couldn't confer and that their work would be an accurate representation of their abilities. Further, the class' consistently good behaviour easily allowed an hour of silent writing, however a more difficult class would definitely struggle to maintain the silent conditions for any length of time.

The lesson was effective in highlighting areas for improvement with certain pupils. On the whole, the class had answered the exam question enthusiastically and with brilliant analysis. Coe et al state that more difficult short term learning that may be less enjoyable for the learners can in fact allow for better retentiveness in the long run (Coe et al., 2014). On the other hand, it must be noted that the hour of silent writing not only lacked any actual teaching (impairing of knowledge) but if repeated too many times would run the risk of losing the interest of the pupils and the work would cease to accurately resemble their abilities. Be that as it may, if used sparingly and with classes where behaviour will permit it, the silent exam-style question is an excellent formative assessment, bolstering the confidence of the pupils whilst revealing to the teacher areas to target for improvement.

Success criteria

A high ability year 7 class had been studying the novel *Oliver Twist* for several weeks, with the scheme of work concluding with an assessed written empathy piece of work several weeks after this lesson. The lessons that preceded this one contained details of the regimented routines performed by an orphan in a Victorian workhouse, as well as living conditions in the workhouse. In this lesson, the pupils were shown the success criteria (figure 2), then a mock diary extract, then they were again shown the success criteria and asked to write their own diary entry from the point of view of a workhouse orphan. Once the activity concluded, they would self assess their work using the success criteria and set themselves a target they felt appropriate.

The reasoning behind providing a success criteria firstly came from feedback from observations suggesting the use of less scaffolding and more writing tasks with success criteria as the class was capable of working on longer activities without losing enthusiasm and wanted to do well. However, being a Year 7 class, they were fairly new to writing for long periods of time, and so the success criteria was to be used as a reference for any pupils that were unsure of what to include, or found themselves stuck. The criteria was provided before the mock entry so that pupils could follow along and try and spot devices referenced in the success criteria in the mock diary entry, familiarising them with it before they had to use it to write their own diary entry. Clear comprehension of the success criteria by the pupil will help immensely with completing the task (Hattie, 2009: 23).

However, working with a bottom set year 7 class, I found that the same style of success criteria was inaccessible to the pupils and they struggled to use it as an aid or a guide to complete their work. This was in part due to the fact that the criteria I had used for my high ability year 7s was essentially bullet points of complex devices and techniques I expected them to include. As Deans for Impact note, an information overload can cause students to misinterpret the subject if they feel they are being overwhelmed (Deans for Impact, 2016: 3). Consequently, I made a revised success criteria (see figure 4) for my low ability year 7s which I felt was much more minimalistic and easier to comprehend, whilst also providing three target levels of attainment within the success criteria. Further to this, I included in the success criteria specific numbers associated with each literary device, so the children had a very clear cut understanding of the task they had been asked to complete. As well as this, I printed out one success criteria sheet per pupil, and included tick boxes next to items on the criteria so the pupils could complete an item from the success criteria and then tick it off. This was done to help the pupils who were overwhelmed by the previous success criteria, by breaking it up into more manageable sections that these pupils found more accessible. However, once their confidence has increased and they demonstrate a greater understanding of literary techniques, I shall scale back the scaffolding to encourage progression (Husbands & Pearce (2012: 7).

A blend of approaches, including direct teaching

A common misconception of direct teaching is that it is the process of the teacher dictating information to the students and expecting them to retain it for later tasks. Direct teaching does not solely amount to 'whole class instruction' (Donaldson, 2015: 65). Although teacher-led learning through dictation and instruction is an important aspect of direct teaching, it is comprised of so many more elements than that. According to Donaldson, successful direct teaching is 'clear purposes and success criteria, modelling and practice, and regular and insightful feedback,' (Donaldson, 2015: 65). With this in mind, it is important when critically reflecting upon implementation of this pedagogical principle in my lessons that - above all else - clarity of instruction and understanding of the success criteria is scrutinised above all else.

With this in mind, I will analyse my *Oliver Twist* lesson in the 'Direct Teaching' section of my document. The class who the lesson was made for were a top ability year 7 class, who I had taught for 3 weeks prior to this lesson. The lesson begins with a slide asking simply 'what is empathy?' (figure 9) and the answers appear on the screen as I click through the slide. Before

clicking I asked if anybody could sum up what empathy is, as I felt even though they were likely to know what it meant, it was important to give them the opportunity in case one of them was aware of the meaning of the word 'empathy', as it would likely greatly boost the confidence of the pupil who could answer. This echoes the need for our pupils to be ambitious and try to answer questions they might find difficult. Following this, I then provide the pupils with examples of emotions such as happy, sad, excited, tired, and provide attempted humorous reasons as to why somebody might feel each of these emotions. The humour was used here to create a more comfortable atmosphere where they feel they are safe and can confidently suggest answers even if they are unsure if it is the correct one. As I had taught the class before, I had developed a good relationship with them within a short period of time and knew the humour was appropriate and would not compromise the teaching aspect of the lesson as the behaviour is exceptional.

As the lesson progressed, I showed pupils an example of the daily schedule of a workhouse orphan and after, showed them images of the conditions of the workhouse whilst describing what was happening in each image. After, I used a whole slide to simply write 'now you will write a diary entry from the point of view of an orphan in the workhouse', this was done so that there was absolutely no room for ambiguity and pupils were absolutely clear on their task. Once they knew what the task would be, I showed them another slide of a diary entry written from the perspective of an orphan in the workhouse, so the pupils had an absolute understanding of the task and what I expected. After I read the mock entry, I asked the pupils what they thought was good about the entry and what could be improved. I did this so that I could subtly assess their understanding of the task before they had started work on their own diary entry.

Teaching year 9s about Macbeth, I employed a variety of 'direct teaching' approaches. The class in question is a bottom set class, and as such a substantial amount of the pupils in the class have difficulty maintaining focus or interest. After receiving feedback stating that the class needed to have a more concentrated and controlled lesson so that it could clearly be understood, I changed my next lesson to incorporate aspects of direct teaching, mainly in the form of questioning every five to six minutes throughout the class. Thinking in line with Ko, Sammons and Bakkum, these very specific questions directed at differentiated pupils within the class allowed me to effectively measure their comprehension of what I had asked them to do (Ko, Sammons, and Bakkum, 2013: 21).

Furthermore, whilst studying the character arc of Macbeth with the same class (figure 10), I first explained to the pupils the character arc of Shrek. Deans for Impact recognise the value of using analogies as they can 'map a new idea onto one students already know' (Deans for Impact, 2016: 3) and so I went through the story of Shrek with the pupils and then discussed similarities to Shrek's character arc when compared to Macbeth's. The use of a more simple plot to help comprehend a more difficult one and create a character arc for it worked well. However, it was necessary to keep questioning pupils for their opinions on what should go where on Macbeth's character arc, and then once they had given an answer, it was imperative to ask that pupil why they thought it was the case. This is supported by the Welsh Assembly Government who write that 'learners need to be asked how they have arrived at a particular idea,' (Welsh Assembly Government, 2010: 5), this is essential as it not only enriches the comprehension of the answering pupil, but also teaches other pupils in the class (Welsh Assembly Government, 2010: 5) without the class teacher explicitly giving the answer. This type of direct teaching in a low ability class where pupils are hesitant to answer for fear of getting it wrong strongly adheres to Donaldson's purpose of 'confident individuals', as the pupils will feel as if they have arrived at a desirable answer and self-taught without the teacher, even when gentle, subtle verbal prompts have helped them.

Cross curricular responsibilities

Teaching English, my main focus for cross curricular responsibility thus far has been ensuring comprehension tasks in the majority of my lessons. This has been done to give the pupils the ability to engage in any comprehension tasks that may present themselves in other subjects, such as history or religious education. The ability to read a passage and be able to think about the information that can be retrieved from it is an essential skill, and as such, many lessons feature comprehension aspects (see figure 5) and it is my hope that practicing this in my lessons will allow pupils to achieve their potential in other lessons. Finally, it is essential when a comprehension task has been completed to conduct a plenary and I have personally found it very helpful to either ask the pupils to note down the most important points of the extract, or to summarise it in their own words. Moreover, before I dismiss the pupils from class, I will select varying ability pupils and question them very specifically Deans For Impact (2016: 5) to assess the level of comprehension of the extract. I have found the plenary in this regard absolutely essential, which is supported by Ko, Sammons and Bakkum (2013: 33).

As well as the extract retrieval comprehension, I like to provide the pupils with content just outside of their ability (see figure 6). The extract shown is a modern Macbeth 'translation', and is used as a bridge for my lowest ability year 9 group. The modernised Macbeth is beyond their usual level of challenge, however this is in an attempt to allow them to be ambitious and strive for the completion of more difficult tasks. It is my thinking that pitching ever so slightly above their academic level will provide the pupils with a more rewarding challenge, should they be able to complete it.

In Conclusion

Assessment for learning is a vital part of my teaching process. It has greatly aided me in directing pupils towards helpful routines and also highlighted to me areas I need to repeat and be more concise about. The self assessing can be an excellent tool in giving the pupils the means to self teach and get into the habit of spotting mistakes or lack of certain literary techniques.

My experience with direct teaching has been a positive one and the focussed discussions in class have allowed pupils to not only form their own opinions on subjects but also be considerate of the opinions of their classmates Welsh Assembly Government (2010: 10). Moreover, direct teaching is a much more holistic approach to teaching and learning and it is perhaps for this reason the most helpful style for me as a new teacher.

However, cross curricular responsibility is important, and going forward I would strive to incorporate digital competence and even numeracy into my teaching, as I have not yet found a way or had the opportunity to incorporate either into my teaching without compromising the overall style and quality of my lessons. Going forward I would try to include numeracy through the use of historical dates contextually relevant to topics such as Macbeth or Oliver.

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Monday, December 16, 2019 8:58 AM

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