

Overview

Wednesday, October 30, 2019 3:47 PM

Assignment Title: (ECAD6008)

A Written Critical Reflection Of My Progress In the Planning and Implementation of Pedagogical Principles, With Recommendations To Ensure Further Progress.

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Student Number:

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Pathway (S-PGCE)

Link to OneNote Assignment:

https://uowtsd-my.sharepoint.com/:o/g/personal/1906290_student_uwtsd_ac_uk/Eqn5a5H_udZCkPqnDI3U0sEBz_36iNYzMzVoSqn9DjkqDA?e=Rj5801

Assessment For Learning

Wednesday, October 30, 2019 3:50 PM

A variety of forms of assessment are practised throughout the academic year. Each department has its variations according to their subject-specific aims/goals. However, all forms aim toward the support of every pupil's attainment.

Appendix 1.

Plenary - End of Lesson, Self-reflection

What went well today? & What would you like to improve on next lesson?

Eg.

WWW: *I felt confident at sketching the facial proportions. I overcame my struggle at drawing the nose.*

EBI: *I work to improve my skills at shading/highlights*

This lesson consisted of sketching self-portraits. The students were introduced to methods of observing facial structures and breaking every feature down into basic shapes. This was to help them as visual cues/guidelines. Towards the end, they were given this Plenary task (Example 1), to identify what they thought went well for themselves.

It was a class discussion afterwards as I spoke to a handful individually, but many didn't sound like they truly believed in what they were saying – almost confused/uncertain.

I noted this, and thought perhaps they needed more direction from a different perspective. Peer review?

Appendix 2.

Plenary - Peer Review

Swap books with the person next to you!

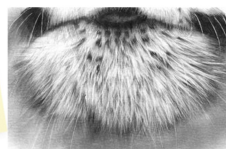
Look for two examples of what they have done well

then look for one thing they could improve on next lesson.

Eg.

WWW: *The texture of the tiger's fur looks realistic and the eyes are shaded in effectively.*

EBI: *Work on the highlights next lesson, perhaps look for where the light source is coming from to help you.*



The Year 8 class that had this Plenary task (**Example 2**), had a learning objective to complete a half human-half animal self-portrait. They were given guidance on how to draw various fur textures in pencil and also given a demonstration in advance.

Following the starter and main bulk of the lesson, the plenary task was intended to help them identify what they have practised well and begun to effectively develop as an Artistic technique. Then anything that they were struggling with was noted so that they could work towards as their primary goal for next lesson.

I wanted to use Peer-review on this occasion because I had realised from their previous lesson that many pupils couldn't identify what they felt confident at sketching or what they would like to improve (from the Plenary of **Example 1**). From using a self-reflection Plenary task before, I quickly realised that a self-assessment wouldn't work until the pupils understood what they should be aiming to work on.

Appendix 3.

28/10
Yr 7 Art / Celf
S.T.A.R. Feedback

Bendigedig! You have...

S

- completed all homework tasks.
- completed all class tasks to a good standard.
- shown a clear understanding of colour theory.
- used colour and tone making your work bold and interesting.
- used interesting patterns from the Romero Britto paintings.

Targed! To improve you now need to...

T

- look at the success criteria and add anything that's missing.
- self assess your work to explain your strengths.
- rework areas highlighted in the teacher comment.
- use darker and lighter tones to give shade to your work.
- aim to complete all tasks in your book.

Byddwch yn ofalus! Be careful you must...

A

- look over spellings and write 3 times in your spelling tracker.
- use capital letters at the start of a sentence and for names.
- use full stops at the end of a sentence.
- focus on including art keywords and technical terms when you self assess your work.
- look at the success criteria and discuss how to improve your work.

Cam nesaf! Next step. With your Purple Pen of Progress...

R

In order to improve I now need to I need to
include my opinion, And
include key words,

This is an example of "S.T.A.R." Feedback. It is given to the pupil half-way through the term and the pupil must respond to the targets set by the Teacher in the section at the bottom. The points that have been highlighted are the ones relevant for the pupil. I consider this feedback quite reliable as the pupils are required to respond to it and discuss it with the teacher. This can effectively improve the communication between pupil and teacher.

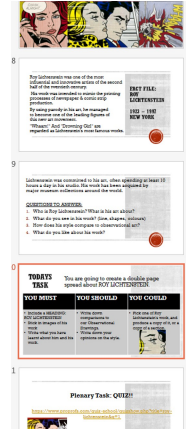
Cross Curricular Responsibilities

Wednesday, October 30, 2019 3:50 PM

Cross curricular responsibilities are scattered generously throughout each individual lesson. They are predominantly incorporated in the starter and plenary activities.

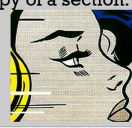
Within the main bulk of lessons, Literacy & Digital Competency is frequently involved without being too "forced" or far away from the specific subject.

Appendix 4.



TODAYS TASK

You are going to create a double page spread about ROY LICHTENSTEIN.

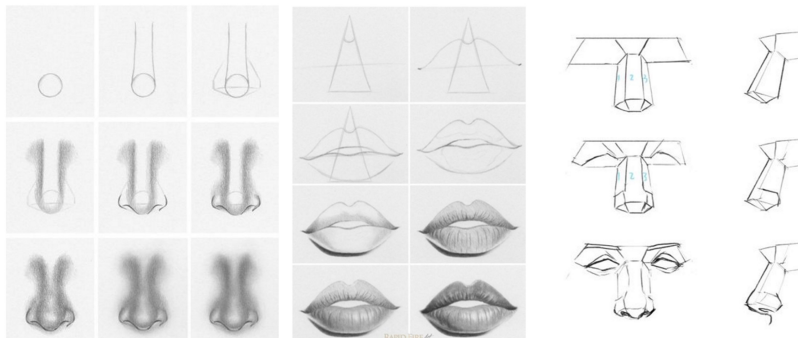
YOU MUST	YOU SHOULD	YOU COULD
• Include a HEADING: ROY LICHTENSTEIN • Stick in images of his work • Write what you have learnt about him and his work.	• Write down comparisons to our Observational Drawings. • Write down your opinions on the style.	• Pick one of Roy Lichtenstein's work, and produce a copy of it, or a copy of a section. 

During Lessons, pupils can use ICT to conduct research on Historical contexts, or influential Artists. They are then encouraged to produce presentations on these artists & art techniques.

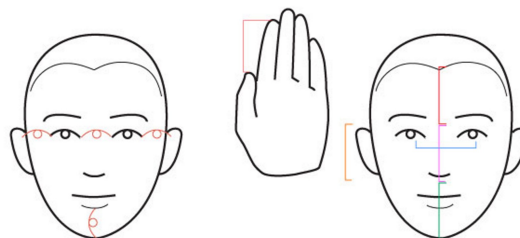
Appendix 5.

Where should I start?

Begin with basic shapes! Break down features into shapes first.



Fun facts...



Notice how:

The length between your pupils = length as your mouth.

The length between your tear ducts = the length of one eye & the stretch of your chin.

The length between your thumb and the tip of your index finger = length

The length between your tear ducts = the length of one eye & the stretch of your chin.

The length between your thumb and the tip of your index finger = length of your ear.

Pupils are to practise Numeracy often within Art by utilizing symmetry, measurements (especially in portraiture), and scaling up/down their imagery. They also observe facial structure and break down the features into basic forms and shapes.

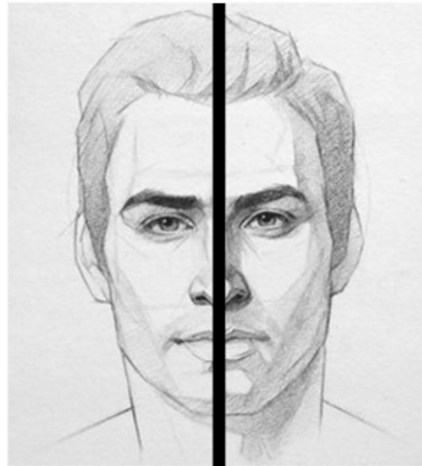
Appendix 6.

Warm up/Cynhesu

Read this passage written by Julianna Marie Wells;

"Drawing helps us to map out mental images of the world we see around us. We can map out plans, diagrams, and concepts for what we want to bring into the world. Visual aids often help us comprehend large amounts of data that our brain cannot understand through numbers or words alone. On the more emotional side, drawing allows the creator to open one's expressive vents and let emotion become recorded in the marks of your drawing."

We'll be discussing what this passage is telling us.



Literacy is involved with communication in class discussions and reflective writing after practising styles or techniques. Also frequently within Starters & Plenaries.

Creating Authentic Contexts for Learning

Wednesday, October 30, 2019 3:50 PM

Good teaching and learning must include the creation of authentic contexts for learning.

Appendix 7.

The encouragement of morality – showing examples of how different cultures approach good behaviour.



Totemic Relationship
Animals represent the same subject/animal again and again are the "totem" of their moral values that are given to them at birth.
And their "Totemic Relationship" and will be their obligation to continue in holding their story through. Attributed to that it is never lost.

Lesson/Heddiw Gwers
Substantively, the moral values are given to the 12 animals. YOU SHOULD: YOU COULD: (List of moral values for each animal)



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Seven Teachings

Many Aboriginal groups live by "7 principles/teachings" also known as "**moral stepping stones**". They assign each animal with ONE **moral value**. Can you guess what these animals represent as **moral values**?





Appendix 8.

Introducing the class to issues & discussions that are relevant to the current world.

Importance in the Aboriginal Culture

Rockholes are important sources of water for the Aboriginal people. They may not be visible from the surface but are similar to storage tanks. People dig down into these Rockhole's to find water even when the land seems too dry.



Importance in the Aboriginal Culture

Waterholes are also importance for the survival of the Aboriginal culture. They, as well as the Rockholes, feature frequently in Aboriginal Art. They are often represented as SACRED places because of their importance to the Aboriginal people.



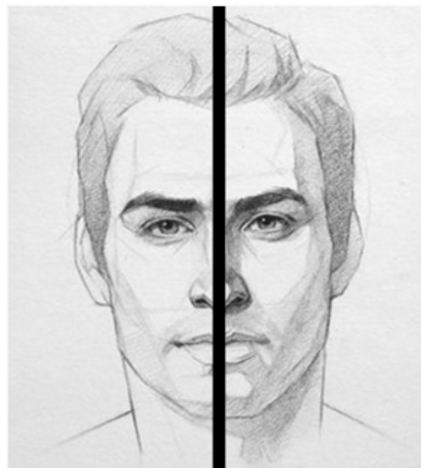
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Read this passage written by Julianna Marie Wells;

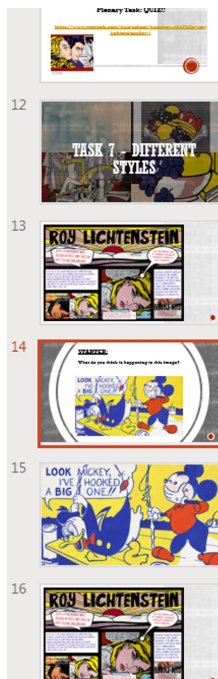
"Drawing helps us to map out mental images of the world we see around us. We can map out plans, diagrams, and concepts for what we want to bring into the world. Visual aids often help us comprehend large amounts of data that our brain cannot understand through numbers or words alone. On the more emotional side, drawing allows the creator to open one's expressive vents and let emotion become recorded in the marks of your drawing."

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Providing contexts and discussions from real life industries relative to the subject. Such as comments from real Artists or visitors. Their opinion can be valuable to the changing of the youths perception.

Appendix 10.



Introducing the pupils to an Art Movement that sparked a major change to the definition of Art in the 1950's. This was a turn-around moment as people began to accept other styles that weren't necessarily realistic or traditional. This was to help enlighten them to the many uses Art has around the world – the skill is highly demanded within Graphics design, advertisement, film, music and numerous industries and fields..

Critical Reflection

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A Written Critical Reflection Of My Progress In the Planning and Implementation of Pedagogical Principles, With Recommendations To Ensure Further Progress.

By Stephanie Woodward

Student Number: 1906290

Introduction

In this essay, I will be critically reflecting on my experience; training to be a professional Teacher; within a Secondary school. I will discuss how I have implemented three of the seven Pedagogical Principles (outlined by Donaldson, 2015) within my teaching experience and evaluate how effective they were in practice. These reflections will be challenged by theories found in various literature to be critical in the observation of every principle. This is so that I can identify the most and least efficient ways of supporting students in their paths towards educational attainment.

In my time completing Professional Teaching Experience, I have been informed of specific examples that both support and reject the claims Pedagogical Principles; this has allowed me to witness their effect on pupils and their abilities within the class. Discovering the evidence that suggests a significant impact on the success of pupils will influence me in the planning and execution of lessons. My initial Lesson observations have informed me on this as well because I have already begun to learn how to improve response and build a repertoire from my pupils. For this article, I will focus on three of the seven Pedagogical Principles which argue that good teaching and learning means;

- Employing assessment for learning principles.
- Regular reinforcement of cross-curriculum responsibilities, including literacy, numeracy and digital competence, and opportunities to practice them.
- Creating authentic contexts for learning.

Pedagogical Principle 1: Assessment for Learning

Within my placement school, a variety of forms of assessment exist and are frequently practised throughout the academic year. For this reason, the subject progress of every pupil is closely monitored by their teachers thus, their achievements are used to inform on where to aim their next stage of development. It is regarded as a priority for pupils to recognize where they are within their subject progress, so then to be guided towards the next step (McDonald, 2016). Each department has its variations of assessment according to their subject-specific goals; however, all forms must work for the best pathway towards student attainment.

For example, my first taught Art lesson; after a week of class observations; I implemented a self-reflection task as the Plenary (see appendix 1). It instructed the Year 8 class to distinguish what they believed went well and what they would like to improve on in their next lesson. It is argued that this form of assessment can help construct the internal framework to help a student independently decide their next plan of action (Black, 2003). However, this method can only be beneficial for pupils when they

understand what their Teacher aspires for them as an informed goal as argued by Sebba et al (2008). This Year 8 class had been recently introduced to drawing facial structures and shading for realistic self-portraiture. They were relatively new to the activity; in retrospect, I believe it was too soon to ask them to critique themselves because I had not given a clear outline of what I expected from the class first. A class discussion followed this plenary, and many didn't express confidence in their self-reflection when I asked them. I noted that they were confused and uncertain about what they should focus on, which suggested that they required a bit more guidance from a different and more knowledgeable perspective. Therefore, Black's (2003) suggestion may not be complete as it requires a little expanding to ensure that the pupils obtain the claimed internal framework benefits.

Just as Hattie & Timperley (2007) suggest, the most effective feedback must provide answers towards three questions; "where am I going?", "how will I do it?", and "what next?". These questions may seem obscure for pupils, especially in the subject of Art, because there may not be a singular right or wrong answer. The subject of Art & Design is marked predominantly on the ability to practise and recognise techniques based on research and context. Like how Art students are assessed in Higher Education, it is key for the Lecturer to know the student to assess them (Orr & Bloxham, 2012) and the Teacher must ensure a long period to engage with the student's artistic development. Moreover, the autonomy of a student develops greatly within education as they begin to regulate their priorities to find and work from feedback. A Teacher must be the model that directs them to practise this internal discipline. Therefore, you may argue that before a Teacher can ask a pupil to constructively critique their work, the Teacher must ensure a collective understanding of how to give and receive personalised objectives by demonstrating it first. Then allow enough time for the pupils to mentally reflect on these objectives and understand the criteria assigned for that scheme of work. I would supply my classes with a simplified criteria checklist so that they can refer to it whenever they need to (see appendix 3). The "S.T.A.R. feedback" form is an effective example because the pupil is required to respond to their feedback in a section at the bottom of the page.

On the other hand, when I had this class for a second time, I implemented a slightly different Plenary task to observe how they would perform in contrast. This task (see appendix 2) had the students swap books with their peers and comment on what their peer had done well, as well as what they could do to improve. I ensured to provide a clear lesson objective and gave a demonstration of what they had to do with their self-portraits. During the lesson, I circulated the class and spoke to every pupil individually; constructively criticising their work and providing praise to those that listened well. I believe that my pupils would recognise the individual advice I provided, thus helping them with the plenary.

According to Black et al (2003), a Peer Assessment will help exercise the student's ability to work collaboratively; allowing them to practise taking turns, listening and respecting their peers. These are important intrinsic values which can encourage individuals to accept, or at least consider, the opinions of other individuals. It is also uniquely valuable because pupils are more motivated when they are in the knowledge that their classmate will be reviewing their work. Comments from peers of the same age group maintain a common language that lacks complex vocabulary, therefore, should be easily translated across the class. I witnessed this difference when I conducted the Plenary peer-review task. Their vocabulary may not have been as detailed as my critique was, nevertheless, they expressed a clarity in their opinion, which revealed that they understood a lot more than before. Also supported by Tillema, 2010; the use of Peer assessment can greatly improve the individual ability to communicate, evaluate and criticize which inadvertently leads to the ease of accepting feedback (McDonald, 2016). This establishment of a common language is the catalyst for generating a trust-based system, that will allow the pupils to begin to trust expressing themselves to their peers as well as their teachers. This behavioural phenomenon is essential to create a foundation for successful interpersonal relationships, as well as the pupil's developing perception of self-efficacy.

However, there is evidence to suggest that Peer Review cannot always be a reliable method of assessment, and this can heavily vary on the context it is executed in. Depending on the context, the use of peer assessment may lead to numerous biases which can influence its reliability. Friendship bias can be argued to greatly affect the reliability of Peer Assessment within the school environment (Dancer & Dancer, 1992). A study conducted by Kane and Lawler (1978, quoted in Dancer & Dancer, 1992) support

this statement as they discovered that there was a significant record of peers underrating those that they believed to have higher ability and also overrate those that they believed were lower ability. This argues how an individual may fail to provide accurate information if they fail to ignore their prejudice.

In conclusion, Assessment for Learning as a Pedagogical Principle may be a problematic area in the short term, as it doesn't observe beyond one lesson. This mitigates the reliability as the contextual variations are not considered. However, as a well prepared and continued practise, self-assessment and peer assessment, can become a valuable skill for students as this can prepare them to be more accepting of critique. It is also very necessary for pupils to build a voice in their opinions and be capable of articulating themselves effectively (Black et al, 2003). I will ensure to integrate these varying forms of assessment throughout my lesson plans and, in an order that allows them to gradually become independent learners. For the pupils to achieve this ability, I must ensure that they are taught the relevant criteria first and foremost; this may be through a feedback form like the "S.T.A.R." Sheet (see appendix 3).

Pedagogical Principle 2: Cross Curricular Responsibilities

Cross-curricular responsibilities are prioritised and scattered generously throughout the School's Art Department Scheme of Work. They are often not only incorporated in the starters and plenaries but also involved in the main practise of Art lessons. Theorists, such as Dewey (1902) have argued that there is a misleading distinction between all subjects and that Teachers must seek to infuse the key values of mandatory subjects across every department. This is supported by Odeh et al (2017); who represents a more contemporary perspective; arguing that weaving through disciplines can enhance subject knowledge and encourage understanding from more perspectives. Within discussions at an American school in Cumbria, it was found that the school planned its amalgamations of cross-curricular responsibilities with the identification of every subjects related theme. For instance, Art can intertwine with English or Literature as it assists the learner on how to visualise the connotations of a narrative (Rowley & Cooper, 2009) therefore, thematically connects the two subjects.

On the other hand, some sources claim that individual subjects are led astray when they try to incorporate other subjects within their schemes of work. They can be confusing for the pupils because subjects may have contrasting discourses and pathways of progression (Jones, 2009). Another theorist; Kanakia, 2007; argues that interdisciplinary studies can only focus on small fragments of a wider field, which can inhibit the reputation of the integrated subject.

Yet, the cross-curricular themes were set in the stone of the National Curriculum as it was argued that pupils needed to be able to synthesise their learning to prepare for the world beyond the school walls (Whitty et al, 1994). For example, within many of the Art lessons, pupils are instructed to utilize ICT to conduct research on historical contexts as well as influential artists. They are encouraged to produce presentations within their books, writing about what they have discovered and what their thoughts are on the Artist. They are then expected to experiment with the Artist's unique style with at least one pastiche. This interdisciplinary approach effectively incorporates Literacy skills (reading & writing) with Art & Design as the pupils are independent in their study and execution. This offers the pupils a lens which allows them to dissect the information they find and then to generate connections that answer their questions such as; "Why are we learning this?" (Scott & Twyman, 2018). By instructing the Pupils to produce their own pastiche's, they are then able to experience the entire process of what the original Artist had to practise. This allows them to evaluate the experience for themselves and decide to preserve that procedure for their inspirations.

However, it may be problematic to incorporate other areas of the curriculum within the main subject. For example, introducing Numeracy within a predominantly creative subject can become an obstruction to the collective progression of a lesson. I have witnessed this issue a few times within my placement; especially during portraiture lessons. The numeracy aspect consumed a considerable amount of time as

the students had to record the measurements of their facial structure and then replicate it on paper (see appendix 5). I also instructed them to begin with basic shapes so that they can have helpful visual guidance on how the human head is drawn. It proved to be a slight obstacle as many pupils lost their creative focus and became more concerned with how “perfect” their circles were – as opposed to observing from real life. Although involving numerical approaches to Art can be especially helpful, the level of knowledge the pupils have in Numeracy must be adequate, otherwise, the Art lesson may be dominated by the Numeracy. For cross-curricular amalgamation to succeed, I believe there needs to be careful planning between departments before their lessons. This idea is supported by Szostak, 2007 and his research into the practical barriers of cross-curricular responsibilities. Szostak states that interdisciplinary preparation must approach issues concerning how and why they must integrate the insights of contrasting subject areas without losing sight of the primary focus.

Despite the blatant contrast between some curriculum subjects; usually, those that have different discourses and areas of skill development; some themes can be easily amalgamated within lessons. I am frequently exercising Literacy skills within my lesson plans, largely within the starter and the plenaries. They are often subliminally tied into the lesson objectives to help better the understanding of the pupils. As seen in Appendix 6, the Starter was to read a passage and then discuss what the message was. In this example, the passage was from an article that entails the many benefits of observational drawing. As supported by Efland (2002), the practice of visual arts shows educational contribution amongst cognitive abilities as well as skills within communication Literacy. It enables pupils to form an understanding of cultures and visual, social communication.

To conclude, my observations serve as a careful reminder that implementing interdisciplinary themes are best executed subliminally, without disrupting the advancement of the primary lesson objectives. Although Art can allow us to make sense of science, numeracy and narratives, it must not be shadowed by those themes. There needs to be a leading subject and a direct lesson objective to keep the priority clear. Moreover, the additional disciplines should only be provided as additional substance, context and as additional guidance that can assist the learner on their understanding of Art.

Pedagogical Principle 3: Creating Authentic Contexts for Learning

Creating an authentic context within the school curriculum can be a vital ingredient for the engagement of pupils within a lesson. The procurement of engaging content and authentic pedagogy is argued to involve ten design elements (Lombardi, 2007). These elements are; real-world relevance, ill-defined problems, sustained investigation, multiple sources, collaboration, reflection (metacognition), interdisciplinary perspective, integrated assessment, polished products, and finally, multiple interpretations and outcomes. These elements are claimed to motivate learners to persevere, even though some may cause initial confusion.

As a Teacher, aiming to reach the goals of the National Curriculum requires us to be confident within our specialism and perceive our position as an “Architect” rather than a “Scribe” (Waters, 2006). We should be inventive with the way we construct our lessons so that we can inspire and challenge them within the learning environment. By offering a variety of contexts for the learners to work from, we allow them to practise team skills, citizenship, cultural understanding and other intrinsic values that will assist their social development and prepare them for the world beyond the school walls.

Mick Waters (2013) continues by claiming how good teaching “brings the world into range”. Especially in the modern world, where the Internet is a major aspect of everybody's lifestyles; Waters argues that by dedicating a few minutes a day simply reading the News or discussing anything current and relevant is essential to furthering the understanding of contexts. Regarding appendix 6, the pupils that read the passage expressed an improved interest in the lesson overall. They were provided with a perspective that enlightened them on the benefits of drawing every day, therefore, had the opportunity to synthesize this new knowledge with their practical efforts in portraiture drawing. I felt that this starter

had improved the clarity of the lesson objectives too. Usually, I am bombarded with comments such as: “why are we doing this?” and “what is the point?”. These comments had almost completely diminished when the starter provided an abundance of answers to them already. It was fulfilling to have quenched these almost habitual questions before the lesson objective had even been introduced.

The importance of authentic contexts and learning is further supported within an investigation by Pinner (2019). By introducing background narratives and events, there is a subtle “synaptic crossing” or stimulus that allows the learners to explore the subject in more depth without much effort (Pinner, 2019). For my lessons with Year 7’s, I have introduced various aspects and facts about Aboriginal art and their culture. I have implemented this to enlighten them about the contrasting society which builds its faith around “Seven Teachings” as seen in appendix 7. I believe this was a significant theme to involve because it not only teaches them about the historical culture but also the moral steppingstones they encourage heavily. They were then to incorporate one of the seven teachings symbols within their unique clay tile designs and generate an interesting story for them. This appreciation for authentic contexts is further supported by Borthwick et al, 2007 (quoted by Paddison & Mortimer, 2016) as they argue that to generate authenticity within a classroom context, the students must form a connection between the disciplinary mind and the experience.

However, this Principle comes with the disadvantage that the materials Teachers' source to use within their lessons is usually written in a complex language. I found myself spending a lot of time condensing the professional jargon down into more familiar text so that my students would comprehend it easier. As Lansford, 2014 argues in his article about the use of authentic materials, the incorporation of authentic material can be time-consuming and may be an issue for anyone who is pressed for time when they need to plan lessons. Sourcing authentic material may not always be reliable as it is highly significant for the source to be critically analysed for any idiosyncrasies, errors and unconventional terminology. Furthermore, when these sources have been altered and adapted to appropriate standards, it is arguable that it may not be authentic as it was before. Though they may still prove to be useful, the learners will only ever be exposed to language that has been simplified for their ease of understanding.

Overall, to involve authentic material within lesson plans has proven to be largely beneficial to the quality of the learning observed across most of my lessons. The few lessons I have planned that do not involve contextual information seem to be less mentally stimulating for the pupils therefore, yielding less engagement and attention from the pupils and a lot more questioning. This principle has a notable impact on the level of educational attainment and the progression speed through schemes of work. However, the teacher must dedicate a generous portion of time to implement this research within their lesson plans, to ensure the quality and accuracy of the contexts.

Conclusion

To conclude, my first placement has enlightened me of the most and the least effective examples of effective pedagogy. Through trial and error, I have been able to dissect and analyse why these methods have worked with my students and if not, how to improve and identify the reason for their failure.

According to Coe et al (2014) and the "6 Components of Great Teaching", it is mandatory for Teachers to acknowledge the ways that students mentally process information to understand how to collaboratively improve their learning & teaching methods. The Teacher and Student are most efficient when they work together towards a clear and mutually understood goal; this establishes a common language for both sides. As argued by McDonald, (2016). Moreover, this is something that I want to improve on within my classes to ensure a smooth dialogue that the pupils can reap the most benefits from.

Furthermore, the incorporation of multi-disciplinary themes has proven to assist in the engagement of my lesson plans; however, if executed without enough relevance and sensibility, it can derail the class into confusion and chaos. The themes need to be intertwined and slightly concealed within the main subject to be most effective. Utilising authentic contexts also seem to increase overall engagement

within lessons, but the language involved from the sources must also be altered to ensure clarity towards the pupils.

Overall, many approaches that I have taken towards effective Pedagogy have proven to need time and practice throughout my experience. This may be primarily due to my initial uncertainty of student abilities. I strongly believe that it is a long-term process and I have merely learnt the tip of the iceberg.

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Wednesday, October 30, 2019 3:50 PM

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