

LEVEL 6 ASSESSMENT SPECIFICATION

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Lecturer:	Alison S Evans	Internal Verifier:	
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Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students' submissions.) Alternative submission method (if applicable): Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		

Introduction

In response to the assignment requirements, I designed a six-week scheme of work based on the theme industry. The scheme of work was intended to meet the needs and capabilities of a key stage 3, mixed ability, year 9 class who are following the National Curriculum for Art and Design in Wales. It was a total of six hourly lessons that would result in the pupils being knowledgeable and able enough to design and construct an individual triangular flag that would then be combined together to display a collaborative class installation that celebrates industry in Wales. My scheme of work was tailored to equip these pupils with new skills in art and design and adhere to the assessment areas stated in the curriculum. The scheme offers pupils the scope to express their imagination, individuality and creativity by using various artistic techniques and studying the work of relatable contemporary artists. I then thoughtfully planned and prepared the third lesson in the SoW to deliver as my micro lesson.

During this particular lesson, pupils would be engaging in a workshop activity to generate small sample pieces. These sample pieces would in turn build upon the research and ideas gained in the previous lessons and be an essential step in the process of working towards creating their final outcome over the following lessons. The pupils had to produce their samples by experimenting with the technique of arranging and fusing together layers of plastics generating an array of unique design ideas that also communicate their thought processes. I chose to teach this lesson because I felt that it was a highly practical lesson that would enthuse and engage pupils, however I knew that teaching this particular lesson would push me out of my comfort zone as it would be challenging not only to organise, but to ensure a safe working environment where all health and safety procedures were adhered to.

As part of this lesson, we looked at and discussed the work of an American textile artist name Jane Lafazio. I decided to introduce the pupils' to her work at this stage of the SoW as she worked on a project titled 'prayer flags', was related to and had a similar link to my SoW idea. Lafazio's work is very experimental and her mixed media flags are created using various textile techniques, including the process of fusing plastics, which was the main activity in my micro teach lesson. She takes inspiration for her flags from her friends, family and the community and events that happen in the world that are influential to her. The originality and creativeness of her flags is something that I wanted to share with the pupils' in hope that it would stimulate their imaginations and as a result they would produce distinctive outcomes.

I also chose to look at the work of artist Sarah Hopkins who would have been introduced to the pupils during the second lesson in my SoW. She is a welsh artist who specialises in printmaking and takes inspiration for her artwork from the negatively perceived industrial areas of social decay in Wales. In my opinion she produces striking images that appreciate the beauty of industrial structures and landscapes and I believed this was a good link to my silhouette workshop lesson, however, If I was to plan my scheme of work and micro lesson again, I would defiantly consider introducing the pupils to a much wider variation of artists. I feel that having only focused on two artists over the SoW limited the MAT pupils.

Scheme of Work

The ability to plan, record and review SoWs and individual lessons is increasingly regarded as a key requirement for effective teaching and learning (Addison and Burgess, 2015). A SoW is a well-designed outline plan of a series of lessons that pupils will partake in, over the course of a set period of weeks to enhance their knowledge and understanding of artistic techniques relating to a specific theme or topic. It is paramount that a SoW adheres to the Art and Design National curriculum, which states there are three vital areas that should be covered in a secondary school Art and Design course. They are understanding, investigating and making. Burgess and Addison point out that not everything that occurs during lessons can be planned for or predicted, so the scheme should be flexible. I agree with this statement because I believe a successful SoW should develop pupil skill-base of using materials and techniques. It should encourage and motivate individuals to experiment with a variety of different art practices giving them opportunity to draw on their own imagination and creativity. They should be able to work towards producing an outcome that demonstrates the skills they have acquired and refined throughout the course. There should be relative links to contemporary art practitioners to influence pupils and broaden their contextual knowledge of the arts, following Donaldson's four-purpose approach which enables pupils become capable, ambitious learners who are ready to learn throughout their lives. Within the context of the plan, cross curricular links should also be considered, thus allowing opportunity for the development of literacy, numeracy, Cwricwlwm Cymreig. Overall I believe a good SoW should offer enough structure to support teaching and learning, but it should not be over prescribed, as this would stifle creativity of the individual.

Lesson Plan

'A lesson plan is a 'detailed step-by-step guide that outlines the teacher's objectives for what the students will accomplish during the course of the lesson and how they will learn it' (cox, 2018). Timed activities should be structured into four specific areas that include a starter, demonstration, main practical activity and finally a plenary. It is important that each lesson plan moves the learner forward from the previous lesson in a sequential manner, gradually building confidence and skills in particular areas of art. The context of the lesson should be designed to offer enough pace and challenge to suit all needs and abilities of individual learners within the class. It is also of high importance to show the learner the lesson aims so they are aware of the success criteria and able to evaluate performance.

The objectives in my lesson were measurable actions that the learner was required to complete in order to achieve. My lesson plan was organised well and I demonstrated a clear structure that helped keep the momentum.

Starter activities should activate and engage the learner. My starter introduced the pupils to Lafazio's work. Visual examples of her project were shown and pupils were asked to give their own opinions of what they thought her work was about. The pupils then provided feedback to the class by participating in a ball game. I did this to ensure that the less vocal pupils in the class were encouraged to take part. However in light of my professional teaching experience I feel that this approach would only be successful with certain classes and with more challenging groups this might give some pupils an opportunity to misbehave.

The main content of the lesson needs to be broken down and simplified in order to pace the lesson effectively. It is important not to overload the pupils with too much information at once. Viewing a demonstration and showing examples of finished work helped the pupils fully understand what they are being asked to do and how they will need to do it. The teacher demonstration activity was an ideal time to inform the pupils of the health and safety procedures. The pupils were then given freedom to experiment individually with the process of fusing plastics, taking influence from the work that they had viewed, but also being encouraged to use their own imagination.

The final section, the plenary, then drew the lesson to a conclusion by reinforcing what the pupils had learnt, evaluating the work produced, commenting on strengths and weaknesses and how they took influence from the artist Lafazio. As a group we then re-visited the aims and objectives and used a 'traffic light' method to visually identify their own success.

The National Curriculum for Art and Design in Wales

'The current National Curriculum for Wales identifies the skills for each subject and the range of contexts, opportunities and activities through which these skills should be developed and applied' (Nsead.org,2018). The document was initially introduced in Wales as part of the Education Reform Act 1988. In Art and Design, it is essential that pupils are given the opportunity to explore and experiment with a broad range of information in order to plan, develop and review their creative work. It is said that pupils should 'challenge assumptions, look at things in a new way and promote receptiveness to new ideas' (Learning.gov.wales, 2018). This will then results in pupils being capable of developing sufficient abilities to recognise similarities or differences and make connections and links with professional artists and designers to build and improve on their own ideas. There are currently three main skills that should be covered within an Art and Design SoW to meet the expectations of the National Curriculum, These are: understanding,investigating and making. These skills cover a multitude of areas such as analysis, comparison, evaluation, discussion, reading, writing, expressing feelings and communicating meaning and are designed to showcase the expertise of pupils subject knowledge, whilst improving aptitude in other vital areas such as LNF, digital competency and Cwricwlwm Cymreig. In recent years, the National Curriculum has been revised and is in the process of being put into practice in a number of schools across Wales. This new Curriculum is said to have a 'clearer focus on the needs of learners and the process of learning' (Learning.gov.wales, 2018). The Welsh government commissioned professor Graham Donaldson to re-examine teaching and learning guidelines in Wales as it is argued that the current system is flawed. He developed a four main areas of learning in a bid to invent ambitious, capable learners who are ready to learn throughout their lives; enterprising creative contributors who are ready to play a full part in life and work; ethical informed citizens of Wales and the world; and healthy, confident individuals ready to live fulfilling lives as valued members of society (Evans, 2018).

My SoW addressed the National Curriculum in the following ways: Understanding was covered by the pupils by contextually referencing artists and by evaluating how the artists inspired their own creativity. Understanding and investigation could also be evidenced in how pupils comprehended working with a variety of processes, materials and techniques creatively. They were given freedom to formulate their own opinions, express their own imaginative ideas and evaluate the work that they produced. They gained understanding of experimenting with mixed mediums and acquired confidence working with various materials and equipment. This shows that they acquired skills in making process work, by producing a final outcome. Since completing my micro teach lesson I have been on professional placement in a school that champions the Donaldson Curriculum. I have had the opportunity to gain a clear understanding of how it works in the creative arts. Even though I believe it has benefits in other subject areas, it could be argued that pupils who are talented in creative fields are being starved of experiencing enough depth in the area. The lessons named 'icreate' mean pupils are on a fortnightly rotation of Drama, Music and Art. It could be suggested there is not enough time to embed the vital ground knowledge of each subject into the pupil, but to only touch upon subject areas very briefly. I have also been made aware that 'icreate' teachers are expected to deliver lessons across all creative disciplines, not just their specialism. This could mean that in some circumstances pupils are perhaps not gaining enough subject knowledge and skills from an art specialist. It could also be seen as a

cause for concern that not embedding basic art techniques and processes at Key stage 3 will become evident in lack of ability required at GCSE level.

Y Cwricwlwm Cymreig

Y Cwricwlwm Cymreig a statutory requirement throughout all the revised National Curriculum documentation for the Welsh Government. As Wales is a rapidly growing diverse country there are many different perceptions on what it means to be Welsh. However, all children in Wales 'share the common experience of living and learning' in the country and it is important to acknowledge this during their school experience (Wjec.co.uk, 2018). There are various ways in which Y Cwricwlwm Cymreig can be incorporated into SoWs by investigating cultural, economic, environmental, historical and linguistic possibilities.

In relation to the requirements of Y Cwricwlwm Cymreig, my brief stated that the purpose of the outcome was to create a bunting that specifically celebrated and reflected on industry in Wales. The SoW made links with the work of Welsh artist Sarah Hopkins who produced work in the locality of the school the pupils were studying in. All of my PowerPoint, handout headings and key words were bilingual. I used incidental welsh when greeting the pupils, however, I feel that I could have been more proactive with this in terms of praising pupils in welsh and giving bilingual instructions. In my professional teaching practice I intend to build the confidence to do this naturally within lessons and include more welsh artists in my schemes. I feel that Y Cwricwlwm Cymreig is an important aspect of the Curriculum and agree that our traditions and values should be honoured and recognised.

The National Literacy and Numeracy Framework

It has become a priority for schools in Wales to increase the strength of pupils LNF skills. As a result of this, the LNF framework became a statutory curriculum requirement and all teachers are now responsible for including the LNF into their specialised subject lessons. The literacy framework is designed to boost pupils knowledge and confidence in oracy, reading and writing. The intention of the numeracy framework is to apply number, measuring and data handling skills.

My SoW addressed the literacy framework by covering oracy, reading and writing. Pupils were required to read information such as the project brief, instructions and artist information, displayed via PowerPoint and handouts. Pupils were expected to write by mind-mapping ideas, annotating and evaluating the different stages and end results of their own work. Pupils were set tasks to verbalise their ideas and thoughts with other class members and also questioned during lessons on the work they were producing. To improve the element of literacy in my SoW, I could develop speaking frames to support discussion. 'Speaking frames are a type of sentence frame that provides sentence starters for learners who may not have sufficient knowledge of standard sentence structure to be able to create sentences independently' (Esolonline.tki.org.nz, 2018). They offer initial support and could be gradually withdrawn over time when the pupils gain confidence in talking through ideas. Numeracy was subtly embedded into particular lessons of my SoW by ensuring pupils would need to make flag templates using specific specifications and strategically calculate the correct amount of string needed to combine their flags together to finalise the class instillation piece. I don't think I would develop my use of numeracy further in relation to this SoW, as I believe it should only be naturally incorporated if the opportunity arises.

Digital competency

The digital competency framework is set out to enhance pupil's computer skills across all over their subject areas. The government specifies that there are '4 strands of equal importance' (Government, 2018) : Citizenship, interacting and collaboration, producing and data and computational thinking. It is said that schools should 'familiarise themselves with the framework, agreeing their strategic vision for cross-curricular digital competence and consider how to translate it into practice (Government, 2018).

As part of my scheme of work, my pupils were instructed to carry out some initial research for their mood boards using school iPads and complete a homework task where they had the option to use digital equipment if they wished. I originally felt that I could have embedded more I.C.T related tasks into my SoW, however, after having experience of working in my placement school, I can understand that digital equipment is not always readily available especially not for a larger class and due to technology being unpredictable, you cannot always rely on it to suffice.

Equality of educational opportunity.

'Equality of opportunity refers to the fairness of processes through which individuals with different backgrounds or from different social groups reach particular outcomes' (Encyclopedia.com, 2018). The Estyn document 'closing the gap between boys and girls' states that 'issues of differences between boys' attainment and girls' attainment is not a recent phenomenon, nor is it confined to Wales' (closing the gap between boys' and girls' attainment in schools, 2008). It goes on to suggest that there have been 'considerable efforts, debate and research to find solutions and develop strategies to tackle the under-achievement of boys', however it suggests the results have generally been unsuccessful, meaning there is lack of improvement in the results of boys' and girls' performance. In hindsight, I would make certain to include both male and female artists in my SoW and represent art from other cultures. I admittedly did not consider this as a factor that I thought necessary when I was planning my SoW, however I can now understand how it could be beneficial to pupils learning linking and exploring more multicultural and diverse routes.

Teaching and learning theories.

Paul Ginnis' teacher toolkit inspired me to use a fun approach to teaching as it can often raise standards of pupil achievement. I took this into consideration during my starter activity, where playing a ball game to get pupil feedback attempted to encourage active learning with all individuals among the group in hope of immediately engaging them with the topic. His book offered a useful resource of practical ideas that can be adapted to suit particular lesson starter and plenary activities (Ginnis, 2005).

Peter Mortimore writes about how in early childhood, children learn through play, interaction with their peers and through physical activity. In light of this, I think it is important that a teacher is able to safely stage practical activities, which offer a learning experience, which is naturally tailored to suit them (Mortimore, 1999).

After reading Professor Donaldson's theory 'successful futures' My Sow did not just only demonstrate the practicality of an art and craft activity, it was about improving pupil attainment through creativity. I believe my SoW offered pupils opportunity to develop skills in numeracy, literacy, cultural awareness, social and problem solving skills, which are all transferable across the curriculum (Donaldson, 2015).

Differentiation

Differentiation is a means of 'personalising the learning for different groups of pupils or for individual students' (Gershon, 2018). This ensures that teachers fulfil their duty to help all learners make significant progress' (Gershon, 2018). When this is taken into account, it allows us as teachers to apply an array of different strategies and techniques to allow all pupils to achieve the best possible results in their work by acknowledging the simple fact that every pupil is a unique individual. 'Differentiated instruction allows for multiple pathways to ensure that students have equal and appropriate access to the curriculum' (Hill, 2018), however, it could be argued that if it is not done in a subtle manner certain pupils would be made to feel categorised and aware that they have different capabilities to other class members and also other components such as class size, resources and parental support can determine the effectiveness of differentiation with lesson becoming 'unpractical to plan and inefficient to deliver' (Ashman, 2018).

During my micro lesson, all of the pupils were working on the same task with the awareness that every child learns at a different pace and in different ways. To support every individual, Clear instructions were given and a visual demonstration was delivered. I provided the pupils with instructions, information, keywords and visual aids on handouts, which they were able to refer back to at any time. I made sure that I was present in regard to circulating the classroom during the main activity, issuing one to one help and guidance to pupils when needed. I feel that all of the elements to my lesson were well constructed into simplified segments, not to overload the pupils with too much information at one given time. I think this strategy enabled the session to stay entertaining and easy to follow throughout. I encouraged pupils to share ideas and constructive feedback with one another and they were given the liberty to make their designs and simple or as complex as they wished to. Lastly, I made sure that exemplar work was shown to the pupils on sample processes and outcomes and MAT pupils were catered for within my objectives by making them measurable. In future lessons, especially now having had some experience of teaching in a real school environment, I would show pupils a wider range of exemplar work, possibly from other year group classes. Having now seen this in practice, I feel that it makes a greater difference to the quality of outcomes that the pupils produce. It stimulates them visually and gives them a focus to create work of a similar, if not better standard. I would also think about providing a wider variety of theme related inspiration pictures, including some more complex images suitable for MAT pupils and less complex images for ALN pupils to benefit from.

Health and Safety

As a teacher, I am responsible for ensuring that all of the pupils that enter the room are able to learn in an environment that is safe and secure and where their welfare is considered a priority. In light of this, health and safety risks and factors were thoroughly evident in my thought process when writing my lesson plan for the micro teach. Pupils were lined up outside at the start of the lesson and entered in a calm and orderly fashion. I then instructed them to place any bags, coats and belongings underneath the workspaces to eliminate any potential hazards that could arise, such as tripping over them or preventing a quick and easy exit in an emergency. As I previously stated, health and safety procedures were discussed during my demonstration section of the lesson and a PowerPoint slide presenting the importance of the following the safety rules was visible throughout the practical activity as a reminder for pupils. I was consistently prepared for any potential problematic occurrences especially due to the fact that this activity relied on pupils using sharp scissors to cut plastics and hot irons to fuse their samples together. I made sure that I did not leave the classroom at any given time ensuring that all pupils were on task and over-seeing a station that allowed only two pupils per time to use the hot irons. On reflection, I feel that the tidying up aspect of the lesson could have been more organised, especially since working with much larger class numbers on my professional teaching experience, allocating specific jobs to pupils can be more productive.

ACTION PLAN - Objectives and programme for Term 1

OBJEC- TIVES (relate to QTS Standards where appro- priate).	CTIONS TO BE TAKEN	SUCCESS CRITERIA	TAR- GET DATE
S3.3.4	Differentiate teaching to meet the needs of pupils, including the more able and talented, and those with special educational needs.	Include what pupils need to do by the end of the lesson using the 'all,many,some' strategy and display on powerpoint slide to ensure pupils can be reminded what has to be done to succeed. Develop questioning in the classroom by asking open questions which would challenge and stretch more able and talented pupils. Ensure that I familiarise myself with any ALN pupils in the classroom so I can cater my lesson to suit their needs. Engage with learning support assistants and provide them with lesson information to assist pupils with lower abilities further.	30/11/18
S3.3.13	Provide homework and other out-of-class work which consolidates and extends work carried out in the class and encourages pupils to learn independently.	Pupils would have a deeper understanding of the topic by completing extra work and having to re-search their own information. More time spent on their artwork will build and refine their skills in that particular technique.	1/12/18

S3.3.10	Use ICT effectively in teaching.	Give pupils opportunity to use more ICT in lessons to improve their digital competency skills.	1/12/18
S3.2.1	Make appropriate use of a range of monitoring and assessment strategies to evaluate pupils' progress towards planned learning objectives, and use this information to improve planning and teaching.	By taking into account the whole lesson as a means of monitoring and assessing pupils rather than just focusing on the plenary to gauge learning at the end.	30/11/18

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