

Overview

ECAD6008: A Critical Reflection on Progress Made on the Planning and Implementation of Three Pedagogical Principles

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OneNote link:

https://uowtsd-my.sharepoint.com/:o/g/personal/1905753_student_uwtsd_ac_uk/EotpA9EgUfZFt9NPQhzt3igB3aoP5hK2ifStYbVkgGq1hXg?e=REFF3L

In this portfolio, I will present my critical reflections on pedagogical principles used during the first Professional Teaching Experience (hereafter referred to as PTE1). This portfolio will contain illustrative examples of the principles in use during PTE1, from initial planning of lessons to immediate reflections after teaching and learning has taken place. I will aim to reflect on the success of the strategies used, presenting my experiences in school against the broader context of educational research, for the purpose of linking theory to practice. The pedagogical principles which I will discuss are as follows:

- 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 creates authentic contexts for learning.

For the duration of PTE1, I was placed in a mixed-gender English medium secondary school in the Swansea area with approximately 1,000 pupils. Given that this portfolio will present and discuss strategies for creating authentic contexts for learning, I will in this overview include some brief information in order to illustrate in part the context in which the teaching and learning is taking place.

The school (which will be hereafter referred to as School X for the purpose of anonymity within this document) is currently classed in the yellow support category. Approximately 30% of pupils are eligible for free school meals (eFSM), significantly higher than the national average for secondary schools in Wales (Estyn, 2012).

The focus of this portfolio will be to explore in depth the strategies used to teach during PTE1, and reflect upon their success. As an aid to ongoing teaching practice, this process of exploration and reflection will allow me to synthesise next steps for learning. In order to maintain anonymity, some of the example resources shown here have been cropped or redacted in part.

Example 1a

Y8 Impressions

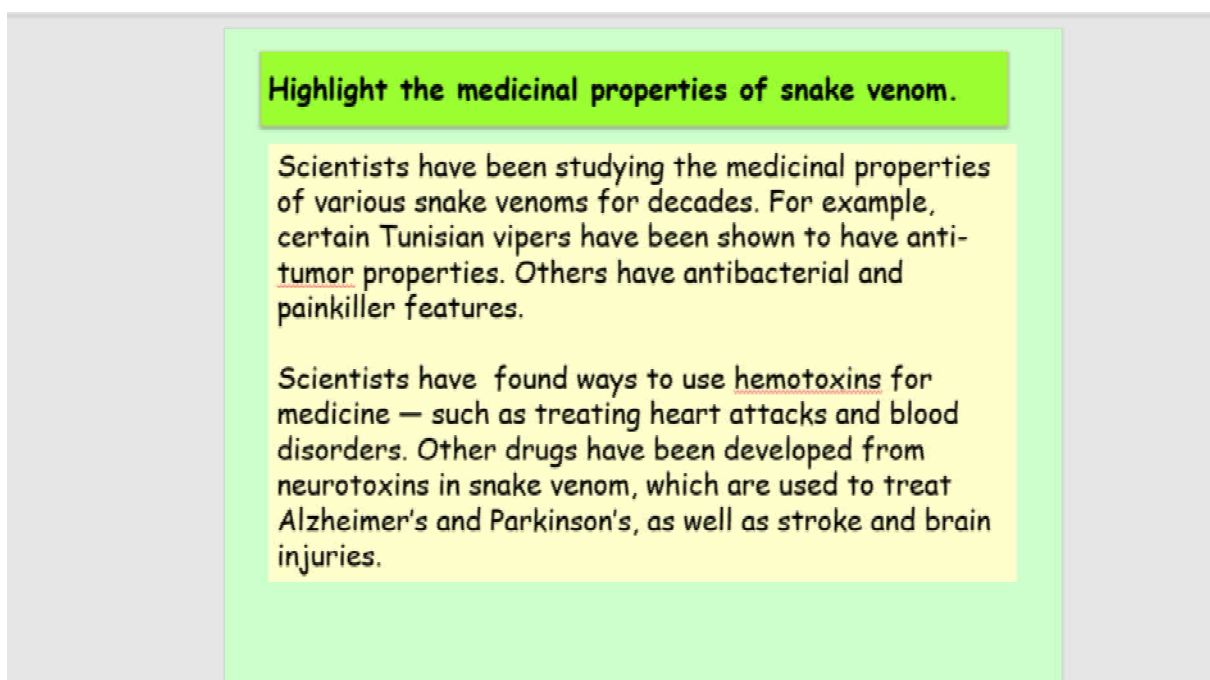
As an introduction to modelled writing, I first sought to engage with the class' vocabulary and their ability to infer information from images. The skills of vocabulary and inference would later be built upon during the modelled writing task.



What **IMPRESSION** do these images give of snakes?

The open ended nature of the question here allowed children to submit a variety of answers. Through questioning, the teacher was successfully able to guide learners to infer that the snakes shown may be dangerous, venomous or deadly. This process of using questioning to model a process of thought for students was directly informed by AFL principles and provided continuity of thought between inferring from pictures and inferring from text sources later in the lesson.

The first task, shown below and again initially guided by teacher questioning, was aimed at gathering a formative assessment of individuals' ability to infer from the text, as well as activating their reading comprehension skills. Through circulation, the teacher could begin to model inference for individuals who did not already display the skill securely.



Highlight the medicinal properties of snake venom.

Scientists have been studying the medicinal properties of various snake venoms for decades. For example, certain Tunisian vipers have been shown to have anti-tumor properties. Others have antibacterial and painkiller features.

Scientists have found ways to use hemotoxins for medicine — such as treating heart attacks and blood disorders. Other drugs have been developed from neurotoxins in snake venom, which are used to treat Alzheimer's and Parkinson's, as well as stroke and brain injuries.

Why extract venom?

1. List reasons why venom is extracted from snakes?

Now watch this clip

<http://www.bbc.co.uk/news/av/science-environment-30727879/deadly-snakes-aid-medical-research>

2. What is your impression of the work of a 'snake milker'?



The class next moved on to look at a multitude of sources related to snake milking. Throughout, the teacher could pause to check understanding, and continue to formatively assess individual competency through classroom dialogue.

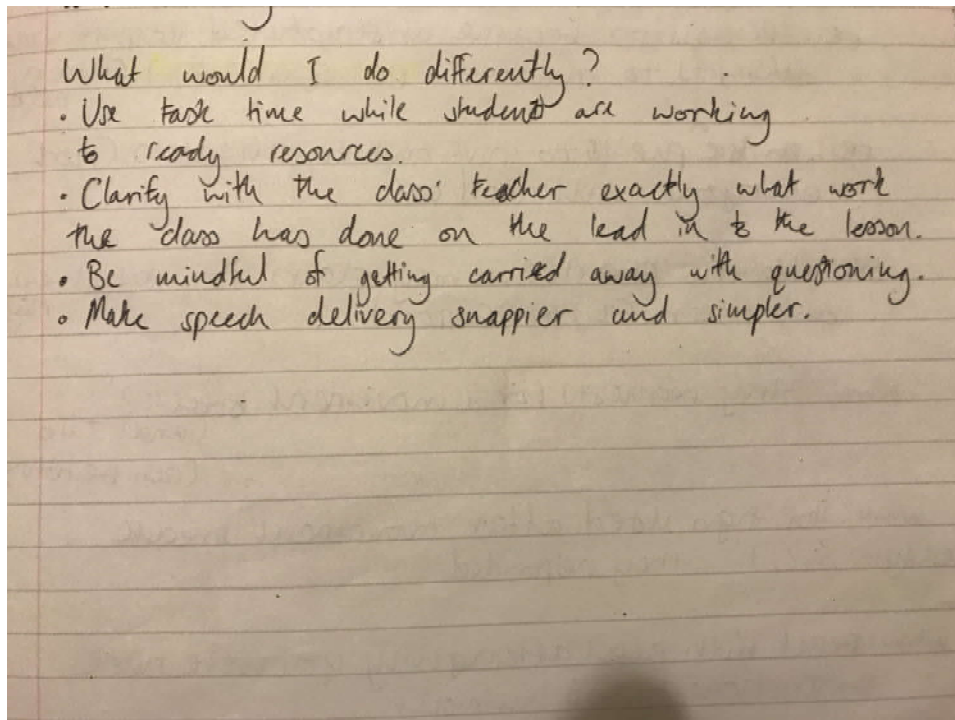
The final written response to the question at the start of the lesson was modelled for learners in the format shown below. This model was aimed at consolidating the learners' experience of inference in the lesson so far in a method which was transferable and which was the result of a clear thought process. As per AFL principles, the goal throughout the lesson was to refine students' thought process toward an understanding of **how** and **why** this method of relaying impressions constitutes effective communication, rather than simply coaching them to produce correct answers.

Modelled Writing:

The **first impression** I have of snake milking is that it is a **deadly occupation** as Jim Harrison 'risked his life more than a million times'. It then says '.....' which **gives me the impression that** _____.

My initial reflections on this lesson, shown below, indicate that as per the academic literature, I have

begun to develop an awareness of the importance of effective questioning, having judged my own efforts to be worthy of substantial improvement. Further, I have identified next steps for progression aimed at improving the efficacy of questioning & classroom talk, therefore improving classroom thought as an outcome for learners as per AFL principles.



Example 2a

Monday, December 9, 2019

1:36 PM

Y8 Low Value Questions

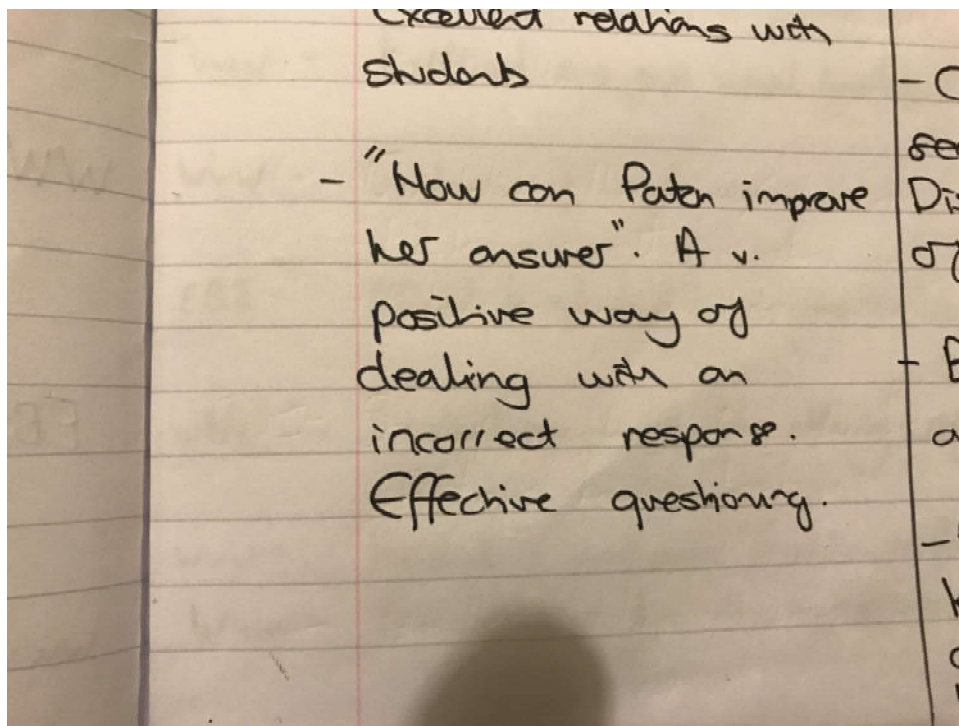
In preparation for a reading assessment, I sought to use the topic of low value questions as a good opportunity to improve quality of thinking via improved classroom dialogue. This required me to plan carefully the time which I would commit to AFL questioning.

Further to Example 1a, here I will aim to show how careful reflection and consideration of the feedback from previous lessons led to improved AFL questioning. During reflections on the lesson shown in Example 1a, I identified that questioning could be improved by simpler dialogue. I further sought to investigate as a next step the technique of building upon each student's answer by moving the question around the class regardless of the answer given, adapting my questioning in order to improve class understanding.

Teaching & Core Learning	Direct teaching & discussion. Teacher will use AFL style questioning to continually assess understanding and reinforce strategies established in the previous two lessons, linking back to assessment the following day. Key points include number of answers required vs potential marks available and how much time should be spent on each question.	Pupils will be instructed quietly (10 mins) – then asked to engage with the question and submit their responses.

2

This method was successfully used in the lesson and observed by the class teacher in my learning journal, which can be seen below. Using this method I aimed to increase the likelihood of understanding gained among those who participated in answering and also among pupils who simply listened to the responses given.



Reflection upon the principle of Assessment For Learning has so far led to some success in the area of improving understanding and quality of classroom talk. As per Examples 1a & 2a, these principles have begun to shape my personal teaching practice and led me to adopt a critical stance whereby I recognise the importance of crucial moments of contingency (Black & Wiliam, 2009). Throughout these lessons I have come to recognise that each question potentially represents an opportunity to move the whole class upward through greater levels of understanding, based on how the questioning is mediated by the teacher.

Example 3a

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Y9 Raw Writing

This scheme of work was aimed at assessing the writing skills of a set 4 class using a summative written assessment at the start. Using the results of this assessment, I was able to plan further lessons targeted at key skills which the assessment had shown to be non-secure with the class, ranging from the introduction of complex sentences to the use of punctuation to improve efficacy of communication.

Raw Writing Task:

Write a narrative based on the following image. (20)

Good writing J.R. - thrives on praise
Use the raw task to plan future lessons.
What weaknesses can you see?
What needs to be done?
Praise. Strengths.
Think about what check Year 8 - structure
ideas / paragraphs etc.
Monitoring well throughout.

Based on the results of the assessment, the class teacher and I identified punctuation and sentence structure as the areas possessing the greatest potential for improving the quality of the class' written communication. As per AFL principles summarised by Black & Wiliam (1998), this formative use of summative assessment would allow me to tailor the teaching to the gaps in learning identified in the task above.

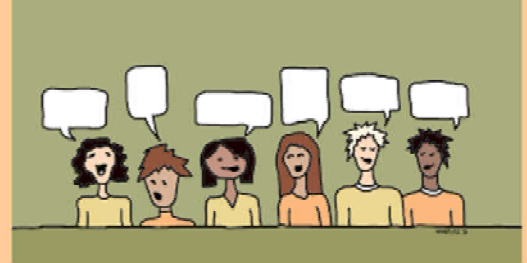
In the second lesson of the scheme, for which the success criteria is shown below, pupils were asked to self assess their own reading, followed by conducting a rewrite of a singular paragraph from the raw writing task with a particular focus on sentence structure and punctuation. The goal of this method was to encourage pupils towards direct reflection on how to improve their writing against a set criteria. Further to that purpose, pupils were encouraged to keep working at the same narrative which they had begun in the raw writing task, building resilience while also allowing them to further engage with and improve the stories they had begun in the previous lesson. All students had shown some enthusiasm for this task in the previous lesson, and given that the class frequently exhibited challenging behaviour, this turned out to be an effective strategy; pupils appeared to take ownership of the stories they had written and showed a genuine interest in wanting to improve the quality of their individual storytelling.

Your Success Criteria:	
Content/organisation: • Be clear and mature in writing • Structure writing well • Develop characters and settings well • Use formal language • Interest the reader • Show imagination	Writing Accuracy: • Use good vocabulary • Vary sentence structures • Use a range of punctuation (./'/:/;) • Use the same tense throughout (is/was, walks/walked, runs/ran) • Spelling is accurate • Good grammar

Using the experience gained in lessons such examples 1a & 2a, these techniques could be used in conjunction with teacher questioning throughout the scheme to improve the quality of classroom thought in the context of writing tasks. Questioning, in conjunction with group reading of the narratives in progress was aimed at having pupils identify where the stories had begun to fulfil the success criteria, and how that success had led to improved communication of meaning and imagination. This ongoing process of introduction/reintroduction of writing techniques followed by reflection upon their varying effectiveness against established criteria was effective in moving the class through increased levels of understanding. As per the slide shown below, questions were aimed at shaping pupil understanding of **how** and **why** the techniques learned by the class were effective in fulfilling the success criteria, with the goal of improved orders of thought within the classroom.

Class Discussion

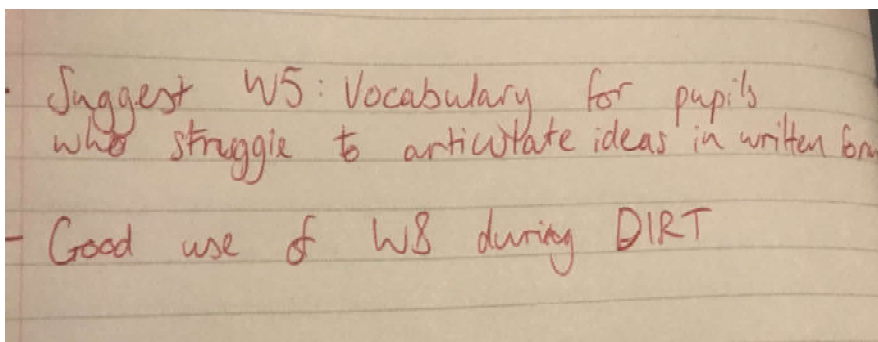
1. Do you normally write as consciously as this?
2. Is your accuracy better than usual or the same?
3. Why is it important to check accuracy?



Example 1b

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1:28 PM



Wait! Check Your Eight!

At School X, 40% of children attending possess a reading age below that of their chronological age. It is therefore of utmost importance that in order to ensure access to the curriculum for pupils that measures are taken by staff across all AoLEs to improve literacy. During PTE1, it has been firmly stated that the English department at School X must play a crucial leadership role in addressing literacy as a key factor for learning across all subject areas.

Literacy is further broken down into 3 areas: reading, writing and oracy. While it is important that other AoLEs include opportunities for pupils to practice these skills, teachers of English lessons are uniquely placed to offer plentiful creative opportunities for practice.

Pupils are encouraged to carry over the skills learned and used in English lessons to other subject areas, in particular The 8 Reading Behaviours, and the school's proprietary self/peer-assessment system, known as "Wait! Check Your Eight!" (referred to hereafter in this portfolio as W8).

W8 functions as a simple system which pupils are taught to use in their first weeks of Year 7. The slide below is frequently interspersed among other content, in addition to laminated W8 resources that are available for pupils in all lessons so that they may check their own work. This process is best witnessed during dedicated improvement and reflection time (DIRT), whereupon W8 is used systematically by pupils to independently mark their own work. This is an effective practice as it ensures a common teaching and learning language between teachers and pupils across all AoLEs in regard to literacy.

Wait! Check your Eight!:

W1: capital letters

identify and replace the **capital letter** needed on that line

W2: spelling

identify and practise the **spelling error** on that line

W3: apostrophes

identify and put in the **apostrophe** needed on that line

W4: full stops/?/!

identify and put in the **./!/?** needed on that line

W5: vocabulary

identify and change the **poor word to a better word** needed on that line

W6: paragraph

identify and replace the **paragraph error** and show where the paragraph should be

W7: tense

identify and correct the **tense error** needed on that line

W8: homophones

identify and correct the **homophone spelling error** on that line

Pupils are able to progress through the 8 codes as they progress through the curriculum. For example, pupils whose sentencing is not yet secure, or who demonstrate non-secure use of apostrophes may be asked to self-assess using W1, W3 and W4 in order to monitor the development of those skills.

Pupils in higher age groups or with more advanced ability in literacy may be asked to self-assess using W5-7. W8 as a programme for literacy improvement has thus far shown me how the implementation of an accessible, adaptable and universal system can allow teachers to fulfil cross curricular responsibilities effectively. Further, W8 has potential to be used in all lessons, particularly during DIRT time.

During PTE1 it was evident that using W8 was firmly embedded in the culture of School X for pupils and teachers, impressing the need to capitalise effectively on everyday opportunities to practice literacy. Class teachers during my teaching time often fed back key information to me regarding my use of W8 in lessons, suggesting improvements as per the extract below. On reflection I felt that this feedback was extremely useful in building experience of including proprietary strategies in my own lesson planning.

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points and key questions differentiation strategies,,)	Pupil Tasks (Pupils' role -including engagement in formative assessment and homework)	Resources (Including Health and Safety requirement)
Opening phase (with links to prior learning)	Teacher will instruct pupils to DIRT on previous reading assessment work. Teacher to differentiate using W8 1- 8. This will function as APK to activate learners' knowledge of associated reading strategies.	Pupils will mark their previously created bookwork in red pen against W8 (W1 & W2) (15 minutes).	Pupils will require red pens. Teacher will display W8 information on the whiteboard.
	Direct teaching & discussion.	Pupils will be instructed to read the text	Printed resource for pupils to read on the

Example 2b

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Communication Friendly Teaching

Movement breaks...improving engagement and concentration



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Where are you?



School X is a school which has a diverse population of students, with over 30 different languages spoken among its cohort. It has therefore been recognised that measures must be taken by teachers to ensure that effective communication is paramount. Creating high standards of speaking, listening, reading and writing is a responsibility of all teachers, and similarly to Example 1b shown in this portfolio, English teachers are uniquely placed to offer leadership to other AoLEs regarding effective practice in this regard.

The Communication Friendly (CF) initiative is an external programme designed to assist the school in supporting pupils for whom English is an additional language (EAL pupils), or pupils who may otherwise struggle to communicate effectively such as pupils with additional learning needs (ALN). CF initiatives are therefore crucial in ensuring equality of opportunity for all children at School X regardless of background or status.

Plenary	Teacher instructs pupils to use their self-monitoring grids to research unknown words, writing the meaning next to the word in red pen.	Pupils will use dictionaries and discussion to find the meanings of the previously unknown words.
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Lead practitioners across AoLEs are tasked with embedding CF resources and practices within their departments. Slides such as those shown below are interspersed and displayed in nearly all planned English lessons, and are discussed frequently with pupils to reinforce understanding. Encouraging pupils towards understanding the requirements of communicating effectively is aimed at providing an optimal environment for those whose immediate goals are to improve literacy, and furthermore encourages pupils to be confident, competent and thoughtful participants in the classroom.

The 8 Reading Behaviours

1. Activating Prior Knowledge		What do you already know?
2. Self Monitoring		Make a clunk a click
3. Visualising		What pictures do you see?
4. Questioning		Use your inner voice to ask questions
5. Analyse and Connect		Make links with other texts
6. Analyse and Infer		Dig for clues and hidden meanings
7. Analyse and Evaluate		Give your opinion
8. Analyse and Summarise		Grab the main points

Which ones have we used today?

Active Listening

- Look at the person speaking
- Think about the same thing as the speaker
- Keep still
- Wait for your turn to speak



Successful Speaking

- Take turns
- Speak in full sentences
- Speak at the correct volume
- Ask questions and ask for help. Use your planner



Example 1c

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Y7 Music: Comparing and Contrasting Local Music

In seeking to create authentic contexts for learning at School X, I sought to encourage learners to view the products of their learning as existent on a global continuum of creative production. In order to do this, I sought to illustrate how music created by local musicians had historically transcended the local area and become meaningful to people across the world. This strategy was chosen in order to inspire enthusiasm for music generally, and to highlight the transformative effect of music within the context of the school's locality.

Opening phase (with links to prior learning)	song. Teacher may engage with pupils during and after the songs to gather impressions.	instruments, melodies and characteristics of song.
Teaching & Core Learning	After discussion of the first comparison, teacher moves on to begin the second, directing discussion during the music to gather impressions.	Pupils will engage in discussion of the first song, listen to the two versions of the second song, gathering impressions as with the first.
Plenary	Teacher instructs pupils that they will use their gathered impressions to plan to play one of the songs shown, using a reasoned and critical approach to select instruments, rhythm and dynamics. Teacher will further direct the extension task. Teacher explanation must contextualise the pieces of music as locally written pieces.	Pupils will submit their suggestion which song should be recreated by class, and how it should be recreated. Pupils must then take part to sing and play the song with the teacher.

The songs chosen during planning for this lesson were *Without You* (originally written by Swansea band Badfinger, later covered by Harry Nilsson and Mariah Carey, among other artists) and *Thinking Out Loud* (written by Ed Sheeran and Amy Wadge, a Llanelli-based songwriter). The use of music by mainstream artists was chosen in order to make the lesson accessible, entertaining and interesting for the class.

The songs were first presented in their original versions, with pupils asked to engage in active listening skills. The class went on to listen to Mariah Carey's version of *Without You* and Amy Wadge's solo version of *Thinking Out Loud*, discussing the musical differences between the varying versions. Targeted questioning was used during this segment of the lesson in order to guide pupils to understanding of why creative changes had been made in the versions we heard.

The strategy of choosing music which was relatively unknown as a product of the local area was in some ways effective. Though it was an effective tool for engagement (pupils were particularly interested in how the success of the artist could have a transformative effect on local culture or on the lives of the artists themselves), on reflection it would have been pertinent to place the reveal that the songs were written locally nearer the start of the lesson in order to gain the maximum benefit to engagement throughout. I would contend that this approach would have established context, and thus interest, earlier in the lesson and allowed this context to motivate learners towards participation.



Thinking Out Loud

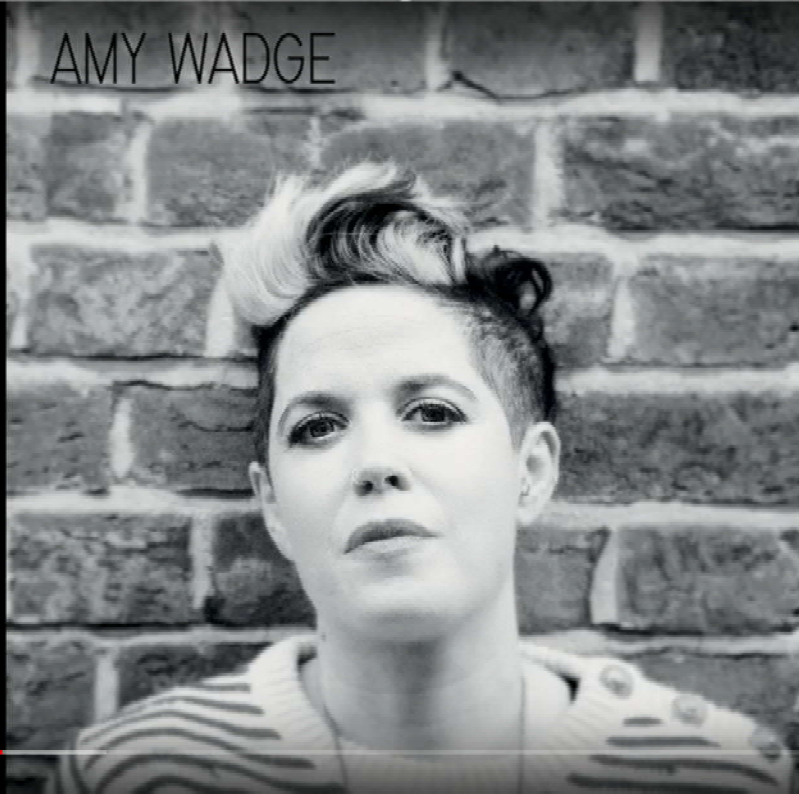
AMY WADGE



Watch later



Share



0:51 / 4:05



YouTube

Critical Reflection

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Assessment For Learning (AFL) can be briefly summarised as a set of principles by which teachers continually assess learners for the purpose of tailoring learning to their needs.

During PTE1, AFL principles have been a core part of my reflective process, and have informed my critical stance on what constitutes effective teaching practice due to their focus on adaptability to learners, and their relevance to the Curriculum for Wales 2022.

Black & Wiliam (2009) summarise 5 practical applications of AFL principles for practitioners: sharing success criteria with learners; classroom questioning; comment-only marking; peer and self-assessment, and formative use of summative testing. During PTE1 it was my goal to pilot all of these principles in my own teaching, and all were achieved to varying extents.

I was able to pilot classroom questioning early on and was provided with plentiful opportunities to perform this practice throughout the placement, as seen in the examples shown under AFL. Based on my own formative feedback provided to me by class teachers in person and throughout my learning journal, demonstrating this practice resulted in actionable routes forward supported by the literature.

In the first lesson, the focus of which was "Impressions", I firstly used classroom questioning

during the opening task, going on to introduce further tasks and modelled writing by questioning in order to formatively assess understanding and gain some measure of the uptake of key learning points. This was effective in that many pupils demonstrated their abilities to infer information from sources and relay the basis for their inference back to the class verbally. While this was practically useful for increasing general understanding of the concept of inference and relaying impressions, class teachers' formative feedback corroborated key AFL literature in stating that in order to improve teaching & learning, refinement could be sought by more closely considering some key factors.

The factors named in much of my early formative feedback from class teachers were timing, phrasing of feedback, and expanding questioning to open up one-on-one dialogue to involve more pupils. In addition to corroborating my personal reflections on what had gone well and what could be improved, this feedback tentatively correlated with the key success factors as featured in notable academic literature regarding AFL (Black & Wiliam, 2009; Donaldson, 2015; Young Wales, 2010).

In seeking to identify next steps for improvement by addressing these factors, I consulted with the aforementioned literature and with senior English department members at School X in order to plan refinements to my strategy such as using digital timers to plan all tasks including discussion; careful personal consideration of the use of idiomatic language in

feedback and a planned list of questions which could be used to develop classroom discussion.

The first of these strategies, namely planning timed questioning, represented a challenge in terms of determining how much time should be apportioned, and determining how to create meaningful moments of contingency under limited time constraints. My concern was that if questioning was halted too early, I risked the class missing out on key moments of understanding which could have been achieved with more time. The solution to this concern which was evident from AFL literature was to remain adaptable to the results of questioning within the timeframe, and accept that simply conducting the process of questioning effectively as per my other two success factors could move the class toward an optimal environment for learning regardless of their achievement of a teacher-selected level of understanding within that timeframe necessarily.

The second strategy, to personally consider the use of idiomatic language in feedback, was aimed at improving the clarity of my communication with the class. Idiomatic language such as "that's bang on" for a correct answer, for example, risked blurring communication with pupils who may not understand the idiom, or for whom English was not their first language.

In practice, I sought to move towards a selection of phrases for correct or incorrect answers which could be adapted based on the needs of the class. In doing so I found that while

older, smaller, lower ability classes often thrived on simple praise such as "excellent answer" or "very good", larger, mixed ability classes erred toward requiring praise-free feedback such as "OK" or "thank you" which improved engagement as it allowed the class to continue thinking. That is to say that without teacher confirmation of a correct answer or "best suggestion", pupils continued to aim for a fuller understanding of the concepts being discussed (Sutherland, 2006).

The third strategy, planning questions which could move discussion around the class, was employed shortly following the initial class teacher feedback in my learning journal. In doing so, I attempted to "bounce" questions to different members of the class regardless of the correctness of the initial answer. One example of this, noted in Example 2a, I considered to be a successful example of this strategy in action. In this example, I began conducting a planned series of questions with a Y8 class of around 25 pupils from a root of a 4 mark low value question, "Summarise the job of a taxidermist". Although it was difficult to include a success criteria for this question because doing so would reveal the answers too quickly, many pupils had already identified that in this instance, a 4 mark question would likely require 4 points to be made in response. Upon receiving a verbal answer from one pupil in which she stated 2 of the 4 possible points, I sought to secure the class' understanding of this principle by moving to another pupil and asking the question "How can [Pupil 1]

improve her answer?". This was effective in that it involved both pupils in building class understanding of how the mark scheme related to an as-yet-unclarified success criteria, and secured the thought process that there was more information to be relayed from the sources in order to achieve fuller comprehension. Other questions included on the list were aimed at moving children to higher orders of thinking about their answers, including "Why is her answer a good answer?", or "Which of the success criteria do you think she has fulfilled so far?".

The use of summative assessment in a formative fashion and peer/self-assessment was most notably visible during my Y9 lessons in PTE1. A small class of a dozen pupils, this class was the fourth ability set and often displayed substantial behavioural issues during observation prior to the start of my teaching. As noted in Example 3a, the scheme began with a raw writing task, and further lessons were planned against securing key skills which would improve the class' understanding of key writing skills before reassessment at the end of the scheme. Following discussion with the class teacher subsequent to the initial assessment, I planned tasks which required the class to rewrite key parts of their narrative while interring clearly displayed success criteria. This was a strategy directly informed by Donaldson (2015). While the scheme is still ongoing, class teacher feedback indicates that pupil uptake of skills including sentencing and punctuation continues to improve written

communication.

From this process of action, reflection and strategy I was able to synthesise an understanding that practical routes towards key success factors were readily available if I was enthusiastic about engaging with colleagues and literature, and that in order to improve teaching & learning, it was crucial that my personal practice going forward included such a process. Ongoing creativity & adaptability would be necessary to not only build experience of utilising AFL practices - which are, as a key defining trait, adaptable - but to continually link my teaching practice to the relevant literature in an innovative, practical and actionable way. Furthermore, all of the success factors identified during PTE1 in conjunction with the strategies discovered clarified for me the notion posited in *Successful Futures* (2015) that AFL practices must be tightly focused on the needs of individual pupils, and carefully planned based on their needs.

Cross curricular responsibilities (hereafter referred to as CCR) describe the responsibilities of all teachers regardless of AoLE to improve educational outcomes for pupils in areas such as literacy, numeracy and IT literacy (Donaldson, 2015). During PTE1 this principle was largely applied during lesson planning by way of whole-school strategies, including resources, which could be adapted for use in a variety of lessons. Within School X, these responsibilities are a clearly defined part of the school's culture, and their firm application is

an ever-present requirement. As detailed in Examples 1b & 2b, the most relevant responsibilities for teachers at School X are improving literacy & creating a communication friendly (CF) environment.

I applied these principles in planning by ensuring that lesson time was apportioned to them, mainly at the start and end of lessons, using the school's proprietary resources. As noted in Example 1b, a key part of addressing the literacy needs of School X was adapting the W8 strategy into teaching. This was of crucial importance to literacy outcomes given that all pupils taught during PTE1 were already familiar with W8 as a tool for peer & self-assessment in this area.

Similarly to the practical employment of AFL principles, much of my early formative feedback from class teachers related to remembering to rely on W8 as a tool which was already embedded into the culture of learning at School X (see Example 1b). This meant that rather than using corrective feedback from teacher to pupil for each individual instance of, for example, spelling or grammatical errors, pupils could be easily tasked with reflecting upon the performance of their peers or their own work to embed resilience and reflective habits in addition to the core responsibility of literacy. W8 was also relied upon heavily by pupils during DIRT time. DIRT time was scheduled regularly between the class teachers and myself to give both pupils and teachers a clear picture of individual progress (as discussed in

Example 1b, W8 could be differentiated for pupils who were ready for more challenging criteria).

The Communication Friendly Settings initiative inter-rated both an authentic context for pupil learning and the CCR of improving literacy during PTE1. Given the established context of the high percentage of learners at the school for whom English is an additional language (EAL learners), strategies to address literacy necessarily must address the context of the local area and the diverse number of languages spoken within it. In using CF strategies to improve literacy such as those espoused by the Communication Trust (2015), teachers also framed these habits through the lens of a context which would be of great use to pupils in their everyday lives beyond the school gates, by equipping native English speakers with communication habits empathetic of people in their community, or in the case of EAL learners, allowing them to more fully access the learning and develop objectively useful communication habits in the English language.

CF presentation slides in particular became a crucial part of my behaviour management strategies and pedagogy via the requirement to maintain good communication habits in class, and create easily accessible means to explore sophisticated ideas respectively.

Regarding the former, CF slides were used to complement the school's behaviour policy by allowing teachers to display at the start of every lesson a clear success criteria for good

communication, of which some of the criteria could also constitute success criteria for respectful classroom behaviour. Some examples of these criteria for pupils included sitting still without making noises and looking at the person speaking, criteria which, whilst not always fulfilled, set an expectation based not only on the requirements for good behaviour, but for an environment empathetic to pupils who may struggle with communication. These slides, made available to all teachers across every AoLE, supported a consistent and habitual focus on these standards as the tone for each lesson with the aim of embedding a shared culture of respect and empathy.

In regard to the latter, resources such as the 8 Reading Behaviours slides and example tasks assisted in modelling potentially complex ideas such as text analysis for pupils in a way which made them more accessible, as seen in Example 2b.

Upon reflection on my use of these strategies, I felt that I had been fairly limited in my employment of them in my personal practice. Whilst I felt comfortable using the resources shown in Examples 1b & 2b at the start and end of lessons, I was concerned that my limited, surface understanding of CF principles would present an obstacle to effectively devising or adapting lessons and tasks to the literacy needs of EAL pupils or pupils with additional learning needs (ALN).

In order to improve these strategies, I would posit that my next steps for improvement

should be to further my knowledge & understanding of CF principles in detail. Consultation with the lead practitioners at School X as PTE1 continues as one aspect of the necessary steps will be crucial in developing this knowledge, in addition to consulting further relevant literature. As a goal for the remainder of PTE1 and PTE2, I would seek to include strategies such as those witnessed at School X seamlessly into my own practice in a way that optimally benefits literacy outcomes, while ensuring that my own understanding of the key factors of CF teaching allows me to be an adaptable practitioner.

As defined by Donaldson (2015), authentic contexts for learning can be defined as those opportunities which allow pupils to have a meaningful, tangible link between abstract classroom learning and the world outside the school gates. I would contend that creating these authentic contexts for learners begins in the local community, with a view to how that community and the learning that takes place within it can be relevant to the world at large (Bird & Rosaen, 2005).

Music lessons, as discussed in Example 1c, represent a crucial opportunity for teachers to contextualise learning in this way for a variety of reasons: music written in the local area is a pertinent example of how music artists have used learned skills to create polished products which have a tangible, meaningful effect on the world;

In creating the lesson shown in Example 1c, I sought to embody the principles of creating

authentic contexts as described by Lombardi (2007), including but not exclusive to collaboration, imitation of professional producers, creating polished products and encouraging multiple and varied outcomes.

Though my opportunities to teach music lessons were limited by the frequency of music lessons in the timetable, I found that given the ready engagement of pupils with popular music, planning to include the attributes which Lombardi describes was relatively simple to implement.

During planning, it was essential that in order for learning to take place, collaboration must be inclusive of pupils who demonstrated little to no background in musical training. The Y7 class with whom the lesson took place demonstrated a wide variety in musical competence including novice pianists and experienced choral singers to those with no musical theory or practical knowledge at all. In order to include all pupils in collaboration, I planned that as a group the class would identify varying options in musical choices between different versions of the songs which we listened to (tempo, style, dynamics, instruments used), then using these identified creative criteria as a bank of ideas, create our own version as a group, considering suggestions from all members of the class.

In performing this task, the class was working together, led by the teacher, in order to imitate the creative process of the artists we had listened to. It was clear throughout this

process that given the knowledge of the working parts of the song, they were able to confidently and critically appraise each of these aspects, going on to select what they felt were the most effective techniques used by the artists for their own version.

Towards the end of the lesson, it was revealed that the songs which we had studied were the product of artists from the local area. This revelation was met with great enthusiasm, and appeared to have a profound effect on the class. In planning to use songs which had local origins but a far-reaching global impact, I aimed to inspire the class to see that by engaging with the musical learning process as we had in the lesson, the skills which they had begun to learn could create meaning firstly in the community outside the school gates, and then, potentially, further afield. Further to this, I felt it was important to impress on them that musical role models worthy of creating influence existed locally, just beneath the surface of mainstream knowledge, implying that more examples were available to be found for those students who cared to learn about them independently.

While I felt that the general impact of this lesson was positive, upon reflection of my implementation of these practices, including formative comments from the class teacher, a number of areas in which this lesson could be improved were identified, notably the inclusion of practical musical elements earlier in the lesson, and staging the revelation that the songs studied were written locally far earlier in the lesson.

The former comment was aimed at improving pupil engagement in subsequent lessons, preventing children from becoming disinterested (particularly for pupils with little aptitude or prior experience in music), given that the class teacher had noticed that the children were eager to do something practical as soon as possible (see Example 1c). It is interesting to note here that had the focus of the lesson been targeted at Welsh music from the offset as per the latter comment from the class teacher, that strategy may have acted to perform a similar function in increasing pupil engagement also.

In order to improve the application of teaching with reference to authentic contexts in future lessons, I would suggest some strategies based on two main points of understanding which I have synthesised based on my experiences in music lessons during PTE1. The first strategy would be to implement practical musical elements as early as possible within lessons. This strategy would support the observations of the class teacher, and also the assertions of literature such as Lombardi (2007), which identifies as a crucial factor the involvement of learners fully in the collaborative process. Further to this, I would posit that the context of the learning - that of the existence of the children's own creative product on a continuum with that of more experienced peers (such as the songwriters studied within the lesson) - should be made explicitly clear to learners as early as possible within the lesson in order to reap the maximum benefit of enthusiasm and engagement.

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