

ECAD6007 – A critical evaluation and identification of next teaching and learning steps focusing on an individual case study

Introduction:

A critical incident in the context of teaching could be no more than the way a child responds to a question. It could also be an incident of negative or positive behaviour in response to some influencing factor. The way the incident is analysed is what differentiates critical incidents from normal situations (Tripp, 2012: 8). This essay will consider a particular incident that was observed whilst on school placement for Initial Teacher Training (ITT). During a drama lesson, the teacher played a game with the pupils known as zip-zap-boing as a warm-up. The essay will be analysing the way in which a number of the female students interacted with the game through their body language. Rather than being enthusiastic and excited to play the game, they seemed disinterested with their arms folded, barely getting involved when it was their turn. This leads to questions of why, and what their body language was actually portraying.

By analysing incidents like this critically, it allows one to look at different scenarios more objectively and with less bias. This is because observations are like a snapshot taken at one random point in a person's education. To understand the behaviour or response a pupil has to certain requests or tasks, you have to consider the wider picture, not just what you've observed at that particular time on that particular day whilst remaining judgement free. Furthermore, by looking at incidents in this way, you can consider more of the aspects that could have a potential influence. This is useful practice for a teacher as well as observers as it allows them to assess whether or not they could have acted differently in the given situation based on the knowledge they already have on the educational background of their pupils.

The Observation:

The observation took place at a secondary school situated in a rural area. In terms of its performance in English, Maths, and Science compared to other schools, it falls below the top 25% in every aspect, but has seen improvements in recent years. It has only 7.9% of pupils on free school meals which, compared with the national average of around 20% indicates that it is not a very deprived area. The school itself is a comprehensive school running education for 11-18 year old pupils.

The lesson observed was a drama lesson for year 8 (13 year old) pupils, taking place just after lunch time on a Thursday afternoon once every 2 weeks. This meant that the teacher had some difficulty settling the class due to them moving from unstructured play-time to structured class time. To settle them, she first sat on the floor with the pupils sat in a large circle around her with their bags to one side of the room and asked them to be quiet. By sitting on the floor with them, the teacher did not place herself above them in the hierarchy, but instead engaged them on their level. She also did not have to shout or raise her voice too much to get their attention as they were not too distracted by getting their equipment out, and were already sat watching her. To begin, she told them the structure of the lesson, starting with a warm-up followed by a main activity and ending with a cool-down. The warm-up consisted of the afore-mentioned game zip-zap-boing. It involved 'passing the energy' to each other, where, depending on the person you passed it to, you would have to say either zip, zap, or boing, and act it out. The male pupils were very enthusiastic, almost shouting the words and using very pronounced actions, whereas a few of the female students seemed to be uninterested, portrayed obviously by the body language they were using. This included folded arms, no eagerness to participate, and lazy actions when it came to their turn.

Methodology:

In terms of the different observational methods that could have been used, each presents its own challenges and advantages. Grids containing headings of positive, negative, and interesting could be used as well as tick charts. The tick charts have an advantage in that observers go in, predicting the types of things that might crop up during a lesson. This makes it relatively easy to look out for

common incidents or issues that arise during a lesson, but it means one has to know what to look for beforehand. This requires some background knowledge of the pupils which only comes from getting to know them. This is hard to do from a one day observational context as we are only seeing how they are in that lesson, at that time, on that particular day; they could be very different the next day. It is also lacking in the details of how each issue or incident arose which is key to understanding why they arose.

The positive, negative, interesting grids are a more focused method than the tick charts in that one can look at each incident individually, grouping them with those that had similar outcomes and separating the ones that had particularly interesting outcomes. Again, this has disadvantages such that it might be too focused. This would mean the incidents without any particularly interesting outcome could be overlooked when in fact, if they were critically analysed, these may reveal some very interesting findings. As observers, we are to keep an open and broad view whilst observing and not make any judgements about what is seen as we lack the context surrounding each situation. Also by observing a classroom with a broader view, more potential incidents will be observed allowing for more critical analysis. This will lead to more critical incidents as well as they are created from the critical analysis of ordinary incidents (Tripp 2012: 8).

The method for collecting observational data used in this essay was a combination of the positive, negative, and interesting grids combined with a notebook of written records done in such a way as to get a complete picture of the lesson, not just incidents that had negative or positive connotations. I believe this allowed for a more holistic view of the classroom environment. Having also followed the same group of pupils on two separate occasions during different lessons, it allowed me to analyse with a slightly better understanding of how the pupils' behaviour changed day to day moving through different classroom environments.

Donaldson's four purposes:

The Donaldson review, known as 'Successful Futures: Independent Review of Curriculum and Assessment Arrangements in Wales' (Donaldson, 2015.), contained a lot of recommendations for how the curriculum should be changed. The majority of these were accepted and will be considered in line with the new curriculum set to be instigated in the year 2022. Rather than being based on individual subjects, each will be grouped according to the six Areas for Learning (AfL). These are as follows: expressive arts, humanities, science and technology, health and wellbeing, maths and numeracy, and finally language, literacy, and communication. The six areas of learning are then to be taught in such a way that pupils are developed according to the four, overarching purposes. The first of these is to make ambitious capable learners. This means the aim is to create learners that have a love of learning and a thirst for knowledge, as well as being questioning individuals. The second purpose is to have enterprising, creative contributors. What this means is to develop their creative thinking as well as their team working skills so they are prepared for later life in the working world. The third purpose is to have ethical, informed citizens; pupils who are able to empathise and create their own views based on their knowledge as well as understanding their heritage and culture becoming 'citizens of Wales and the world' (Donaldson, 2015: 30). The final purpose is to create healthy, confident individuals. This means pupils must have their own awareness of how to look after themselves as well as form their own views based on their beliefs so they are able to live happy and full lives grasping opportunities that come their way. A more in-depth explanation can be found by reading the review at the Welsh Government Website (GOV.WALES).

Looking at the observed critical incident in terms of the four purposes, it links into the second one, to create enterprising, creative contributors. By being disengaged with the game played in the drama lesson and not taking part in a creative way, the pupils miss opportunities to explore the creative aspect to learning which could potentially inhibit their overall learning during that lesson. They also do not get the chance to develop the skills involved when taking an active part in group activities, perhaps because they do not realise how fun it can be once you step just outside of your comfort zone. This also links into the zone of proximal development (Vygotsky, 1978) in the case that the

pupils are uncomfortable joining in is considered. When students are pushed too far from their comfort zone, they begin to disengage with what it is they are doing. Then the question arises of how to make the teaching environment feel comfortable so that they can freely and actively participate.

Literature Review:

According to John Holt (1964), children fail in school 'because they are afraid, bored, and confused'. In the years since this was written, the same still rings true in some cases. Children at school are afraid because of the pressure that is put on them as a pupil by the adults that are involved in their life. All too often they are not told that failure is a part of the learning process, instead they should succeed in what they do (APA, 2012). This attitude is changing, however, in recent years with the focus being more on students health and wellbeing as well as getting the best grade possible whatever that may be rather than being on the data of how many C's an individual class achieves in their GCSE's. This is especially important in the creative arts subjects such as drama or art, as it is through these media that children are able to fully express themselves; if they were feeling afraid, this would likely affect their expression (Cultural Learning Alliance, 2018). The Welsh Government (2015) have an action plan in place in Wales to invest in the education of creative arts according with the principles set out by Donaldson (2015) in the 'Successful Futures' review. In doing so, a lot more opportunities will be provided to children to express themselves, build their confidence, and develop their creative thinking. Looking at this in terms of the critical incident, consider the case that the pupils may not feel comfortable enough to express themselves or engage fully. By supporting the creative arts and allowing these students more opportunities to engage with other creative individuals, this could help them to feel more confident in their ability to express themselves. By improving their engagement in class, it may also help them develop transferrable skills that could be essential later in life.

Another way to look at this is through a dramatic lens. By this I mean through the context of drama. "The reception of that space becomes part of the total theatrical experience", says Lloyd Llewellyn-Jones (2002). By this, he means that the theatrical space, its size and presentation characterizes the experience which is created from the relationship that is formed between the audience and actors during a performance. It's an integral part to the overall experience. If however there is a 12 - 13 year old pupil, they may have never set foot inside a large open space such as a theatre or drama studio. This is then made to feel larger when there are no seats set out for an audience. It can be quite daunting and almost intimidating if it happens to be the first or second time someone is walking into such a space. By highlighting this with respect to the observed incident, it could be that the pupils had not engaged with the lesson fully were feeling somewhat intimidated by the size of the drama studio, with its high ceiling and heavy curtained walls. Having arms crossed could be signs that they are trying to assert power over the space, albeit on a very low scale (Bonaccio, 2016: 7). This could be a consequence of feeling intimidated by the large space. Comparing also these pupils' enthusiasm and body language to the rest of the class, it was quite obvious which pupils were not worried about the space at all, but were in fact using it to their advantage; using loud voices whilst making big movements to play the game and fill up the space, they occupied to its maximum.

Peer pressure is all too common among school pupils and groups of friends. The same is true for their behaviour. Most children feel a need to socially belong when amongst a group of their friends, and so peer pressure can affect their behaviour in either a positive or negative way (Moldes, 2019). There is also a sense of wanting to be like someone else that plays some part in peer pressure as you begin to spend more time with your friends and get to know each other (Lyness, 2015). In a school setting this means that pupils may begin to start showing the same sorts of attitudes as their peers because they want to fit in and be accepted by them. It could explain why there were more than one pupil displaying a very reluctant attitude to join in with something that they would likely enjoy. It could also be due to a social pressure they feel on their identity within the class. They do not want to make a fool of themselves like others in the class because they are unsure what their friends

would think of them. Instead they could be copying each other's body language to fulfil their subconscious need to belong among their friends (Osterman, 2000).

In activities such as Physical Education, Drama, or Dance where movement is one of the key components as opposed to writing skills in comprehension, there will always be a few people who do not want to fully participate at first due to embarrassment. In drama, it is due to the fact that the expectations a student brings into a drama lesson plays a huge part in the learning outcome of the lesson. It impacts their willingness, or lack of, to actively engage. This could, however, also be due to the fact that it is only their second drama lesson. This would mean that rather than having expectations of themselves, they do not have any at all leading to them not realising that in drama lessons it is more about active participation (Pryor, 2018). In understanding the preconceptions that pupils have when they are attending a drama lesson, teachers could potentially address them more readily, catering for those who are less willing to participate. They could differentiate the lessons so that the level of participation at first is lower, smoothly transitioning to higher levels as the students become more confident in their abilities. Another potential strategy would be to break the class up into smaller groups depending on the activity. This would allow students many more opportunities to participate in the task. It would also allow them to build their confidence in front of a few people as opposed to a large group, which can be somewhat daunting at first.

Evaluation/ Reflection and next steps:

Reflection models are useful in structuring the reflective process aiding one when thinking about how to move forward with alternative methods of action, or ways to improve already existing methods (Bubnys, 2017). There are many different types of models that people throughout the years have come up with, and this is because the reflective process is a multi-faceted one. Saying this, they all seem to follow the same route whereby they end up with some experimental adjustment based on previous observations. This is how the reflection has been structured here, starting with an observation of a typical incident followed by critical analysis of it. Incorporation of the findings of the analysis into one's own teaching practice is the next step with the result potentially being better or slightly more creative approaches to tasks engaging pupils more.

The incident itself was in no means a hindrance to the lesson, but due to the nature of observations, the potential reasons that lie beneath its cause could be very complex, or very simple; it is hard to say without having more background knowledge of the pupils. If the students have no previous expectations of how they should respond in the lesson then this should be addressed in the first few lessons. By setting standards, students are able to respond and usually tend to achieve higher (Lemov, 1967). In the case of a drama lesson, this could involve setting the expectations that people would have of actors, to be convincing and committed to their role, working with everyone else involved. If they know they are expected to be actively participating then they would be more likely to actively participate (Pryor, 2018). This issue, however, does not come down to individual teachers, it needs to be a whole school approach to be effective. Children tend to work better when there is consistency in the expectations from one class to the next. A lack of consistency between teachers could potentially lead to confusion, a lack of classroom management and in some cases insecurity amongst the pupils which could have a negative consequence for their subsequent learning (Freiberg, 1983).

Furthermore, as the pupils attend more drama lessons over the year they will become more confident in expressing themselves and hence more free from social pressures that are imposed on them by both themselves and their cohorts. Teachers could help them with this by encouraging the students to think for themselves and be creative with their ideas in the classroom, not just to copy what their friends are doing (Radovic-Markovic, 2012). This kind of approach also fits with one of the four purposes proposed in the 'Successful Futures' review by Donaldson (2015); to make the learners enterprising, creative contributors. By creating an environment in which their individuality and creativity can flourish, using tasks that also require them to take on different roles as part of a group, they could come to understand the importance of listening to each other's ideas and working together.

Another way to look at this could be if students were given the opportunity to do the same activities, but in much smaller groups rather than as a whole class. Individually, it would provide them with more opportunities to engage in the lesson, but also more of a willingness to participate (McCourt, 2015). This along with setting out expectations for the participation of the group and the learning objectives would give students clarity as to how they are supposed to be engaging.

Conclusion:

Typical incidents that happen in the classroom can range from the very subtle to the extreme. A critical incident can be either of these two things, or could even be subtle at first, but its analysis provides new insights not considered before. For a teacher, critical analysis of classroom incidents is much more informative by nature. This is because over time, teachers have the chance to build up background knowledge about the pupils they teach and so they are more informed when it comes to the possible reasons for certain behavioural characteristics evident in the classroom. For an observer, it is easier to consider the incidents in a more detached way thinking more broadly about the possible causes and solutions due to not knowing nearly as much about the pupils as their teacher for example.

The role of a reflective practitioner in Wales in the context of schools is to reflect upon observations or actions made in the classroom to see how best they can be improved to maximise the learning potential for each pupil. In doing so, they reflect the professional standards for school practitioners in Wales (Welsh Government, 2018). Each aspect of the professional standards is considered in line with how it directly affects the learning. The approach used in this study was looking at the incident from the angle of how best to engage the disengaged pupils to ensure they are getting the most out of the lesson, and hence learning the most. By breaking up the class into smaller groups, more active participation would probably be achieved as pupils are less likely to be embarrassed in front of a smaller group of people. Furthermore, by encouraging freedom in the classroom through getting pupils to think, question, and imagine, they will learn more effectively (Radovic-Markovic, 2012). Also by making the classroom atmosphere feel more like a community, the pupils need of a sense of belonging is addressed. This means they aren't trying to fulfill this need themselves through other means which could have an affect on their engagement in class (Osterman, 2000). It is a broad approach and requires a multi-faceted solution, but it allows for a deeper analysis of the incident as a whole.

Appendices:

See Field notes and ARC reflection sheets.

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OBSERVATION / FIELD NOTES

(Questions adapted from Fletcher Wood (2016))

Date: 26/9/19

Lesson details:

Maths lesson - year 8 top set - 1st lesson of the day; Going over previous test.

Classroom culture

(Are the students focused on learning?)

All are quietly working away, although this lesson seems to be quite independent in that the students are doing individual work.

Objectives

(Is there a clear purpose to the lesson? How do the lesson activities promote that purpose?)

Fix-it time - students are to complete any previously uncompleted or missed work and address their individual targets in maths. There are extra maths questions at the end for the more able and talented students.

Direction

(Are the students clear about what they are doing and how to do it well?)

The students are clear about what they're doing, but there is no clear lesson objective - They are working through their individual targets and catching up on missed work during 'fix-it' time.

Access and challenge

(Are all students able to engage in the lesson? Are all students challenged?)

They are with some prompting every now and again to keep them on task. I imagine all students are challenged as they are working through what they find difficult individually.

Assessment

How does the teacher assess student understanding before, during and after the lesson? How is this used in their teaching?

For the fix-it time lessons, they have sticky notes in their books which are put in there by the teacher. The students then have to go back through their work and address the sticky, ticking it when they have done what's asked. The teacher then collects the books at various times during the term and checks that they have actioned their fix-its. So they are self-assessing as well as being assessed by the teacher.

Specifics / Critical Incidents

Are there particular telling moments and examples which it would be helpful to discuss?

One student was pestering the person they were sitting next to, trying to either touch or take their pen. This was picked up by the teacher initially, but as it continued, the rest of the class started to peer pressure him into being quiet because they wanted to get on with the work.



OBSERVATION / FIELD NOTES

(Questions adapted from Fletcher Wood (2016))

Date: 26/9/19
Lesson details: Drama lesson - year 8 - just after lunch. 2 nd Drama lesson ever for this class.
Classroom culture (Are the students focused on learning?) The students are focused on the learning, but not all are actively participating. Could be due to having just had lunch (free unstructured time), or the fact that its only their 2 nd drama lesson.
Objectives (Is there a clear purpose to the lesson? How do the lesson activities promote that purpose?) There is a clear structure, but no clear purpose - possibly due to the fact that drama has no solid curriculum until GCSE. Structure; Warm-up (with a game), main task, cool down (meditation/ mindfulness in the form of lying down, being quiet, eyes shut).
Direction (Are the students clear about what they are doing and how to do it well?) In the game, the idea was to use big movements and 'pass the energy' from one to another. The task was saying Shakespearian insults using different tones of voice for different effects. The students were clear about how to do this and well.
Access and challenge (Are all students able to engage in the lesson? Are all students challenged?) They are able, but some are not willing to engage fully; could be due to embarrassment/ social standing within the form. Students are challenged in the way that they have to be creative with how they speak their Shakespearian insult.
Assessment How does the teacher assess student understanding before, during and after the lesson? How is this used in their teaching? Assessment through engagement and participation in the task. Praise given where needed to encourage students to join in more.
Specifics / Critical Incidents Are there particular telling moments and examples which it would be helpful to discuss? A few girls at the back were very reluctant to actively join in during the warm-up game, crossing arms and using barely enthusiastic movements, but they were smiling. This could mean that they want to join in, but are embarrassed about what their friends might think of them? Could also be that they don't enjoy drama that much, but are having fun anyway? Could also be a peer pressure thing?



OBSERVATION / FIELD NOTES

(Questions adapted from Fletcher Wood (2016))

Date: 26/9/2019
Lesson details: Physics Science lesson - year 8 - Following PE, but just before lunch.
Classroom culture (Are the students focused on learning?) The majority of the students are focused on learning, but one or two are messing around slightly. This was quickly dealt with.
Objectives (Is there a clear purpose to the lesson? How do the lesson activities promote that purpose?) Initially no as the students were finishing presenting presentations that ran over from last lesson, but then the lesson's purpose was learning about light; different sources, how it behaves, and how we see. In prep for a practical using rayboxes next lesson.
Direction (Are the students clear about what they are doing and how to do it well?) The students are clear about what they're doing, learning how light reflects off certain objects and into our eyes, but also how to verify information found during research for the previous lessons presentations.
Access and challenge (Are all students able to engage in the lesson? Are all students challenged?) By bringing students up to the front to look at demonstrations of how light is produced and gauging their understanding of how light works with questions bouncing from student to student, the teacher is getting them ALL to think. Then by writing what they didn't know on the board, they cater for the lower ability.
Assessment How does the teacher assess student understanding before, during and after the lesson? How is this used in their teaching? Through Question and Response, getting them to recall previously taught information as well as think about new concepts. Practical skills will be tested next lesson.
Specifics / Critical Incidents Are there particular telling moments and examples which it would be helpful to discuss? Getting the kids to be quiet without talking - Through use of body language with a stern face and finger on lips, he gets them to be quiet without speaking. This indicates the pupils know class policy, knowing what happens if they continue to talk once he starts to look fed up. Is this whole-school policy, or just this classroom?



OBSERVATION / FIELD NOTES

(Questions adapted from Fletcher Wood (2016))

Date: 23/9/2019

Lesson details:

~~Year~~ ^{practical} Year 7 science lesson using bunsen burners.

Classroom culture

(Are the students focused on learning?)

Most of them are. The class has been split into 2 tasks, one written & one practical as some of the students have already done the practical.

Objectives

(Is there a clear purpose to the lesson? How do the lesson activities promote that purpose?)

Not completely. I think they are learning about different chemicals burning different colours, but it may just be a simple practical to teach them practical science skills.

Direction

(Are the students clear about what they are doing and how to do it well?)

They are clear about what to do & how to do it, but I wonder if there should be more differentiation in the written task.

Access and challenge

(Are all students able to engage in the lesson? Are all students challenged?)

They are able to engage, however some appear to be unchallenged as they did the practical last lesson & have finished the written task.

Model Beirniad Wedi Adfyfyrio (BWA) Assisted Reflective Conclusions (ARC) Model

Dyddiad/Date: 25/9/2019

Digwyddiad critigol (Ffocws)/Critical incident (focus): safety knowledge.

Profiad/ Experience	
Teimladau/ Feelings Beth yw eich teimladau ynghylch y profiad? "What are your feelings regarding the experience?"	I liked it. I enjoyed the student-student interaction, noticing that they were taking turns without ~~too~~ much disagreement. Could've been because the tasks were split & pairs of students were numbered. → everyone has a go.
Cofio a Deall/ Remember and Understand "Allwch chi restru elfennau'r achos yng nghyd-destun y dysgu?" "Can you list the aspects of the incident in the context of learning?"	Other students were enforcing the safety rules on each other; 'you have to wear your safety goggles to protect your eyes'. Shows an understanding of the rules, but also why they're in place.
Gwerthuso a dadansoddi/ Evaluate and analyse "Beth y gellid ei gadw yr un fath i sicrhau addysgu a dysgu effeithiol yn y dyfodol?" "What could be kept the same to ensure effective teaching and learning in the future?"	An example of the classroom culture; ~~to~~ people understand the rules, & understand that the rules apply to everyone.
Casgliadau a chymau gweithredu/ Conclusions and actions "Beth yw eich atebion posibl i'r mater a nodwyd?" "Beth y gellid ei wneud nesaf?" "What are your possible solutions to the issue identified?" "What could be done next?"	The next steps would be to ensure all students have a knowledge of the safety precautions when doing practical experiments. This could be done by asking them first, & getting them to think about why. ~~It~~ would also make them more likely to remember.
Y profiad newydd / Transformed experience	

Model Beirniad Wedi Adfyfyrio (BWA) *Assisted Reflective Conclusions (ARC) Model*

Dyddiad/Date: 26/9/19

Digwyddiad critigol (Ffocws)/Critical incident (focus): Drama lesson – Students not actively engaging in the warm-up activity.

Profiad/ Experience	
Teimladau/ Feelings <i>Beth yw eich teimladau ynghylch y profiad?</i> "What are your feelings regarding the experience?"	I feel that if the students were to be actively participating in the task, they would be having so much more fun, but would also be benefitting their creative learning.
Cofio a Deall/ Remember and Understand <i>"Allwch chi restru elfennau'r achos yng nghyd-destun y dysgu?"</i> "Can you list the aspects of the incident in the context of learning?"	The incident was that a small group of students were not actively participating in the warm-up activity which is supposed to get them moving and 'warmed-up' for the next phase of lesson. This meant that they were missing out on an opportunity for creative learning to take place.
Gwerthuso a dadansoddi/ Evaluate and analyse <i>"Beth y gellid ei gadw yr un fath i sicrhau addysgu a dysgu effeithiol yn y dyfodol?"</i> "What could be kept the same to ensure effective teaching and learning in the future?"	This could be rectified in the way of dividing the class into smaller groups to provide more opportunities to each student to participate. This would allow them to be more comfortable in front of their peers.
Casgliadau a chymau gweithredu/ Conclusions and actions <i>"Beth yw eich atebion posibl i'r mater a nodwyd?"</i> <i>"Beth y gellid ei wneud nesaf?"</i> "What are your possible solutions to the issue identified?" "What could be done next?"	Next steps could be to try the game in smaller groups, see if the same group of pupils change their body language. Perhaps try different games to see the affect on their participation. Another thing could be to state some expectations within the classroom so pupils have a better idea of what is expected of them.
Y profiad newydd / Transformed experience	

Model Beirniad Wedi Adfyfyrio (BWA) *Assisted Reflective Conclusions (ARC) Model*

Dyddiad/Date: 26/9/19

Digwyddiad critigol (Ffocws)/Critical incident (focus): Getting students to be quiet without saying a word.

Profiad/ Experience	
Teimladau/ Feelings <i>Beth yw eich teimladau ynghylch y profiad?</i> "What are your feelings regarding the experience?"	I think it was a much better alternative to raising ones voice to attempt to keep the class quiet. It shows that students understand the school's policy on behavioural management. It also shows the respect between the students and teacher
Cofio a Deall/ Remember and Understand <i>"Allwch chi restru elfennau'r achos yng nghyd-destun y dysgu?"</i> "Can you list the aspects of the incident in the context of learning?"	The noise level was beginning to creep up while the teacher was addressing the class so he used his body language to portray that he wasn't happy with how the students were acting. It meant that they all preceded to be quiet as they wanted to carry on with the learning that was taking place. It shows that students are beginning to develop a love for learning.
Gwerthuso a dadansoddi/ Evaluate and analyse <i>"Beth y gellid ei gadw yr un fath i sicrhau addysgu a dysgu effeithiol yn y dyfodol?"</i> "What could be kept the same to ensure effective teaching and learning in the future?"	By being consistent between lesson's, students know the expectations are the same for each lesson and know how they should behave. If the teacher was inconsistent, it might put the students on edge all the time, not knowing what they can or can't do. This would have an impact on their overall learning.
Casgliadau a chmau gweithredu/ Conclusions and actions <i>"Beth yw eich atebion posibl i'r mater a nodwyd?"</i> <i>"Beth y gellid ei wneud nesaf?"</i> "What are your possible solutions to the issue identified?" "What could be done next?"	The next step would be to try and maintain a low level of noise throughout the lesson without much teacher input. This is done by talking to students at the level you would like the noise to be at, but also enforcing any disciplinary measures that are in place so students know exactly where they stand with respect to the lesson and learning outcomes.
Y profiad newydd / Transformed experience	

Model Beirniad Wedi Adfyfyrio (BWA) *Assisted Reflective Conclusions (ARC) Model*

Dyddiad/Date: 26/9/19

Digwyddiad critigol (Ffocws)/Critical incident (focus): Student Autonomy

Profiad/ Experience	
Teimladau/ <i>Feelings</i> Beth yw eich teimladau ynghylch y profiad? "What are your feelings regarding the experience?"	It's fantastic that students were able to demonstrate autonomy in deciding on what work they needed to fix during fix-it time. There was also barely any need for the teacher to do much in terms of behavioural management as the students were just getting on with their work.
Cofio a Deall/ <i>Remember and Understand</i> "Allwch chi restru elfennau'r achos yng nghyd-destun y dysgu?" "Can you list the aspects of the incident in the context of learning?"	It shows the students are taking an active part in tailoring their own learning through self-assessment. They also were whispering to each other for the answers rather than constantly asking the teachers.
Gwerthuso a dadansoddi/ <i>Evaluate and analyse</i> "Beth y gellid ei gadw yr un fath i sicrhau addysgu a dysgu effeithiol yn y dyfodol?" "What could be kept the same to ensure effective teaching and learning in the future?"	They should always have dedicated time to reflect upon previous work they might have done as this helps them to understand the importance of self-reflection and how to actively improve their own learning.
Casgliadau a chymau gweithredu/ <i>Conclusions and actions</i> "Beth yw eich atebion posibl i'r mater a nodwyd?" "Beth y gellid ei wneud nesaf?" "What are your possible solutions to the issue identified?" "What could be done next?"	The next step could be to then ask questions about the topics they were addressing during their fix-it time to see if they actually learnt from what they got wrong previously.
Y profiad newydd / Transformed experience	