Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

APPENDIX GA36d

LEVEL 7 ASSESSMENT SPECIFICATION

Student name:	**Rhian Sian Tiley**	**Student ID number:**	**P142085**
Programme:	**Secondary PGCE**		
Module:	**Investigating Contemporary Issues in Secondary Education**		
Module code:	**ECSP7001**	**Contribution to Overall Module Assessment (%):**	**100%**
Lecturer:	**Shân Samuel-Thomas**	**Internal Verifier:**	
Assignment Title:	**Investigating Contemporary Issues in Secondary Education**	**Word count (or equivalent):**	**5,000 words**
Submission deadline:	**January 28th 2019**	**Return date of provisional marks & written feedback:**	**February 19th 2019**
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 50%. 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

The focus of this report explores school X's progress with the implementation of the new curriculum. It examines developments that have been made to date, and aspirations the school has in moving forward with its vision, which is documented in detail in School X's Improvement Plan (S.I.P.). It looks at how school X has embraced Professor Graham Donaldson's educational philosophy, and how they have designed an approach called 'ilearn', in which to deliver the Welsh Government's new initiative for curriculum reform. The report briefly describes how iLearn functions across the whole school, but it gives more detail about how iLearn functions within the Expressive Arts Department. The Expressive Arts Improvement Plan (D.I.P.) in School X has not yet been written, so I held an interview with the Learning Manager from Expressive Arts to discuss what improvements might be their focus for 2019. I will critically investigate good practice within another school (labeled school Y) to help generate strategies that could become departmental strategies in school X's improvement document. The strengths, along with the limitations of each strategy is outlined in the main content of the report. Reference is made to educational theory; and how these strategies could be considered, trialed and phased in over the next three years as performance management objectives for staff within the Expressive Arts learning area. These strategies mainly involve practical methods of delivering the cross-curricular responsibilities for all learning areas outlined in Donaldson's report; Literacy / Numeracy Framework (LNF) through the teaching of art. However, they are strategies that can be easily modified to suit both music and drama. The report also suggests a way of using the 'Progression Step' assessment method as an Assessment for Learning (AFL) strategy. It also identifies ways in which school X could ensure standardized practices of delivery and assessment across K Stage 3/4.

Useful methods of tracking the performance of all learners against the professional standards expectations of assessment are proposed. The conclusion sums up the main points outlined in the report and relays a personal expression of opinion on curriculum reform in school X. The report also references concerns, which have also been highlighted prolifically in the media recently.

Overview of the School's Improvement Plan (S.I.P)

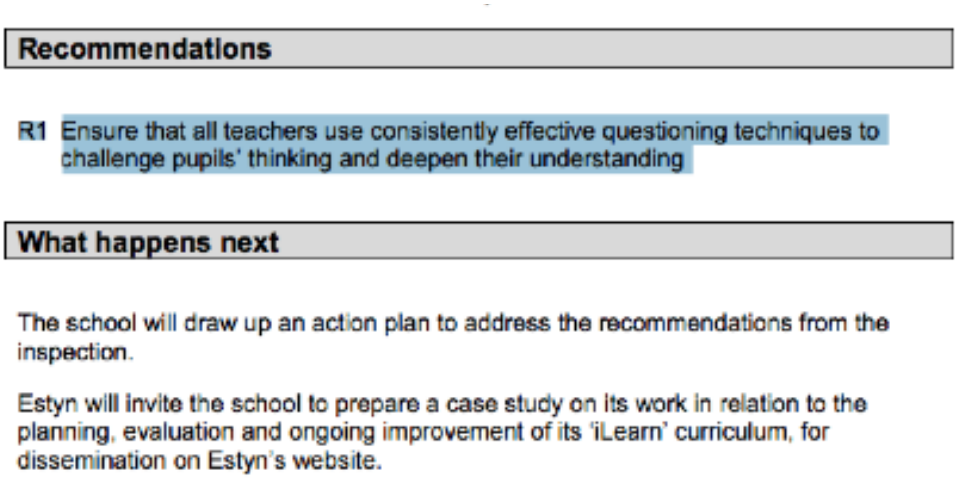
A S.I.P. plan is usually written after an appraisal. School X's S.I.P. plan (Appendix 1) takes consideration of a recent Estyn report 2018 and the one recommendation that was made. The S.I.P. indicates the school has three main priorities of focus over the next three years, some of which would be common targets of most schools, relating to performance, delivery and the implementation of new government initiatives in preparation for Curriculum 2022, e.g. Curriculum Cymreig, LNF and DCF. Highlighted in school X's S.I.P. are actions such as maintaining and improving the percentage of pupil performance at all Key Stages. School X wants to increase involvement and communication of the learning process and assessment with pupils and parents/carers. They wish to maintain and improve pupil attendance; a sense of wellbeing, and to ensure all pupils are given enough support and guidance so potential of all, is realized. School X uses a 'traffic light' system to self-evaluate improved performance, which enables progress to be measured and further actions to be outlined. As school X is a pioneer school for the implementation of the new curriculum, it appears to be a key priority for the leadership team and staff to extend the engagement of Donaldson's 4-purpose approach, to ensure provision is suitable for all learners. There is a focus on embedding the newly proposed assessment approach, feedback and target setting strategies, to ensure consistency of approach.

They very much intend to further develop a collaborative approach to learning within school, as well as making working links with partner schools.

School X's Estyn report (Estyn 2018) judged the school as EXCELLENT on all 5 key areas:

- Standards
- Wellbeing & attitudes
- Teaching & Learning experiences
- Care, Support & Guidance
- Leadership & Management

This validates the success that the 'iLearn' approach has made lessons much are more engaging for pupils, allowing them opportunities to be responsible learners'. The only recommendation from the report was as follows:



Recommendations

R1 Ensure that all teachers use consistently effective questioning techniques to challenge pupils' thinking and deepen their understanding

What happens next

The school will draw up an action plan to address the recommendations from the inspection.

Estyn will invite the school to prepare a case study on its work in relation to the planning, evaluation and ongoing improvement of its 'iLearn' curriculum, for dissemination on Estyn's website.

Figure 1 (Estyn, 2018)

School X has now successfully disseminated the concept of iLearn and its assessment model in detail on its website for pupils and parents/carers to access. Based on the evidence of the inspectorate report, school X's website publicity and a general

consensus within the school community; the curriculum is now better equipped to assist pupils' in developing skills required for the future; and is on track for 2022.

An overview of School X's iLearn system and progress

The 'iLearn' curriculum has very much been a priority for the school X's governing body, senior leadership team and middle managers since 2016. The rationale behind 'iLearn' is to adjust educational provision so it is 'fit for purpose' with what Wales needs education to be. The Welsh Government recommendation is that all schools look at Donaldson's report as a way forward for school progression. Education Minister for Wales, Kristy William's stated on BBC radio Wales that the government will publish a white paper in April 2019, outlining guidance for schools on the new curriculum, which will become law from 2022, (Lewis, 2019).

School X is one of the many pioneer secondary schools selected to put Donaldson's philosophy into practice. School X has made positive inroads in focusing its S.I.P., setting targets, which aim to embed iLearn as a whole school approach, which should now be used by all departments as a structure for departmental SOW planning. Because school X has delivered the iLearn approach with years 7, 8 and 9, it is possibly now in a position where pupils are becoming familiar with the **four purpose approach** to learning as suggested in Donaldson's report. These purposes are **Ambitious, capable learners: Enterprising, creative contributors: Ethical informed citizens: Healthy, confident individuals.** The aspiration of The Donaldson report is that all schools work together seamlessly. There should be closer links between primary and secondary schools and that opportunities are created for greater levels of cross-curricular learning. There is a realization that more freedom is needed

for schools to tailor the teaching and learning provision to best suit the pupils. School X's website communicates the 'iLearn' structure in considerable detail. It explains in detail how the roots of 'iLearn' branch into 6 different curriculum areas under the titles: iCreate / iCalculate / iCommunicate / iDiscover / iThrive / iThink *(see table below figure 2).*

Learning Area	Subjects	Overview
iCommunicate	English, Welsh, Spanish	iCommunicate encompasses the development of skills in listening and speaking, reading and writing in English, Welsh and Spanish.
iCalculate	Mathematics, Computing, Information Technology	iCalculate centres on the disciplines of Mathematics and Computing, including the traditional Mathematics components of developing numerical reasoning, number, measuring, geometry, algebra and data skills, together with logic.
iDiscover	Science, Design Technology	iDiscover will draw on Physics, Chemistry, Biology and Design Technology.
iThink	History, Geography, RE, Business and Social Studies	iThink draws on History, Geography, RE, Business and Social Studies.
iCreate	Art, Music, Drama	iCreate will span Art, Drama and Music.
iThrive	PE, Healthy living	iThrive draws on subjects and themes from PE and PSE (Personal and Social Education). It includes participating in different sports and physical activities as well as helping students to develop the knowledge needed to make informed choices regarding a healthy lifestyle.

Figure 2

A thematic approach is explored each term, which should be the case for all learning areas. In Expressive Arts autumn term, thought provoking themes were used: **'Hide and seek, childhood memories'** year 7, **'Who am I?'** Year 8, '**Who will I become?**' Year 9. This did allow opportunity for specialist teachers in Expressive Arts to design Sow's that could be considered as inspirational. Aims and objectives are shown to introduce each lesson under the terminology WHAT? And HOW? The Donaldson link is made as WHY? The slide below illustrates the expected method followed when launching lessons. It is an example of a lesson taught to year 8 involving portraiture. *(see figure 3).*

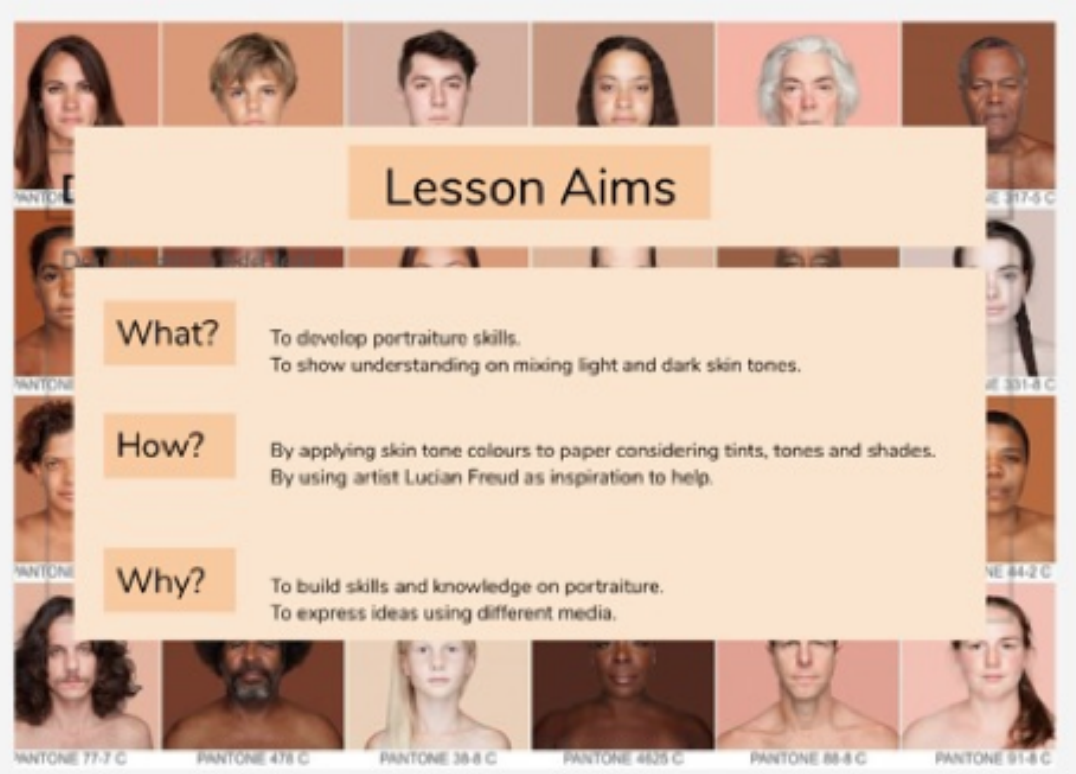


Figure 3

<u>iLearn (School X) and assessment.</u>

Michael Dauncey, *National Assembly for Wales Research Service, 18 March 2015***,** notes that Professor Donaldson recommends measuring progress through 'Progression Steps', rather than having 'levels' of achievement. These would be used at five points

of the ‘learning continuum’ and would relate to expectations at ages 5, 8, 11, 14 and 16. School X’s website explains how pupils will be assessed within the iLearn structure. Every progression grid targets the 4 purposes set out in Donaldson’s report - **Ambitious, capable learners: Enterprising, creative contributors: Ethical informed citizens: Healthy, confident individuals**. Progress should then identify as a progression step, which interprets the standard and independency of the learner in each purpose. The progression steps are designed as a subject-specific means of measuring progress within each subject area, which has been grouped with the six areas of learning experience set out in Donaldson’s report e.g. Expressive Arts, Health & Wellbeing, Humanities, Languages, Literacy & Communication, Mathematics and Numeracy. *(Gov.wales, 2019)* There are separate assessment grids tailored for each Learning Area. Below is the grid for iCreate, which is used as a means of exploring the learning area of Expressive Arts. The specialisms of art, music and drama come under this umbrella and were written by school X’s Learning Manager *(Learning manager, School X, 2018)*. The progression steps assessment grid for iCreate *(see*

figure 4) are written in such a way they would be an acceptable means of assessment for all three specialisms taught within the department.

Figure 4

I have not witnessed the Expressive Arts Department using this progression step method for assessment, but from reading school X's website there are plans in place to embed it within the school's assessment policy.

As publicized on the school website, school X acknowledges a professional obligation to assess learners' work, but it also recognizes assessment as a means of informing provision and delivery. It sates that formative assessment can usefully build on improvement and summative assessment can measure performance. School X's marking policy is modeled as a 3M's approach: Meaningful, Motivational and Manageable. The implementation of this strategy aims to improve the quality of marking, which encourages the learner to move forward in a positive way. The focus

iCreate: Pupils who are able to apply their artistic and performance skills to:

Purposes	Progression Step 1	Progression Step 2	Progression Step 3	Progression Step 4
Become ambitious capable learners	Agree learning targets with a teacher; show some success in dealing with difficulties and problems when supported; to show some understanding about art and performance by answering questions posed; to communicate to an acceptable level of knowledge about expressive arts using practical, oral and written form; use a limited range of expressive arts vocabulary to explain ideas and concepts.	Set realistic targets with teacher guidance; Overcome difficulties; apply good artistic and performance skills to solve problems; occasionally raise relevant questions about artistic and performance processes to develop outcomes; show proficient knowledge of expressive arts through practical, oral and written communication and use knowledge in different scenarios; use a range of expressive arts vocabulary and skills to explain ideas and concepts.	Set challenging and realistic targets, with minimal teacher support; respond to new problems successfully. Apply very good artistic and performance skills to solve problems; Raise sensible questions about artistic and performance processes to develop creative outcomes; display very good knowledge of expressive arts through practical, oral and written communication and use knowledge in different scenarios; utilise a wide range of expressive arts vocabulary and practical skills to explain ideas and concepts.	Independently set challenging and aspirational targets; thrive on seeking and solving problems; successfully apply outstanding and skilful artistic and performance skills to solve problems; continually raise intelligent questions about artistic and performance processes to improve own creative outcomes; display excellent knowledge of expressive arts through practical, oral and written communication; connect and apply the knowledge in different scenarios. Use extensive expressive arts vocabulary and skills to explain ideas and concepts.
Become healthy, confident individuals	Express ideas and beliefs with teacher support; take part in practical lessons; Show some resilience when receiving feedback; Work with others during practical sessions	Explain and express original ideas and beliefs; take advantage of the opportunities available in performance and display in class; Show resilience when receiving feedback by acknowledging areas for development; develop positive relationships in group situations.	Explain and express original ideas in front of an audience; take good advantage of opportunities available in performance and display at school; Show resilience when performing by using feedback to improve work; Develop and use positive relationships based on trust and mutual respect to produce artistic outcomes.	Explain and justify original ideas independently in front of an audience; Create opportunities and take part regularly in performance and exhibition in school and beyond; Show exceptional resilience through self reflection and taking on board the advice of others to improve outcomes; Develop and use positive relationships to devise work beyond the classroom.
Become ethically, informed citizens	With strong teacher support, locate, evaluate and use evidence to reach a viewpoint; show some support when viewing own and others' work; contribute to discussion about contemporary and historical issues; show an understanding of simple cause and effect factors; be familiar with the similarities and differences in cultures and societies.	Locate, evaluate and use evidence with some teacher guidance to form a viewpoint; Show empathy by supporting others during the performance and display; with some support debate contemporary and historical issues with balance; be aware of how choices can affect things; show a good appreciation of different cultures and societies.	With minimal teacher support locate, evaluate and use evidence and information to form a viewpoint; Show empathy by supporting individual needs during performance and display; debate contemporary and historical issues with an informed opinion; Understand and consider the impact of choices and actions; demonstrate a very good appreciation of various cultures and societies.	Independently locate, evaluate and use evidence to form and express views and opinions; Understand the needs of others and support them during performance and display; debate contemporary and historical issues with a high level of independence; confidently predict and evaluate the likely outcomes of decisions and actions; demonstrate an excellent appreciation of and respect for various cultures and societies.
Become enterprising and creative contributors	With teacher guidance and support, use practical skills to produce work across the arts; experiment with practical processes, techniques and media; work through problems with strong teacher support; participate in team situations; affect people by taking part in practical sessions.	Use knowledge and practical skills to develop outcomes across the arts; be prepared to take risks using practical processes, techniques and media; solve problems with some support; be able to play different roles in team situations; participate with skill to aid others' learning.	Show success in using knowledge and good practical skills to develop creative outcomes across the arts; take measured risks using practical processes, techniques and media; Solve problems independently; play different roles and make an effective contribution when participating in team situations; participate with energy and skill to make an impact on others.	Independently use knowledge and excellent practical skills to develop unique outcomes across the arts; take risks through the exploration of new and existing practical processes, techniques and media; Solve problems independently and creatively; lead and play different roles in team situations with flair and a high degree of competence; Lead with energy, skill in order to motivate and inspire others.

of the school's assessment approach takes inspiration from Dylan William's philosophy that assessment shouldn't be a teacher's job at the end of learning, but it should happen during the learning process. This will then allow opportunity for all individuals concerned to reflect, modify teaching and for learning to improve. School X acknowledges it is impossible to mark every piece of evidence in great detail. It is often said that detailed marking and highlighting too many mistakes can also be seen as counterproductive to the motivation of the learner, making them become disengaged with the learning process. To manage assessment effectively it might be sensible for the SOW to clearly identify what key pieces of work need to be assessed, to ensure consistency of practice across learning areas. However the Learning Manager from school X Expressive Arts Department states that this is not currently their practice, (LAM Expressive Arts, School X, 2019)

Proposed actions for Departmental development in Expressive Arts Learning Area School X for delivering the cross-curricular responsibilities in Art (LNF).

A departmental improvement plan and performance management objectives (P.M.) of staff, must all work to the common goals set out for improving performance in the S.I.P. As it is for all schools, in school X it is a whole school responsibility for all staff to deliver opportunities for learners to progress literacy and numeracy skills in their particular subject area. **School X's website refers to this as RICH and ROW tasks.** The framework identifies strands of competency that a child should be measured against in years 7, 8, 9. It is impractical to assume that a learner will hit all strands in a particular subject specialism, so it is advisable that the Learning Manager liaises with the LNF coordinators' to identify strands that could be evidenced within

teaching Expressive Arts based subjects. After reviewing the numeracy framework, I have identified strands that could be easily linked with art practice *(these are listed below)*. However, Music and drama specialists would also need to identify strands within the framework that could be evidenced within their specialism.

Year 7

7DNR1 Transfer mathematical skills across the curriculum. (All pupils should achieve this with the general numeracy work they do in art.)

7DNR6 Identify measure or obtain the required information to complete the task.

7UMS8 Measure and draw angles

Year 8

8DNR1 Transfer mathematical skills across the curriculum. (All pupils should achieve this with the general numeracy work they do in art.)

8DNR2 Select, trial and evaluate a variety of possible approaches and break complex problems down into a series of tasks.

8UMS 6 Calculate compound shapes and volume

Year 9

9DNR6 Identify, measure or obtain information to complete the task.

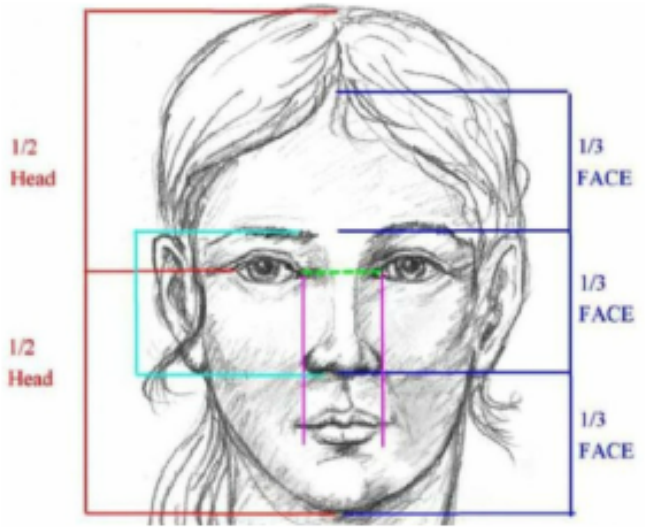
9UMS1 Find circumferences of two circles

9UMS4 Find area of circles 103 words

Even though it is an expectation to integrate numeracy wherever possible in lesson planning, I propose that one lesson per year group could be designed and delivered at the end of summer term to test learners' understanding of how numeracy can be applied to the expressive art subject. This test could link with a theme, or it could be a stand-alone lesson used to measure skill level of application of number.

The example below shows an assessment quiz currently being used in school Y to explore numeracy and portraiture. *(Refer to figures 5)*

In Art this year, you have been studying portraits and eyes.



Look at the proportions of the **head**.

1) If the measurement from the eye to the top of the head is 12cm, how long is the whole head?

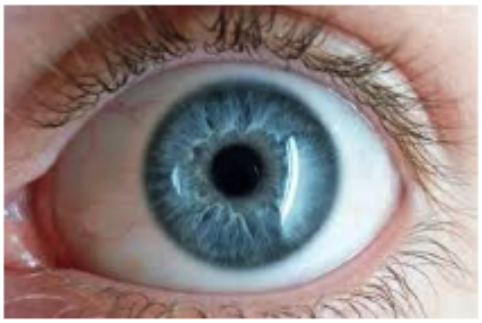
2) If the whole head measures 23cm, how far is it from the eye to the bottom of the head?

Look at the proportions of the **face.**

3) If the measurement from the eyebrows to the base of the nose is 6cm, how long is the whole face?

4) If the measurement from the eyebrows to the bottom of the face is 14cm, how long is the whole face?

Look at this photograph of an eye.
The iris of the eye is the circular coloured area.



5) If the diameter of this iris is 10mm, how big is the radius?

6) Calculate the area of this iris with a diameter of 10mm.

7) Calculate the circumference of this iris with a diameter of 10mm.

Figure 5

In school X, I have not had opportunity to trial a similar approach out on a class and evaluate it for effectiveness. School X's Learning Manager stated that currently numeracy is only being tracked in music. However, I consider school Y's approach to be a proactive way of making learners', visualize how 'application of number' could be applied to practical subjects. It could also be a very efficient method of assessing and recording numeracy within art. This approach could be adapted to suit all subject areas within the Expressive Arts Department, e.g. drama could look at stage design etc. Peer / self-assessment (P.A. /S.E.) methods could then be employed for assessing understanding, with pupils setting personal targets based on these exercises, *(figure 7)* e.g. *Practice calculating the circumference of a circle using Pii formula.* A practical quiz could be developed on using patterns, 2D geometric shapes or abstract paintings as a means of calculating area of compound shapes and perimeter of 2D shapes. Geometric style sculpture could be used as visuals to calculate volume. Figure 6 shows images that I have digitally manipulated to illustrate this point.

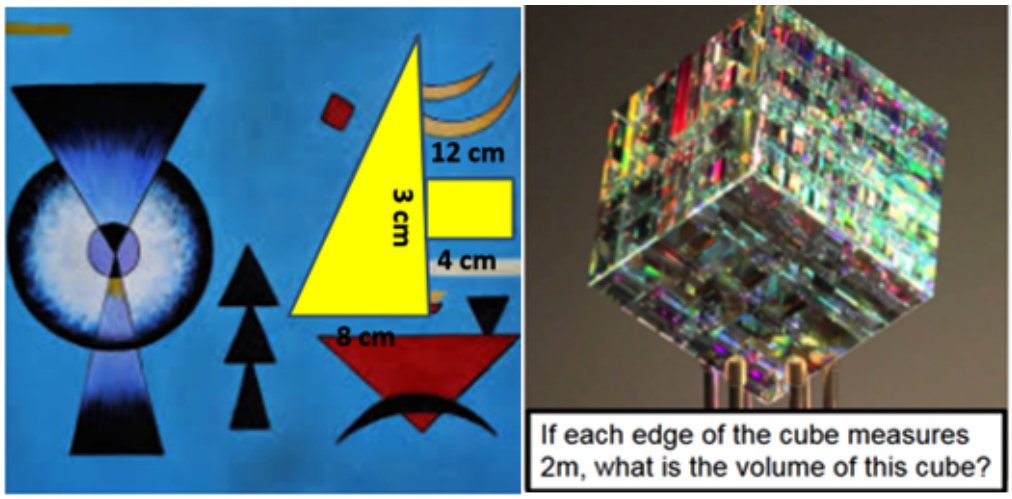


Figure 6: Kandinsky painting and a sculpture by Jack Storms.

The image below *(figure 7)* shows the completion of a numeracy task in school Y for solving measurement, circumference and area of a circle. This learner is a high ability pupil. It is important to acknowledge that the limitation with numerical testing at the end of the academic year is, that you cannot be reliant on the learners knowing how to complete these tasks. Therefore, it is important that aspects of numeracy are interwoven within lesson planning prior to testing their ability. This will ensure that learners have a reasonable chance of success in the final quiz.

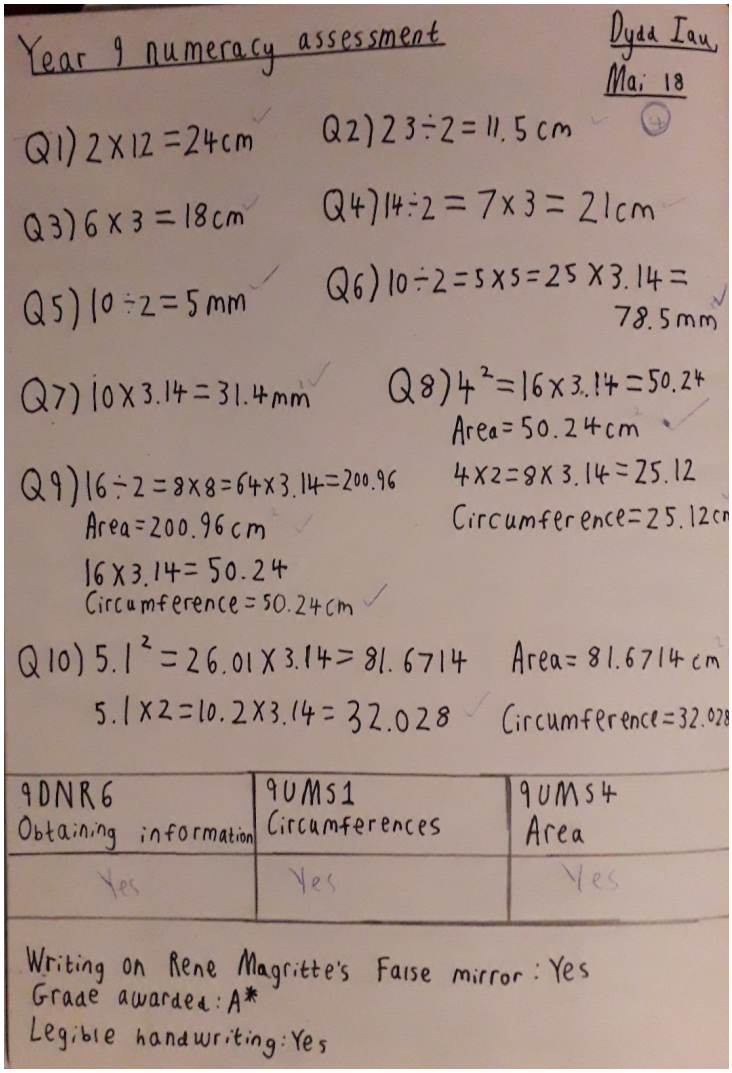
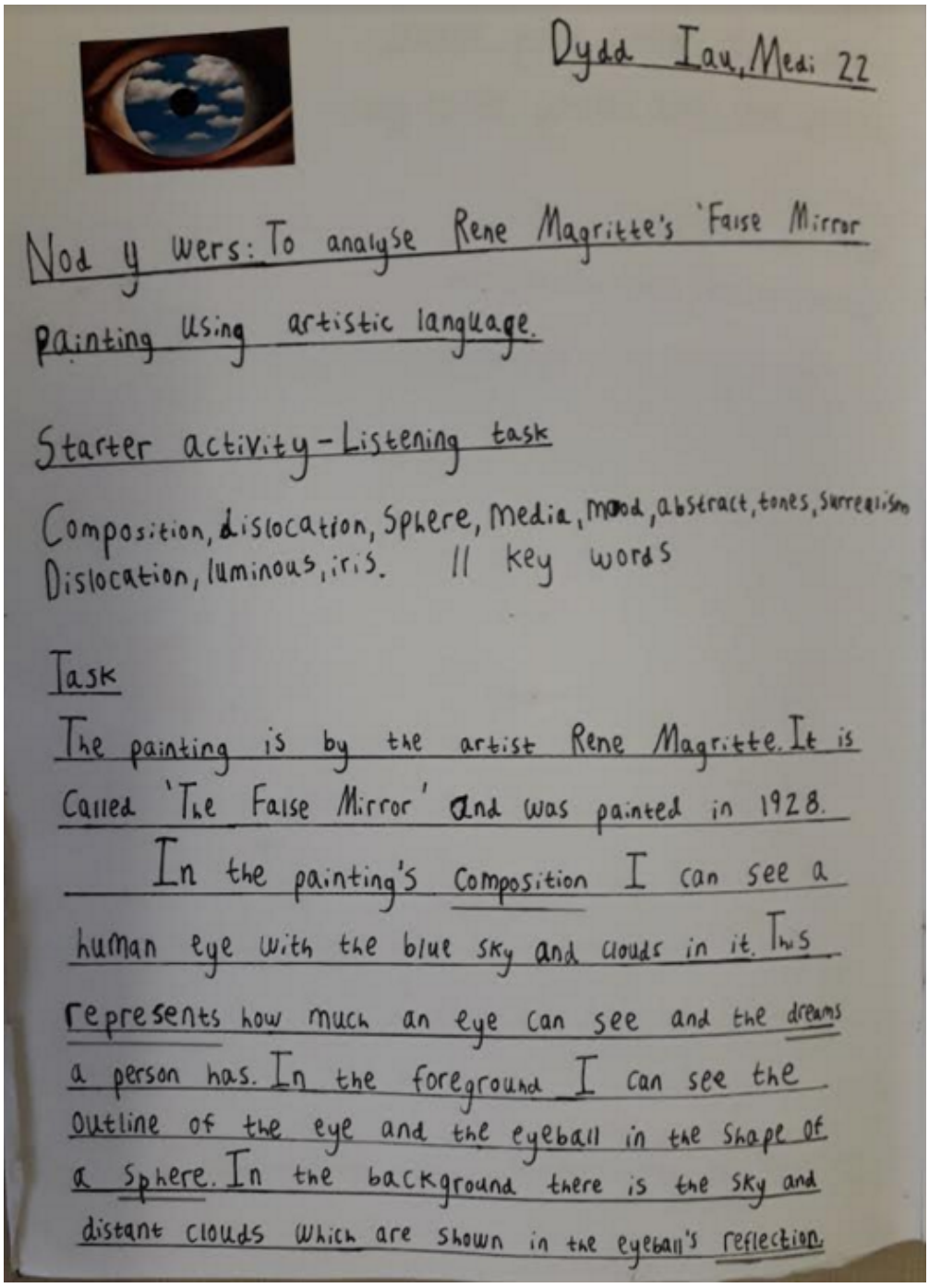


Figure 7

Links with literacy and art are more obvious, especially with activities which encourage discussing the work of other artists, craft workers and designers from different, periods: places: cultures, considering their purpose and intentions.

After reviewing the literacy framework, I identified strands that could be easily linked with art practice. Figure *8* shows a pupil example of ‘extended writing’, analyzing a painting by surrealist artist Rene Magritte. Figure 9 shows that the work was assessed based on key vocabulary used.

1.1.1.1. Speaking• present topics and ideas clearly, using formal language and varying what they say and how they say it to interest listeners, e.g. expression, tone of voice, volume.
2.1.1.2. Use a range of strategies, e.g. speed reading, close reading, annotation, and prediction, to skim texts for gist, key ideas and themes, and scan for detailed information.
3.2.1.2. Use a wide range of technical terms, language and expression consistent with the subject content.



Dydd Iau, Medi 22

Nod y wers: To analyse Rene Magritte's 'False Mirror' painting using artistic language.

Starter activity - Listening task

Composition, dislocation, sphere, media, mood, abstract, tones, surrealism
Dislocation, luminous, iris. 11 key words

Task

The painting is by the artist Rene Magritte. It is called 'The False Mirror' and was painted in 1928.

In the painting's composition I can see a human eye with the blue sky and clouds in it. This represents how much an eye can see and the dreams a person has. In the foreground I can see the outline of the eye and the eyeball in the shape of a sphere. In the background there is the sky and distant clouds which are shown in the eyeball's reflection.

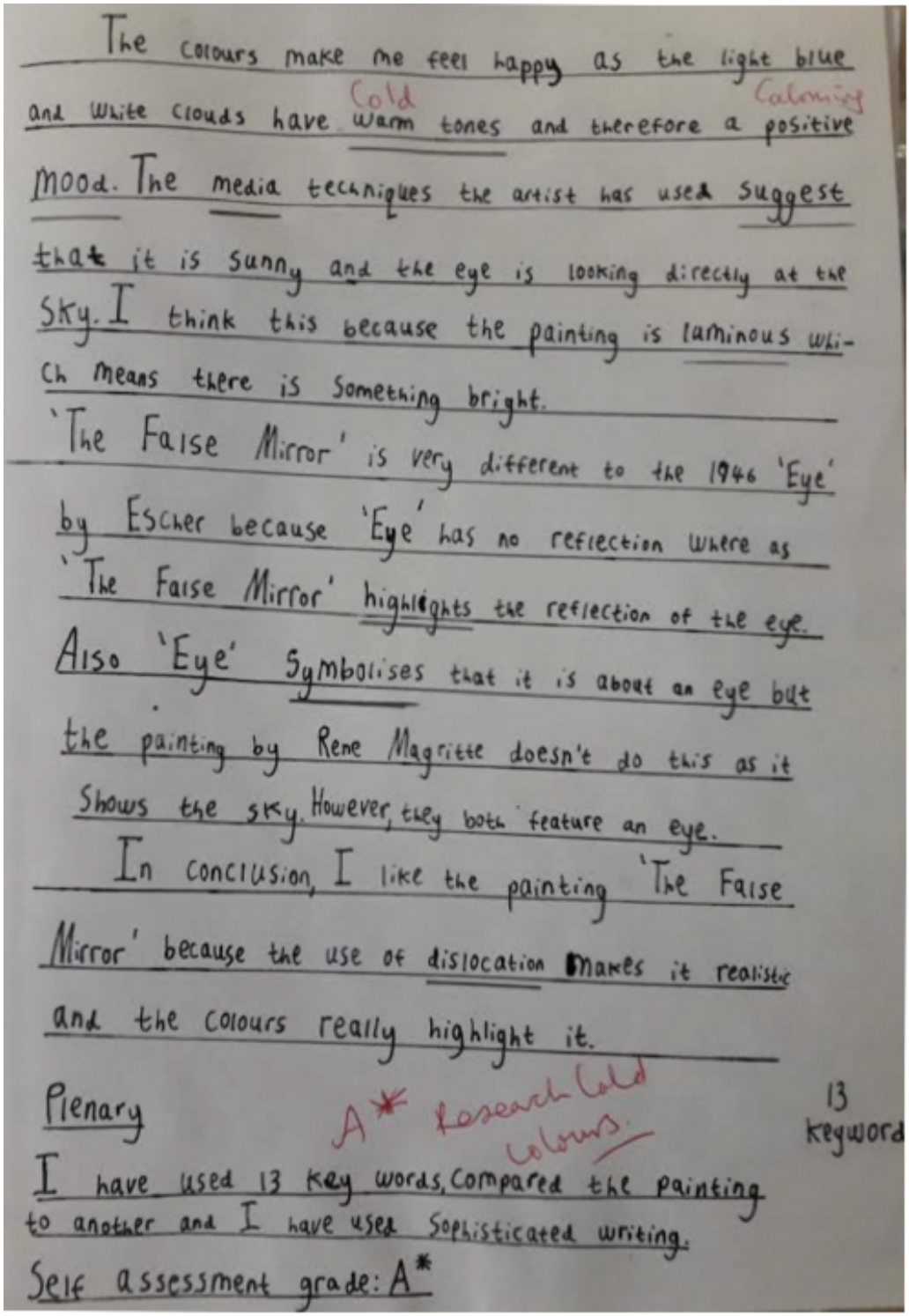


Figure 8

Global Grade D - 4 key words
Global grade C - 6 key words
Global grade B - 8 key words
Global grade A – 10 key words and sophistication of writing.
Grade A* – 10 key words, sophistication of writing which compares and contrasts 2 paintings.

Figure 9

Assessment was shared with learners at the start and also after completing the task pupils were encouraged to S.A. performance and then set targets for improvement against the grading grid *(see figure 9)*. Extended writing tasks could be undertaken when analyzing a specific piece of art. A lesson could begin with a group activity, a quiz to match keywords with definitions. Then a modeling exercise employed, where the teacher reads an example of a descriptive writing about the art, which uses the art vocabulary. The learners listen to the script and record the keywords they hear. Pupils then work independently on the extended written task, the main objective being, to use the vocabulary explored in starter activity. The assessment criteria for this activity was based on number of keywords used and sophistication of writing was considered. Assessment has to be shared with the learners at the start of the task, to make pupils focus on using the keywords and quality when writing their analysis. The lesson ended with pupils counting the keywords used in their written piece and judging performance against the assessment grid *(figure 9)*. Pupils were then encouraged to read aloud the work in class to their peers to get feedback. The problem that I identified with this approach is that when pupils make the link with a grade and number count of keywords, some will see the objective as purely a task to write as little as possible using an adequate number of keywords. Sentence structures then become confusing, or written content is not expanded enough to warrant the higher grade. To overcome this potential problem, it would be important to go through the assessment criteria in more depth *(see figure 10)* and to reinforce the use of sophisticated writing when showing pupils the assessment grid. Also you could spend more time modelling an example of a good written analysis, so pupils know how to achieve the higher grade. Give them a handout with prompting questions to support them e.g. *What does the painting's composition show: Describe the colour…Soft,*

warm skin tones, etc.: What mood does the picture create? : Say something about the light effects…e.g. luminous :What media / techniques has the artist used? : Is the painting abstract or realistic? : Give your own opinions about the painting.

To make this approach work it is imperative that you include more concise grading criteria and use the keyword count as purely an incentive to encourage the use of artistic language within the written content.

GRADING CRITERIA (Literacy)
A* A
Show evidence **of two artists'** work.
Compare and contrasted their work.
Use a **wide range** of key art words and **sophisticated writing style ,with many complex sentences**

B
Show evidence **of two artists'** work.
Use a **good range** of key art words and **sophisticated writing style, with some complex sentences.**

C,
Show evidence **of one artists'** work.
Use a **reasonable range** of key art words and reasonable **writing style and limited use of complex, mainly compound sentence types.**

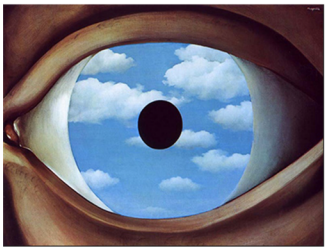
D
Show evidence **of one artists'** work.
Use a **limited range** of key art words and **use of basic sentence types.**

E
Show evidence **of one artists'** work.
Use a **very limited range** of key art words and **basic sentence types.**

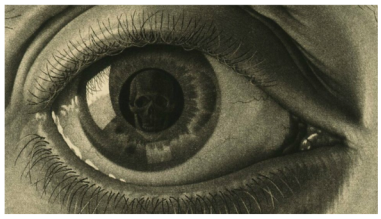
Figure 10

Other literacy methods could be applied to ensure pupils aim to achieve higher grades e.g. the grading grid refers to *comparing and contrasting the work of two artists*. *(figure 11)* For example, learners could use 'Venn Diagrams' to help analyze art in greater depth, i.e. the illustration I created below shows how you could encourage pupils to make comparisons between Magritte's False Mirror painting with that of M.C.Esher's 'EYE'. Venn Diagrams are illustrations that use non-overlapping or overlapping two or more circles to show the relationship between things. They are commonly used in mathematics to explore sets and probability, but can be a really

useful method to use in art, to compare and contrast similarities and differences between two paintings, (kenton, 2018).



Rene Magritte 1928
False Mirror- oil painting



M.C. Esher 1946 Mezzotint and dry point.

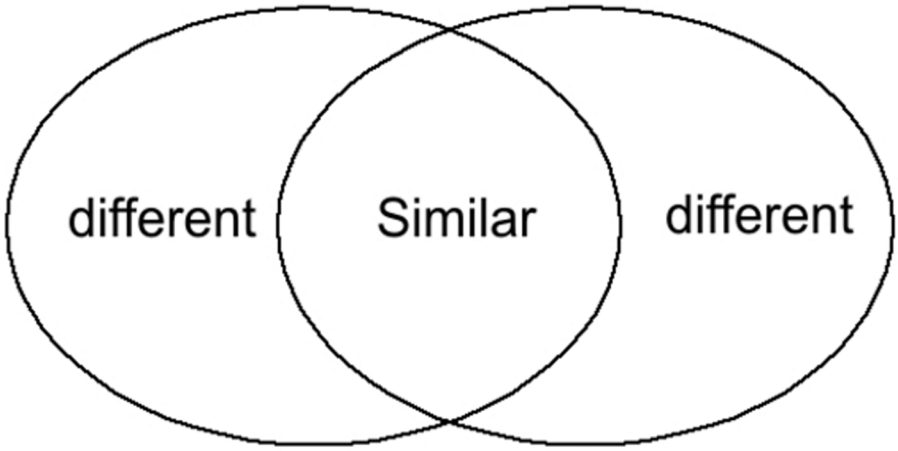


Figure 11

Below is an example of an 'Instructional Writing' task pupils undertook to explain how to do a practical exercise on colour mixing. The task required the use of art vocabulary to be incorporated. When this was first trialed, it was decided that pupils really had to undertake the practical task prior to writing the instructions *(see figure 13)*. The second time this was delivered pupils did the practical activity before completing the written task, which proved more successful. The pupils were encouraged to think about instructions whilst creating the art piece. They were asked to think of prepositional imperatives, bossy language such as sketch, plan, draw. They

considered explaining step-by step process at that point of doing the practical activity and even started to make some notes in the planning stage.

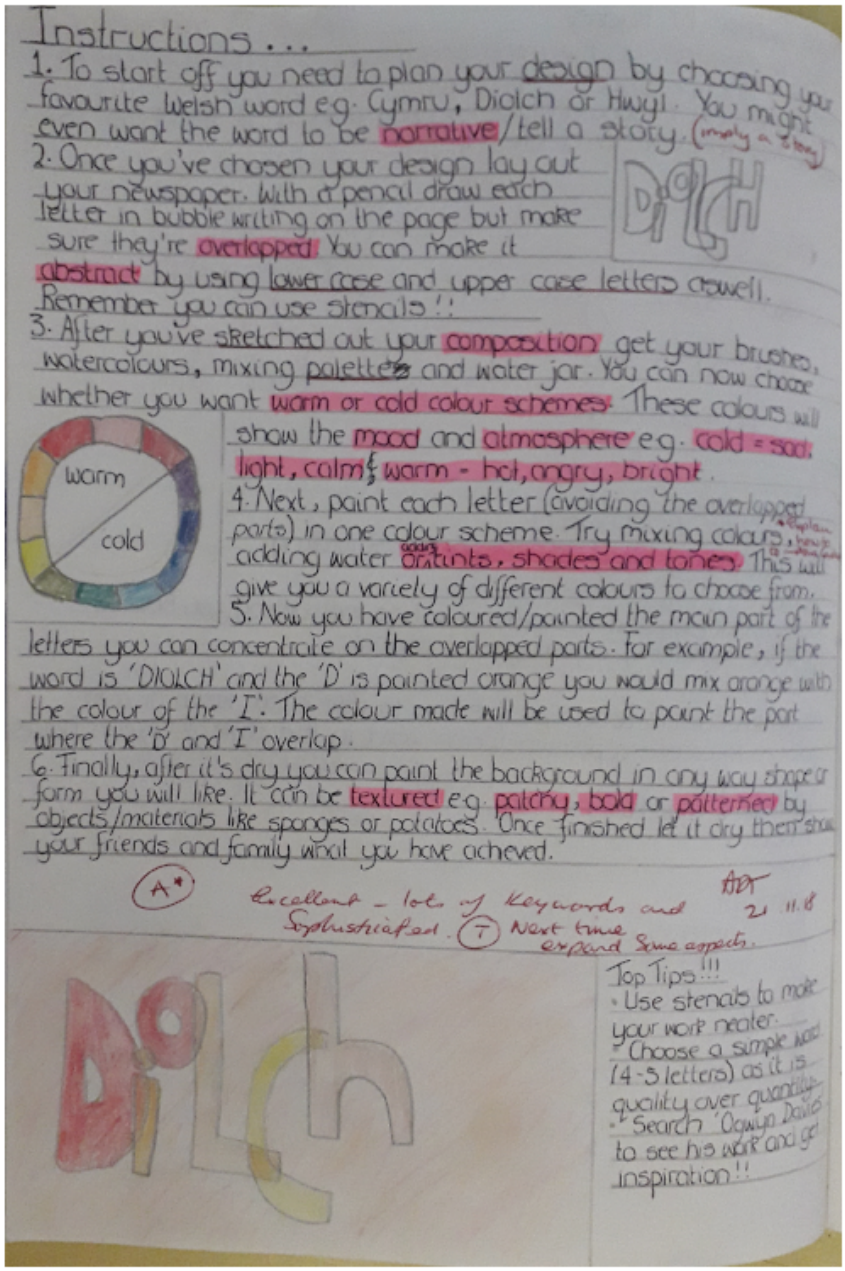


Figure 12

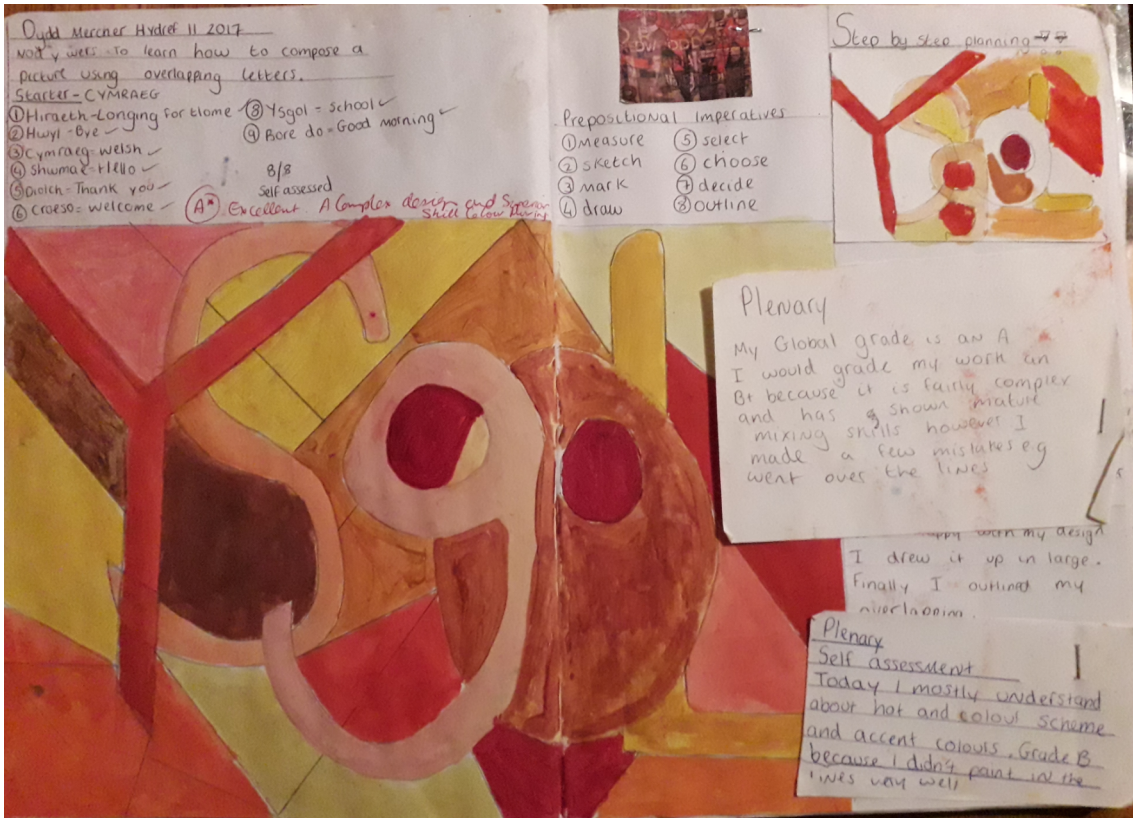


Figure 13

To further improve the delivery for instructional writing task would be to get learners to develop a mind map as a group activity prior to completing the extended writing task. *(see figure 14)* Mind mapping is a common practice in creative subjects to encorage exploration of ideas, topics and themes. This method would really help pupils break down complex tasks into logical steps. It is a graphic way of recording group discussion, it encourages pupils to think in a multi-dimensional way, as oppose to a linear or sequential process. Groupings and connections can then be readily made, encouraging thinking around a topic for many perspectives, (Buzan, 2019).

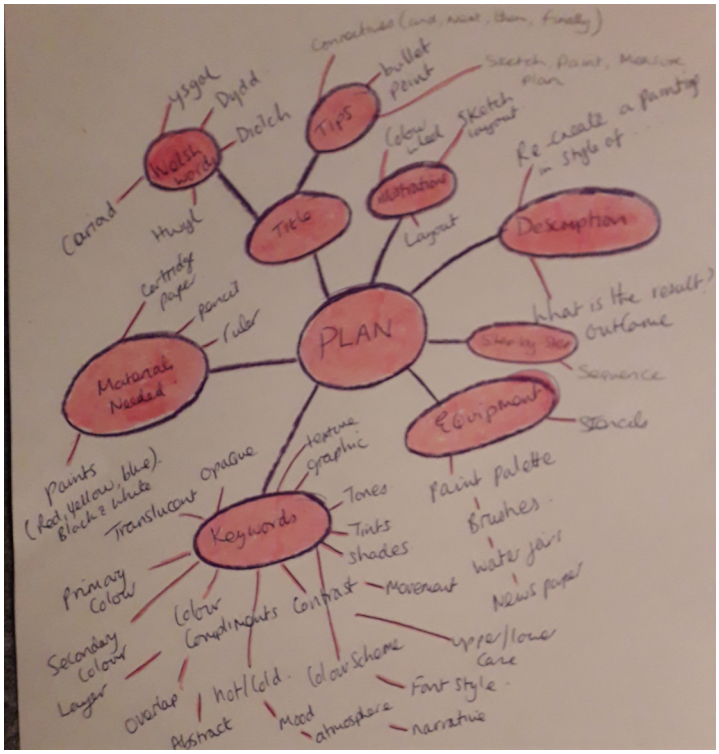


Figure 14

Another strategy which would be useful to explore as a group work before completing an extended writing task, is to get pupils to discuss practical work and then generate their own keyword bank. *(see figure 15)* A simple 'Key word Toolkit' worksheet could be used for the group to record information. A supporting worksheet with keywords and connectives *(and, after, before, then, next)* could then be made avialable to further support learners with the wrtten task to folllow.

KEY WORD TOOLKIT	Names of group members:
KEY WORD	**LINKED WORDS**

Figure 15

Links between literature and practical activities are useful to explore. Another idea, which makes a great starter activity, is to explore synonyms and to test learners ability to match words of similar meanings. Figure 16 is an example of a starter activity undertaken before a practical task on 3D card construction. To ensure success when using this method, the teacher explains the benefits of this type of exercise to the class and relays the importance of why they are doing this; *i.e. so written content don't become repetitive when you realize there different words can be used to explain a concept.* The keywords must then be integrated into the practical lesson wherever possible. The use of hexagon shapes, as a game apparatus for thesaurus are a physical way of encouraging kinesthetic participation. Points could be awarded for the first group to finish to help support pace with the activity.

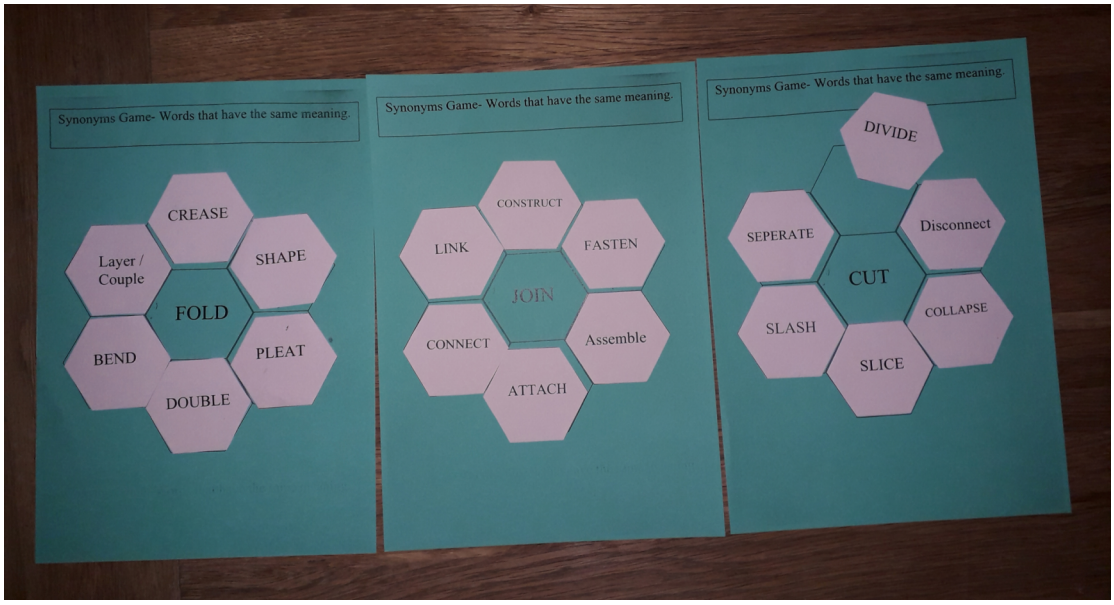


Figure 16

Another method of evidencing literacy in art would be for pupils to use the Internet to research and create a presentation that they then present to a peer group. This would also cover requirements of the DCF.

<u>Use of 'Speaking Frames' in Art.</u>

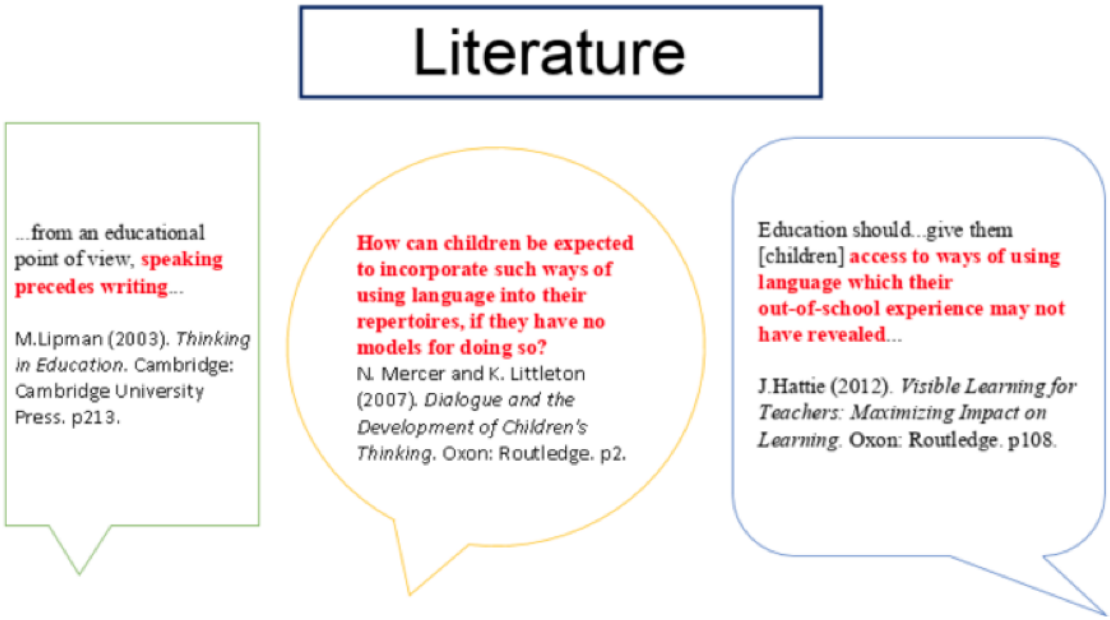


Figure 17

The use of speaking frames, as a method to improve literacy is well documented in educational practice. (Hay, 2016) Speaking frames could be tailored in art and used to support learners improve speaking, listening and writing. However, it is important to acknowledge that it needs to be communicated to learners' how to use them properly. **Rules for talk: speaking frames.** The learners as far as possible should generate these after using them on a few occasions. Examples outlined below:

- ✓ Each person in the group must choose a different speech bubble.
- ✓ The … must be replaced by words which complete the sentence in a sensible way. You may wish to use a mini-whiteboard.
- ✓ The sentence must be appropriate for the text we are creating.
- ✓ You must not use the same connective (*and, but, because* etc.) in more than one sentence.
- ✓ Each member of the group must say at least one sentence out loud to the whole group.
- ✓ Can also be done as a paired activity
- ✓ Each pupil must say at least one sentence out loud to the whole class.

The frequency of use of speaking frames within the lessons should then develop pupil confidence in using them. Speaking frames are useful in art in supporting debate, e.g. *is graffiti Art or Vandalism?* They can be used to appropriate pupils understanding of artists / craft workers and designers. They can enrich class discussion as well as supporting pupils with analyzing and interpreting their own artwork. This would be an approach that would suitably address the recommendation outlined in school X's the Estyn report. Below *(see figure 18)* is an example of how a

speaking frame has been used to help a GCSE class write and speak about a ceramic piece.

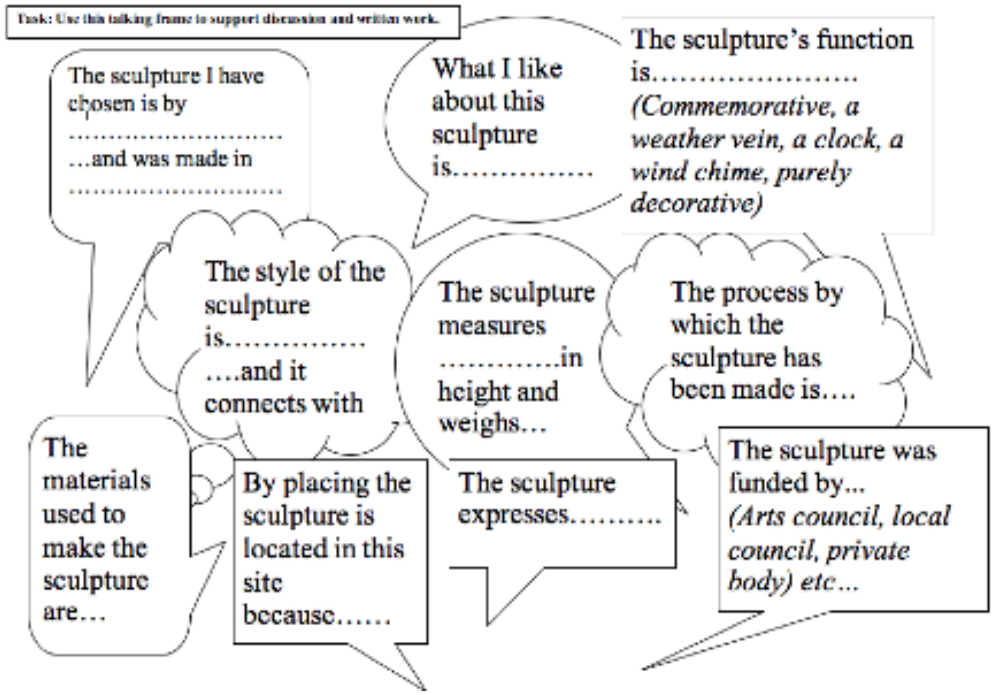


Figure 18

AFL strategies in Art

Michael Dauncey *(National Assembly for Wales Research Service)* states that achievement outcomes for each of the six 'Areas of Learning and Experience' referenced in the Donaldson curriculum will be used to determine a pupil's progress. These 'Achievement Outcomes' will be described from the learner's own point of view, using phrases such as 'I have' for experiences and 'I can' for outcomes. This emphasizes the importance of using AFL strategies to make learners, become independent in driving their learning forward. School X's website states the importance of this, (Daucey, 2015)



Figure 19

Above is a slide, which I designed to S.A. learning progress against the 'progression step' model. Relevant strands suited to a particular lesson have been pulled from the iCreate assessment grid. S.A. and P.A. activities, which encourage the learners to identify progress against objectives set could be done in a number of ways, or at any time during the lesson. 'Two stars and a Wish' method is also a simple visual way to encourage reflection. *(figure 20)* However, pupils will need support on how to do this successfully. It would be wise to display a visual listing key vocabulary relating to the lesson. You could model an example of what they could write for the plenary, or before undertaking the written activity the teacher could get pupils to front of room to discuss strengths and weaknesses of practical work as a group.

(Cambridge-community.org.uk, n.d.)

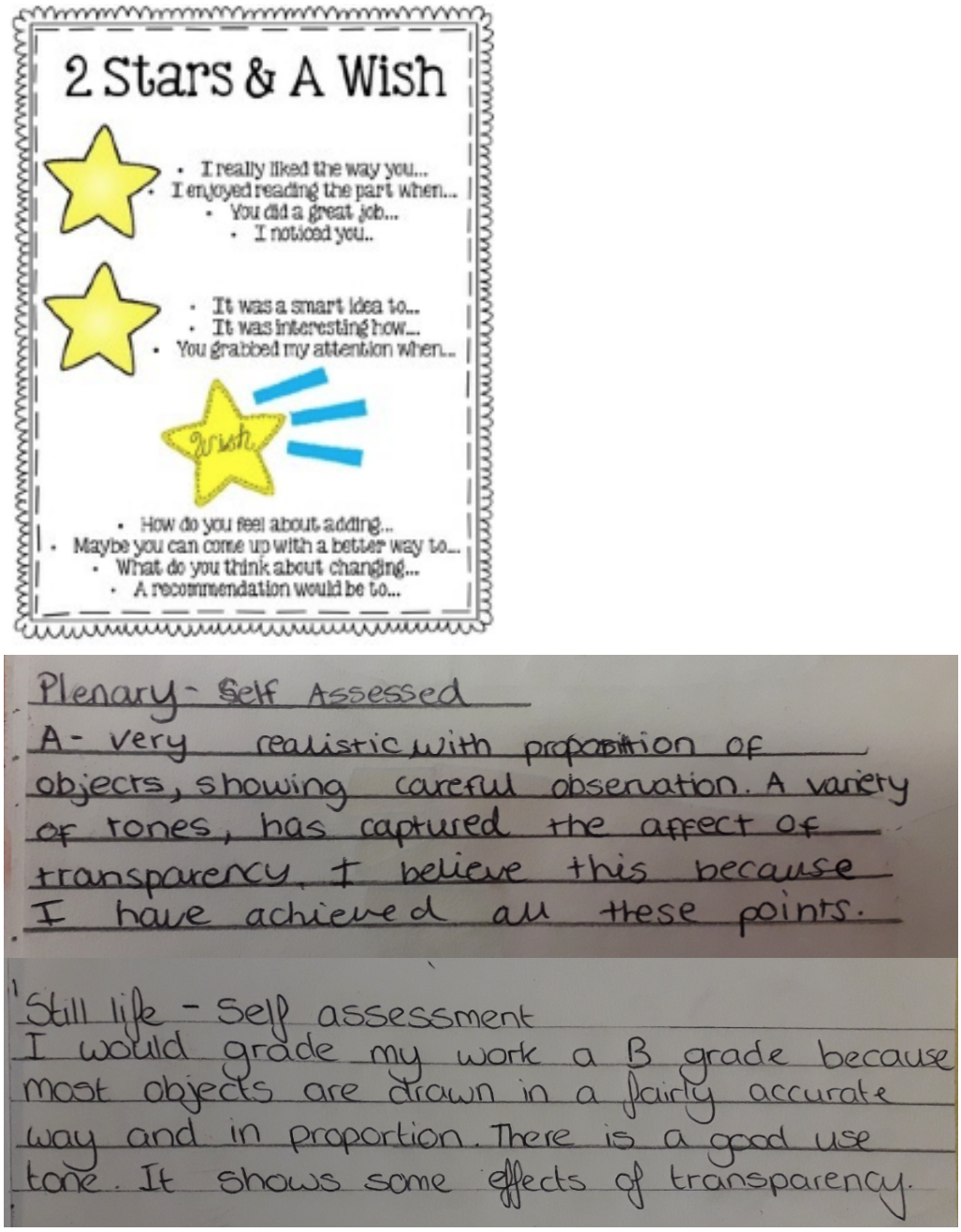


Figure 20

A 'Time for Reflection' activity would be a useful activity in giving learners' opportunity to respond to feedback and set personalized targets. However if this approach is to be successful, it is important to allow them a lesson time to act on those targets and for them to show evidence they have acted on them. Figure 21 is an example of this type of exercise in School Y's art dept. After a teacher assessment, the learners then spend approximately 10 minutes reflecting on teacher comments.

They then set actions on how to make improvements to their work. They then spend the rest of the lesson working on those actions., so in effect the pupils write their own objectives. The session ends by revisiting the targets and to comment on the improvements they have made.

(Ccea.org.uk, 2019)

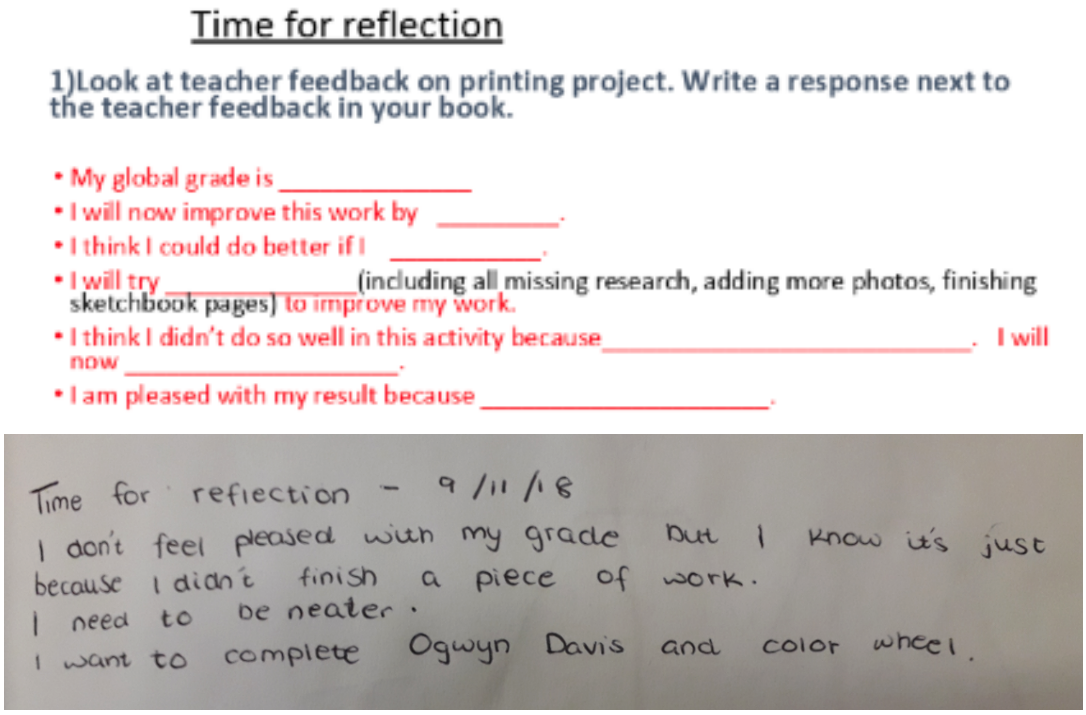


Figure 21



Figure 22

Dedicated Individual Reflection Time (D.I.R.T), is a known strategy and is something, which could be an area for development in School X's Expressive Arts D.I.P. Quite often learners are dismissive of the comments written in their books, but flagging up the importance of self- reflection, will help them to acknowledge teacher feedback and engage more with their own learning process. D.I.R.T time does give pupils time to stop, think for themselves and make their own decisions as how they can improve their own learning and move it forward. Very often we are more judgmental of ourselves and more receptive to identify personal strengths and weakness. This method could quite easily be made common practice within the department after a key assessment (lamb, 2019).

Assessment and consistency

It is agreed within education that assessment and reporting on pupil progress is a legal requirement within the teaching profession. Accuracy with assessment enables detailed data analysis to be undertaken. It not only helps to analyze performance of departments within the school, but also can allow comparisons to be made with performance in partner schools. Even though art, drama and music (Expressive Arts) have been grouped together, they currently have a different assessment criterion in which to measure performance.

Drama- Responding: Creating: Performing

Music -Appraisal: Composing: Performing

Art - Understanding: Investigation: Making.

Similarities can be identified between the different assessment criteria, but also difference is very much voiced by subject specialists. Due to curriculum reform, in 2022 it is proposed that K-stages will disappear and will be replaced by 'progression

step' methods of assessment. Therefore there is a need for the new assessment system to correlate steps 1-4 with the old assessment K-stage assessment methods. Benchmarking is a process, which is commonly used in schools to aid referencing of pupil work to a standard at Level 3-8. Usually schools have digital or live examples which teachers use as an aid to reference what standards will meet the expectations of each K-S level. It is important that a consensus is agreed to cross over from old to new assessment methods within Expressive Arts. This will enable professionals to manage quality variables of performance to be measured consistently. When assessment between members of the Expressive Arts Dept is agreed and recorded on the SOW, a tracking sheet could be generated and shared across the department. This would be an efficient method of recording individual progress from yr 7 upwards. Digital portfolios could be used as a means of managing data *(see figure 23)*. A data sheet could be developed on SIMS to record performance against each purpose. This could then be shared across the department to validate progress made against the assessment criteria.

	Ambitious & Capable learner				Healthy confident individual			
Name	Step 1	Step 2	Step 3	Step 4	Step 1	Step 2	Step 3	Step 4
Teresa Green	Y	Y			Y			

Figure 21

Conclusion

The rationale behind curriculum 2022 and school X's structure for the implementation of Donaldson's philosophy has been critically examined in this report. The main

purpose behind analyzing school X's S.I.P and existing practice in school Y was to plot out suggested areas of focus for school X's Expressive Arts D.I.P. Strategies of how numeracy and literacy, is currently being delivered in school Y have been positively described, but have also been critically evaluated for their limitations and alternative strategies were suggested by myself. Practical strategies e.g. mind mapping, Venn diagrams, speaking frames, modeling exercises have been proposed to resolve potential weaknesses in school Y's approach to LNF. P.A/ S.E. methods, 'time for reflection' activities and keyword banks have been proposed methods to assist A.F.L. D.I.R.T. time was a suggested strategy for allowing time for pupils to respond to formative assessment. Current assessment practice in school X was examined and proposed assessment tracking models were suggested as a means of managing workload and ensuring consistency of measuring performance throughout the learning area. Consideration was communicated as to how the department might embed the 'progression step' assessment model into lesson planning was proposed.

Whilst it has been highly publicized that Unions and Educational Leaders agree that Donaldson's vision is the pathway to take for educational reform, there has been lots of criticism in the media recently in how things are progressing. Criticism has been made about lack of clarity, lack of guidance given to schools. Fears about assessment have been mentioned and excessive workload being created for teachers. Some educationalists are worried that things are not being done properly, in a time related fashion and communication is too vague. It also has been in recently implied on TV, that all schools are all at very different points of the journey for reform, with some schools being more advanced than others. In a recent BBC interview, Kirsty Williams is reported to have said that she has concerns that progress on curriculum reform in Wales and its vision is being 'misunderstood'. She reassured the public that the

progress of the children's committee is on track to deliver a new curriculum, which will come into effect by 2022. WLGA and ADEW highlighted that progress within curriculum reform is best defined in Maths. However, there are concerns that MFL has not been explicitly identified in the action plan, which undermines its importance as a subject within the curriculum. It has also been reported that there is a lack of detail in 'humanities', a lack of clarity around expressive arts, physical and sporting development had not been mapped out well and there was no mention of the term 'sport', (lewis, 2019).

Due to School X being a pioneer establishment for the Donaldson model, it is evident that they have made progress with curriculum reform through the iLearn model. However, it is important to stress they do recognize that more needs to be done with regards to assessment, ensuring consistency of delivery and with further developing collaborative working practice. The Learning Manager of the Expressive Arts Department school X stated in interview that as a school they intend going back to specialists in 2020, due to lack of substance in the curriculum. Having only gained limited experience on placement in school X, but from my time spent there some issues that might need addressing have become evident. For example, due to timetabling constraints I observe that pupils often don't get enough time in art to explore themes in enough depth. As a result, evidence of art in books is very sparse and there is not enough time given for pupils to improve on work. Art is a portfolio evidence based subject, which is reliant on physical artwork being present to evidence progress. This is currently difficult to achieve within the current timeframe. Secondly, there might be concerns that non-specialist are expected to teach subjects that they have little knowledge in. Staff in the Expressive Arts department are expected teach across specialisms at KS3. Whilst some staff are very confident at teaching music,

drama and art, I believe not all staff in the department feel comfortable in doing this. The question to pose is, *would parents/ carers be happy with maths, science or english being taught by non-specialist teachers?* It is a general consensus that there is a need for flexibility in the profession, but it could be argued that this approach de-values the skills of a specialist practitioner. In contradiction to this, do we need specialist teachers to teach a subject to KS3 level? Accepted that there is a need for all staff to be flexible in adapting to change and effective with teamwork. However, if schools are to make a success of curriculum reform, then funding for training and time needs to be made available, this would enable teachers and learning managers to feel empowered to deliver on this huge undertaking in a successful way.

Bibliography

Books

Addison, N. and Burgess, L. (2015). *Learning to teach art and design in the secondary school : a companion to school experience*. London [etc.]: Routledge.

Fullan, M. (2004). *The new meaning of educational change*.

MacGilchrist, B (2004). The intelligent School, Sage Publications.

Tracy, D.A (2013). *School improvement: Revitalise your School with Strategic Planning*, Xlibris Corporation.

Interviews (primary research)

Assistant Curriculum Coordinator School Y
Learning Manager School X

Journals

Hazelkorn, E. (2018). Reenvisioning Welsh Postcompulsory Education. *International Higher Education*, (92), p.22.

Henderson, J. and Slattery, P. (2007). Understanding Curriculum and Pedagogy in Relation to Concepts of Curriculum Leadership. *Journal of Curriculum and Pedagogy*, 4(2), pp.1-5

Websites

Buzan, T. (2019). *Tony Buzan*. [online] Tony Buzan. Available at: https://www.tonybuzan.com/ [Accessed 20 Jan. 2019].

Cambridge-community.org.uk. (n.d.). *Getting started with Assessment for Learning*. [online] Available at: https://cambridge-community.org.uk/professional-development/gswafl/index.html [Accessed 26 Jan. 2019].

Ccea.org.uk. (2019). *Formative Assessment and Assessment for Learning | CCEA*. [online] Available at: http://ccea.org.uk/curriculum/assess_progress/types_assessment/formative/assessment_learning [Accessed 26 Jan. 2019].

Daucey, M. (2015). *Donaldson Review: An end to Key Stages and a change to the way we structure pupils' progression?*. [online] IN BRIEF. Available at: https://seneddresearch.blog/2015/03/18/donaldson-review-an-end-to-key-stages-and-a-change-to-the-way-we-structure-pupils-progression/ [Accessed 17 Jan. 2019].

Hay, A. (2016). *How speaking frames can support pupils' critical analysis in art and design – Sharing Best Practice*. [online] Sharing Best Practice. Available at: http://www.sharingbestpractice.camden.gov.uk/case-study/how-speaking-frames-can-support-pupils-critical-analysis-in-art-and-design [Accessed 17 Jan. 2019].

https://gov.wales/docs/dcells/publications/150225-successful-futures-en.pdf [Accessed 20 Jan. 2019].

https://www.tes.com/blog/dirt-classroom [Accessed 20 Jan. 2019].

kenton, W. (2018). *UK Home | Investopedia*. [online] Investopedia. Available at: https://www.investopedia.com/ [Accessed 15 Jan. 2019].

Lewis, B. (2019). *Warning 'education will be left to chance'*. [online] BBC News. Available at: https://www.bbc.co.uk/news/uk-wales-46811508 [Accessed 20 Jan. 2019].

Website school X, ilearn curriculum [Accessed 17 Jan. 2019].

Illustrations / screen shots

figure 1- School X: Estyn Report: school website, 2018
figure 2- School X: iLearn Curriculum: school website, 2019
Figure 3- School X: Example slide year 8 : SOW 'Who am I?' R.Tiley, 2018
Figure 4- School X: iCreate: Progression Step Grading Grid: school website, 2019
Figure 5 - School Y: example teaching resource: numeracy in art, 2018
Figure 6- Photoshop pinterest images: R.Tiley 2019
Figure 7 - School Y: Art dept numeracy quiz, 2018.
Figure 8 – School Y: Pupil example of extended writing task 2018.
Figure 9 - School Y, assessment grid extended writing , 2018.
Figure 10 – Modified assessment criteria, extended writing task, R.Tiley 2019.
Figure 11 – Venn diagram example, R.Tiley 2019.
Figure 12 – School Y, pupil example of instructional writing, 2018.
Figure 13 – School Y, pupil example of colour mixing activity, 2018.
Figure 14 – Example mind map, R.Tiley 2019.
Figure 15 – Example Keyword Toolkit, R.Tiley 2019.
Figure 16 – Synonyms game, R.Tiley 2019.
Figure 17 – School Y- inset presentation 2017.
Figure 18 – School Y, Art Dept. speaking frame, 2017
Figure 19 – Progression step assessment: plenary activity, R.Tiley 2019.
Figure 20 – School Y: pupil example of S.A. and P.A., 2018.
Figure 21 – School Y: Time for Reflection' resource, 2018
Figure 22 – Pinterest image: D.I.R.T. Time, 2019.
Figure 23 – Example assessment tracking sheet, R.Tiley 2019.

Appendices

Appendix 1

STUDENT FEEDBACK FORM

This section details the *extent* to which the assessment criteria are demonstrated by you, which in turn determines your mark. The marks available for each category of skill are shown. Lecturers will use the space provided to comment on the achievement of the task(s), including those areas in which you have performed well and areas that would benefit from development/improvement.

Generic Assessment Criteria	Marks available	Marks awarded
1. Engagement with Literature Skills		
2. Knowledge and Understanding Skills		
3. Cognitive and Intellectual Skills		
4. Practical Application Skills		
5. Transferable Skills for Life and Professional Practice		

Assessment Mark (Assessment marks are subject to ratification at the Exam Board. These comments and marks are to give feedback on module work and are for guidance only until they are confirmed.)	**Late Submission Penalties (tick if appropriate)**		%
	Up to 1 week late (50% Max)		
	Over 1 week late (0%)		