

Overview

Sunday, November 10, 2019 8:53 PM

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Secondary PGCE with Drama QTS

A Critical Reflection of Progress in Planning and Implementing three Pedological Principles, and How to Progress.

https://uowtsd-my.sharepoint.com/:o/g/personal/1904363_student_uwtsd_ac_uk/Eqnu2oeu4GZHjd2oUPclU6wBV06A_c1iavWEkDJU4k0hhw?e=c9DPFH

Assessment for Learning

Sunday, November 10, 2019 8:53 PM

Please note

Any red markings over attachments are present so as to preserve the learner's right to anonymity (BERA, 2018).

Evidence 1

Figures 1 and 2 below show a scan of 2 separate "stretch and challenge" work sheets available to learners. The sheets have been designed as an extension to task to those pupils seeking extra challenges (for example, More Able and Talented, or MAT pupils). This allows learners to take learning into their own hands, to motivate themselves to continue learning and to self and group evaluate their work for improvement targets during future work.

STRETCH DIRECT

- Direct a groups performance- you must ensure your actors are achieving their objectives by blocking and providing clear direction.
- As you direct, take on the role of a character demonstrating your ideas.
- Direct and perform! (Some of the greatest actors direct their own performances.)
- As a director experiment during the rehearsal process, get your actors to perform in different styles.

Styles such as:

- Mime
- Musical theatre
- Melodramatic
- Naturalistic

Or, come up with your own style

CHALLENGE

- 'Break the fourth wall', direct your actors to interact with the audience.
- Direct the scene so the audience feel empathy for an unusual character; the villain.

Write a directors note evaluating your groups performance. Include WWW and EBW

Write a paragraph about your directing intentions. (Support your actors by providing details of how they should perform.)

Pupil Name: _____
Date achieved: _____
Teacher signature: _____

STRETCH CHARACTER

- Experiment by using an accent
- Give your character an idiosyncrasy (habit)
- Develop your interaction with other characters- think about your proxemics. (distance)
- Change the pace of your lines. include relevant pauses and tone.
- Develop your movement and gestures. Experiment with performing through mime.

CHALLENGE

Hot seating activity

- Role reversal
- Multitrole
- Freeze frame
- Thought tracking

Produce a role on the wall

- Create a character profile
- Write a monologue

Pupil Name: _____
Date achieved: _____
Teacher signature: _____

Evidence 2

Figures 3 and 4 below show two slides from a Year 7 formative assessment lesson on devising a piece of theatre, using inspiration from Charlie and The Chocolate Factory. The first slide shows the pupils the mark sheet that is used to assess their creative process and their final performance, giving them access to the success criteria in advance of their assessment. The slide also contains a starter question "How can I be an ambitious capable learner within this assessment?", allowing pupils to consider their path to success within the lesson, directly linking the task to one of Donaldson's Four Purposes (Donaldson, 2015).

The second slide allows pupils to self-assess and peer assess their performances, again giving them a very precise success criteria to understand what the teacher is looking for during the creative process and final performance.

Teacher Assessment-

Pupil Name: _____

	Advanced Level	Medium Level	Needs development
Rehearsal Process			
'Creative and Ambitious learner'			
Movement/Gesture Supporting style/character			
Performance conventions			

Equipment needed: Pen

How can I be an ambitious capable learner within this assessment?

Assessment

How engaging was the performance?

Effective storytelling:

- clarity/diction
- eye contact
- direct address
- sustained performance
- levels

Characterisation

- Facial expression
- Body language
- Movement
- Physicality
- Vocal expression

Conventions:

Freeze Frame
Thought Tracking
Narration
Mime
Direct address

Stretch and challenge:

Multi role
Split role

Was there a clear message?

What was it?

?

Evidence 3

Figures 5 and 6 shows a form created to document a learner's development within the subject from term to term. The form allows for the teacher to identify a learner's areas for improvement, whilst also identifying their strengths. One form is used per term, and is addressed during parents evenings to address subject progression.

Pupil Assessment Profile Sheet
iCreate Drama

Image of pupil _____

Term: _____

Topic: _____

Pupil Name: _____

Form: _____

2 points:

- 1.
- 2.

1. Characterisation

	1	2	3
Voice			
Facial Expression			
Body Language			
Physicality			
Movement/Gesture			
Audience engagement - sustaining role			

Teacher Notes:

2. Task Setting

Understanding	1	2	3
Leadership			
Confidence			
Creativity			
Use of conventions/area of focus			
Skill			

Teacher Notes:

3. Formative Assessment- End of term (Staple outcome onto Assessment Profile Sheet)

Pupil Assessment Profile Sheet
iCreate Drama

Image of pupil

Term 1

Topic Charlie and The Chocolate...

Pupil Name: [REDACTED]

Form: [REDACTED]

2 points:

1. Takes violin lessons during some drama lessons.
2. Does drama outside school.

1. Characterisation

	1	2	3
Voice	✓		
Facial Expression		✓	
Body Language		✓	
Physicality	✓		
Movement/Gesture		✓	
Audience engagement - sustaining role		✓	

Teacher Notes:

Great vocal use - tone, pace, accent use ✓

work on body language + movement - use your body to match your vocal expression.

Nice facial expressions - back to audience at times!

2. Task Setting

Understanding	1	2	3
Leadership	✓		
Confidence	✓		
Creativity		✓	
Use of conventions/area of focus			✓
Skill	✓		

Teacher Notes:

loves drama - confident ✓
lovely ideas - clearly inspired from other ideas (+ films) - try to be a little more creative with your own ideas.

breaks conventions when questioned verbally - use more in performance

3. Formative Assessment- End of term (Staple outcome onto Assessment Profile Sheet)

Cross Curriculum Responsibilities

Sunday, November 10, 2019 8:54 PM

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Example 4

Figure 7 shows the cross-curricular links between the Expressive Arts learning area (Drama, Art and Music) using the Drama year 7 scheme of work. The intent is for the whole learning area to have a common focus: Rohl Dahl's novel, *Charlie and The Chocolate Factory* with the learners completing a formative assessment in each of the subjects towards the end of the term.

Year 7 Drama: Spring Term: Charlie in the Chocolate Factory

A unit aimed to enhance pupils' use of their imagination - getting to know pupils and supporting their ability and understanding of performing - establishing conventions to explore characters and structure performance work. Exploring characters and events through drama conventions. Devise a 'forgotten character' and a short scene.

Expressive arts links: both using same theme

ART: Create a visual storybook that illustrates the chocolate room scene from Charlie and the Chocolate Factory.

MUSIC: Develop keyboard skills (Oompa Loompa) and classroom performance. Compose music for the chocolate room scene.

Lesson / Task	Ideas	Assessment	Resources
1. Intro and getting to know pupils- using Charlie in the Chocolate factory theme. Improvisation - focusing on movement.	Game based activities getting to know pupils. If you were a sweet, what would you be? Yes lets- imagination and risk taking game.		PowerPoint- Music
2. Freeze frame and thought tracking - using Charlie in the Chocolate factory - Charlie's exciting ticket discovery as a stimuli to devise from. Focusing on pupils developing their own plot.	Exploring basic conventions to support structure and story	Peer Assessed- verbally with support on language - Shown on	

	telling	PowerPoint	
3. Narration and Mime- performing script around 'magical rooms'. Focusing on place, movement and conventions such as narration and mime.	Developing role play- devising using narration and mime. Differentiated activity.		
4. Exploring characters - Role on the wall Character walk- 1,2,3 workshop- with line - focus on diction, tone, pitch and tempo. Hot seating- sustaining character (focus on characterisation skills) and improvising around knowledge of role.			Role on the wall large resources Hot seating cards
5. Your character has been gifted the factory- devise the next scene. Role play plan. Character list. Including conventions- Freeze frame, narration and mime.		Peer Assessed.	Structure sheets.
6 Rehearsal Refining ideas Spotlighting and target setting.			
7 Recorded performance and evaluation. Teacher feedback.		Teacher Assessment- Self Assessment and target setting for next performance	Assessment sheets

HALF TERM			
8. Class improvisation-Multi role and split role, symbolic costume based on fairytales. Pupils are given 'key events' from Charlie in the Chocolate factory- they must create a short role play summarising these events using split role and multirole along with any other conventions established. (News report style)			
9. Intro to brief- As a drama group invested in getting young children interested in reading, your task is to develop a role play summarising the events of your own chosen Roald Dahl book. You must include conventions learnt throughout this last half term- planning stages/research			Planning sheets
10. Planning into rehearsal Using research Team leaders			Chrome books? Or Roald Dahl books/resources TBC depending on resources

-Differentiated starting points			available
11. Rehearsal Spotlighting and development - focusing on performance space and audience engagement through delivery and characterisation.			
12. Rehearsal with target setting - Some classes need to be filmed here.			
13. Performance filmed		Peer Assessment- self evaluation with teacher target for next term.	ASSESSMENT form.
14. Evaluation.			

Evidence 5

NB:

As a Pioneer School aiding the Welsh Government in developing the new 2022 curriculum, the school has restructured KS2 and KS3 subjects into 6 learning areas modelled from those identified in Successful Futures (Donaldson, 2015).

These learning areas are:

iCalculate – Mathematics, Information Technology and Computing

iCreate – Art, Music and Drama

iThink – History, Geography, Religious Education, Business and Social Studies

iDiscover – Science, Design Technology

iCommunicate – English, Welsh, Spanish

iThrive – Physical Education and Healthy Living

Figure 8 shows the theme of gaming running through the iCreate learning area (Drama, Art and Music). The PowerPoint slides are taken from a KS3 lesson, in which pupils will devise theatre around the six different learning areas of the school.

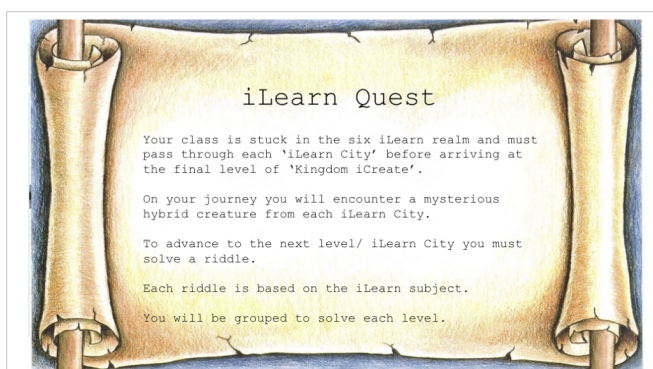
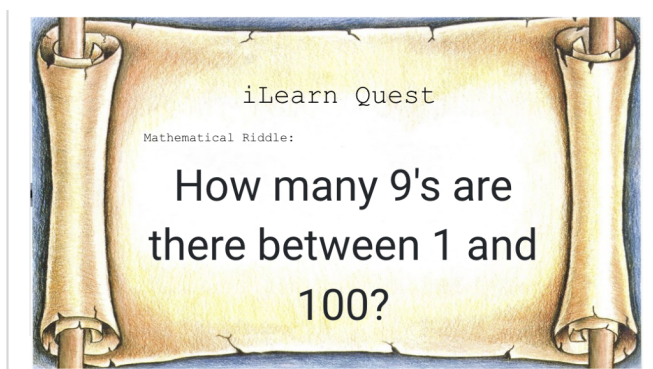


Figure 9 shows the same gaming lesson's starter, in which learners solve a Maths riddle, demonstrating not only subject links, but also links with the Literacy Numeracy Framework (LNF).



Figures 10 and 11 (below) are taken from learner's Art sketchbooks where they have produced a detailed mind map of gaming and designed their characters. They then continue in Music to create their game's theme music.

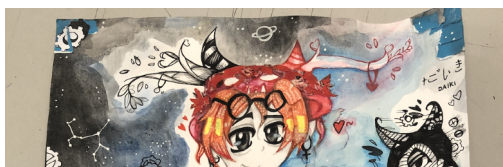
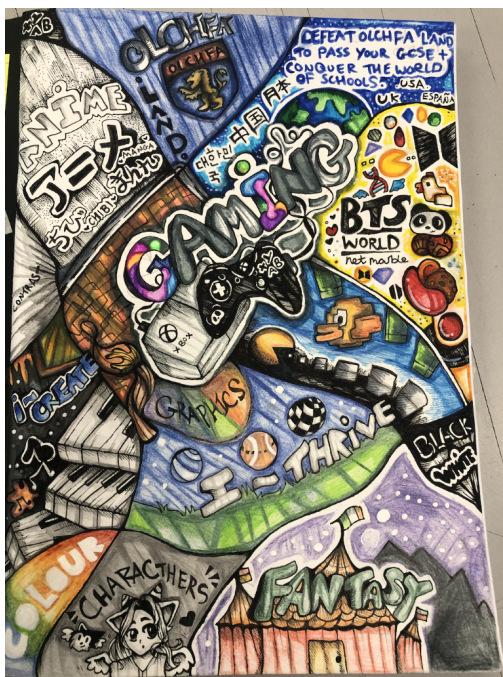




Figure 11



Evidence 6

Figure 12 shows how English (iCommunicate) and Drama (iCreate) have worked together to design a scheme of work based around the same topic. Below is a KS3 Drama scheme of work designed around Romeo and Juliet, which learners have explored in the previous term in English.

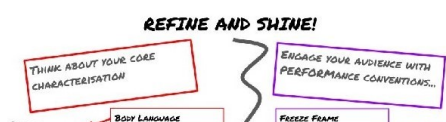
Harmony and Conflict Drama SOW

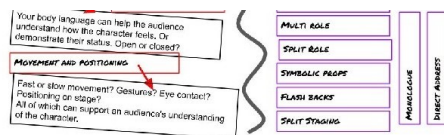
Links with previous English SOW where pupils have studied the representation of the females within Shakespeare's text. Pupils will have a clear understanding of the plot and characters to support their practical study and contemporary exploration of the text. Music and Art are also using R+J as a stimuli reflecting on setting in a contemporary society; the teacher should link to iLearn subjects during the study to see pupils' understanding broadening.

Due to a short term and fortnightly lessons tasks have been shortened into small tasks per lesson, developing an engaging study of the text, exploring the 1996 film, Shakespearean insults to stage combat! The last task is set over two lessons- some classes may have three to extend and refine. This task should be filmed with a teacher assessment sheet. Pupils reflect and record their outcomes through an 'Actors Log' which supports GCSE Drama portfolio work. Due to short term and time frame any classes clashed with INSET days and PSE will not need to be filmed- but will still complete the task over one lesson. (The pupils Actors Log is therefore crucial to support pupils progress and evidence of work within dept.)

To support pupils development (The main targets from last term for pupils were body language, movement, positioning and performance conventions).

REFINEMENT MATS WILL BE PROVIDED DURING PRACTICAL TASKS.





Lesson	Details	Resources	What matters	Literacy/ Digital Literacy Framework	Assessment
Lesson 1 The gossip about 'two households, both alike in dignity'	Exploration of the prologue-APK of the play with reflection from their previous study in English from last term. Contemporary influence set (If Romeo and Juliet was set in 2020, how would you stage the first scene? (Teacher can also link with Music SOW- what music would you use?))	PowerPoint Video clip https://www.youtube.com/watch?v=beV5Shp4T3w&feature=emb_title (Opening of 1996 film) Differentiated tasks: 			Self Assessment- evaluating booklet. Pupils reflecting on Purposes/ What Matters statements.
Lesson 2 Do you bite your thumb at us sir?	As pupils enter include 'Shakespearean insults' on the board. During the register the pupils can devise their own insult. - This can turn into an insult game (Option 1- divide the class in half and perform insults back and forth- sustain character and role (Points based). Or, select two pupils- back and forth. Next slide- Language we owe to Shakespeare- short discussion on how we are influenced by	 			Pupils record outcome- actors log evaluation.

	texts/Shakespeare- embedded into contemporary society, perhaps without acknowledgement. -Videos of 'Do you bite your thumb at me sir'. Pupils discuss how the interpretation has changed over time- with links to contemporary society changing the text. - Engaging audience. Differentiated task- perform the scene- engaging a 2020 teenage audience.	Video link: https://www.youtube.com/watch?v=D6D_4A7vYz0&feature=emb_title Translated text needed Original text Pen and paper for stretch and challenge task. 			
Lesson 3 I am hurt A plague o' both your houses.	Pupils discuss what is happening at this moment. "This line is taken from Act 3, Scene 1. What is happening?" Teacher safety talk on stage combat. Video on stage punch.	Video clips throughout the lesson. https://www.youtube.com/watch?v=XCX0dUSBLUJ&feature=emb_title (Teacher can also demo punch).			Peer assessment- Pupils in pairs assess their partners progression within the task. (Rate 1-10) -Problem solving -Creative ideas -Team work -Listening and responding - Use of the text -Reactions -Core characterisation

	Pupils work in pairs- slow motion and safety features set. Teacher demo on stage slap- hair pull. Pupils extend to produce a choreographed sequence in slow motion with all safety features- teacher constantly addresses, distance, cues, eye contact.. Video on reactions Pupils extend performance including lines of dialogue and reactions.	Reactions video: https://www.youtube.com/watch?v=U4CPT1x6x0U&feature=emb_title Extracted lines of dialogue: Tybalt: Just give me an excuse sir, and you won't find me wanting Mercutio: Good King of Cats, I just want one of your nine lives Tybalt: That's no excuse for the insults you have given me, sorry! Mercutio: I am hurt. A plague o' both your houses.			
Lesson 4-5 If Romeo and Juliet had the same technology as we have today would the plot change?	Pupils read short extract from Friar John/Laurence. Pupils main task: Rewrite Shakespeare! Imagine Romeo and Juliet was set in 2020. The characters	 			Video pupils outcome in second part lesson. Teacher assessment - reflecting on pupils target from last term/ data entry. 

	have access to social media! What happens in your ending? Pupils have planning to sheet	 Camera Assessment sheets for each			
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	as task continues over at least two lessons.	pupil - See PowerPoint : 			
					-

Authentic Context for Learning

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Evidence 7

Figure 13 shows the script in progress for KS3 iExplore Drama students are currently developing in their Theatre in Education.

NB:

This school allows KS3 pupils the opportunity to select one optional module (an iExplore module) that runs for half of the academic year. This allows pupils to gain an understanding of what to expect when selecting their options for GCSE and allows them to gain more experience within a subject, in a far more authentic context than the GCSE syllabus may be for that particular subject. In this situation, pupils that have selected iExplore Drama will form their own drama theatre company, and devise their own short piece of theatre with a moral (in this instance, safety online) that they will tour to primary schools in a workshop style setting, allowing them to gain an understanding of Theatre in Education, setting them up for the GCSE Drama syllabus as well exemplifying a professional drama experience for those hoping to build a career in performing arts.



#Loop

STAR

Swansea, Theatre, Arts Revolution proudly present

Friendship breaking down - who said what? Sharing posts- peer pressure/ gossip and safety settings.

Scene 1 'Oh my goodness- Look at that!'

Scene 2: Flash back to 'sending' - peer pressure scene

Scene 3: Oh my goodness- You're in trouble. (The repercussion)

Scene 4: #revenge

Scene 5: 'Oh my goodness- Look at that- the bully version

Scene 6: Oh my goodness- You're in trouble.

Scene 7: Sorry

Characters:

Name: Roxie

Description: Roxie is not the brightest person. She is known as a copycat, her parents wealthy. She is a bighead!

Name: "King Bill Bully"

Description: Very full of himself always angry with others; over confident, cold hearted as he went through a bad upbringing. Bill uses anger on people to disguise his true

as he went through a bad upbringing. Dan uses anger on people to disguise his true emotion He loves Roxy.

Name: Janice [victim]

Description: Always worried, two faced: not always the victim, can't always forgive or forget, manipulated, pretentious, acts differently to her friends, family and online.

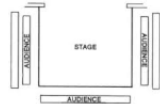
Janice Mum:

Name: Mr Lewisham

Description

- Very welshy
- Short
- Lonely
- Loves ribena
- Does latin dance with his broom
- He's a janitor
- Volunteers at the local zoo
- He's very caring, listens to pupils.
- Often recalls anecdotes from the past. 'Back in my day'.
- Cleaning is his passion
- Bloodshot eyes- drinks coffee.
- Always staring- does not blink!
- He had a hard childhood
- He memorised the oxford dictionary
- Children trust him
- Very lively
- Deep down he's sensitive
- Hes 67
- Introvert
- He's fab
- Deaf mum
- Only child

Staging: Thrust stage :



Scene 1

'Oh my goodness- Look at that!'

The cast are spread out on the stage and the area of the audience. A movement sequence follows, which is set on a school yard at lunch.

The following track plays:

<https://www.youtube.com/watch?v=1MzdQLTBPPo>

Pupils come forward (DSC) using the 'Facebook cut out'.

CHILD 1: *Oh my goodness look at that, I can't believe she's posted that!*

CHILD 2: *Oh my goodness look at that, I can't believe she'd stoop so low.*

CHILD 3: *Oh my goodness look at that, #omg #vom*

CHILD 4: *#look at that!*

CHILD 5: *Oh my goodness look at that, like, share #loop*

CHILD 6: *Like share #loop*

CHILD 7: *Like share# loop*

CHILD 8: *Like, emoji errr! #share #let's make a meme*

CHILD 9: *#she will never live this down.*

CHILD 10: *Ha ha! Like! Emoji 'rolling on the floor laughing!'*

CHILD 11: *#loop #loop #loop!*

CHILD 12: *#loop #loop #loop!*

CHILD 13: *#loop #loop #loop!*

CHILD 14: #loop #loop #loop!

ALL CAST: #share # like #oh my goodness look at that #LOOP!

#loop #loop #loop.

(The cast move in unison as a greek chorus, building the #loop as a sinister sound collage. They create a freeze frame around Janice who is centre stage.)

<https://www.youtube.com/watch?v=BWdLt3Afjrg>

JANICE: I didn't want this to happen. It's all just out of hand. They are sharing stuff about me. Snap chat stories, facebook post, shares on instagram. I'm famous for the wrong reasons I want to hide in shame. They made a meme about me

Cast: #oh my goodness look at that'.

(Cast create corridor- movement sequence)

(cut music)

William: 'here she comes 'Miss Meme 2019'.

Adel: The one and only Janice- The Meme Queen.

Katie: Oh my goodness look that.

Janice: This is King Bill (action) and his beloved side kick Roxie (Roxie moves)

Janice: As you can tell, she is not the brightest tool in the box!

(Roxie and King Bill walk either side of Janice)

I know who I blame for the shares, posts about me. The bully of the school, who shared it 2000 times- I know who is to blame it's King Bill bully and his side kick stupid Roxie.

Scene2

Peer Pressure

(You've got a friend in me. Track:

https://www.youtube.com/watch?v=tVfe_7NspOw

JANICE MUM: My daughter Janice is not like all the other girls. I don't mean in a bad way. It's just, well... she hasn't always been able to fit in. A bit like me really. She is a nice, kind and loving child. She hasn't always been able to make friends easily. She wanted a mobile phone for her 11th Birthday. I wasn't sure at first. I mean, who does she need to call? Why does she need it? But, Janice, being Janice, managed to persuade me. Now, she doesn't get off the phone- she says she is using it for social media, getting up to date with all the goss. 'The T' for some reason! I'm glad she

seems to be making friends. That lovely Bill from down the street seems to be a nice boy. I always see him hanging around her at the end of school. Janice tells me he 'follows her' on social media. Whatever that means! As long as she has friends. That's all I want.

Roxie and King Bill (DSC) They walk DSL laughing at Janice. Two girls; Coco and Pixie rush over to Roxie and make a fuss of her.

The actors playing Coco and Pixie need to be portraying characters that are clumsy, sassy and unintelligent. King Bill's best friends Justin and Cai walk over to Bill. They must execute themselves as bodyguards and are quite comical and look after him.

Coco: Roxie ,

Pixie:Roxie,

Coco/Pixie:Are you okay?

(Coco and Pixie fuss and play with her hair and look her up to her. Bill clicks and demands attention. Justin and Cai walk confidently with a swag towards Bill- they have a secret handshake routine.)

Justin: Yeah we are here

Cai: (pause) Yeah we are here

(The ensemble bow to King bill.)

King Bill: Nice to know some people have some respect around here.
unlike that

(Pixie and Coco argue about fussing with Roxie's hair)

Pixie: Let me do it Coco!

Coco: No Pixie let me do it!

Improvisation - King Bill and Roxie bully Janice- commenting on her
facebook profile. They comment on her 'friends' and what she likes

to 'follow'. (THE CAST CREATE FREEZE FRAMES AND SMALL MOVEMENT
SEQUENCES TO REPRESENT HER FACEBOOK PAGE)

Janice monologue

Facebook Scene

Roxie: Oh my goodness look at that! You are the coolest!

Bill: That's why they call me King Bill! Yes, this will get at least
100 shares!

Roxie: Look it has already got 1 like.

(Cast share- Movement sequence)

Janice: Omg look at me!

Roxie: Over 100 likes in the last 5 mins

Bill : Of course I shared it first!

Roxie : Let's read the comments...

Profile 1: Katie, chocolate face 123, share, like # OMG Look at
Janice she is disgusting.

Profile 2: Instagram Princess signed in! What is that? OMG did she
get that from the pound store. Disgusting!

Profile 3: It's Roxie official- number one fan. I am happy the queen
has posted another picture.

Roxie : omg stop following me.

EW- is that Janice. DISGUSTING!

Profile 4: Hey guys, this is your girl. I am sooooo bored. Er, just
had a post about Janice. Why does she even exist? DISGUSTING!

Profile 5: Eva x0x0 #I'm quaking. Janice will never live this down.
DISGUSTING!

Profile 6: #Mario Lover! Let's make a meme. Let's make Janice
DISGUSTING!

Profile 7 #Mum rules! Not sure how this works. Just want to say that
Janice, you are beautiful. What is this meme queen? Who is
disgusting? SHARE??

Profile 8: #makeup lover 123... He, he, he. That's disgusting. Even
Janice's mum has shared it. DISGUSTING

Profile 9: #little Miss Kennedy- Caramel coffee with no cream. I
just lit spat out my coffee over that MEME! King Bill is such a
ledge. Janice is DISGUSTING!

Profile 10: #King Bills body bod- the one and only BFF for the
legend himself! King Bill is number 1. Let's hit this up on Twitter...
Janice is DISGUSTING!

Profile 11: #Like, #Share #Oh my goodness look at that...

Profile 12: #aesthetics 101! Oooo! This skin care post would really help people! Oh, new post? Janice, uhm that is disgusting!

Profile 13: #Apple eater 101- #Oh my goodness look at that...

(Building into a soundscape)

Profile: Like, Share... oh my goodness JANICE!

Profile: Like, Share... oh my goodness JANICE, haha JANICE

Profile: Like, Share... oh my goodness JANICE, haha JANICE, haha JANICE

Profile: Like, Share... oh my goodness JANICE, haha JANICE, haha JANICE, haha JANICE

Janice's Bedroom

(Mum enters, Janice hides the social media from her mother. The social media is still alive in Janice's mind. The pupils representing the social media 'fall' to show they are not online-active!)

Mum: Hi honey, what do you want for tea?

Janice: I'm not hungry!

Mum: You've got to eat....

Janice: Leave me alone... You stupid WOMAN!

Mum: Don't talk to me like that... Don't give me that attitude.

Janice: GET out of my life!

ALL CAST: *(Soundscape)* Like, Share... oh my goodness JANICE, haha JANICE, haha JANICE, haha JANICE

Mum: Janice are you okay?

Janice: No, get out...

Mum: Who is contacting you all the time? You must be the most popular girl...

ALL CAST: *(Soundscape)* Like, Share... oh my goodness JANICE, haha JANICE, haha JANICE, haha JANICE

Janice: *(Runs away)*

TV reports

TV presenter: It has been over 24 hours since the disappearance of the 11 year old girl Janice Williams. South Wales police are urging the general public to contact them if they have heard or seen any leads to the disappearance of this young girl.

Janice's mum posted this comment earlier today:

MUM: Janice, please come home. I don't understand why you would run away from me. I need you home Janice. As for the young people posting horrible posts about my daughter- please stop.

POLICE: This is now a police matter. Any posts to Janice are being monitored. We urge anyone who has any information to step forward.

ONLINE FORUM:

CASTING LIST

Profile 1: Oh my goodness have you heard?

Profile 2: Janice has gone missing...

Profile 3: Who is Janice?

Profile 4: Don't try and pretend you don't know her

Profile 5: Meme Queen has run away...

Profile 6: Don't be mean.

Profile 7: We miss you Janice...

Profile 8: You didn't even know her...

Profile 9: Sending thoughts and prayers for my school friend Janice.

Profile 10: Oh my goodness, has she died?

Profile 11: Stop passing fake news! Janice is only missing.

Profile 12: Yes, but she has been gone for over 6 days now.

Profile 13: She's coming home... right?

Profile 14: She's a fake! I bet she hasn't even left her room.

Profile 15: She only wants attention.

Profile 16: Wow, meme queen didn't know you could swoop so low.

Profile 17: Don't you guys know how serious this is. Keep your comments to yourself.

Profile 18: LOL

Profile 19: Who are you?

Profile 17: Someone who cares about Janice. Unlike you.

Profile 20: Meme Queen 2019. SMH! ROTFL

Profile 17: Don't... STOP IT! You know that Janice's mum can read all this AND THE POLICE!

Profile 21: Well King Bill said it first!

ALL CAST(SOUNDSCAPE): 'Yes, where is King Bill??- What about Roxie?

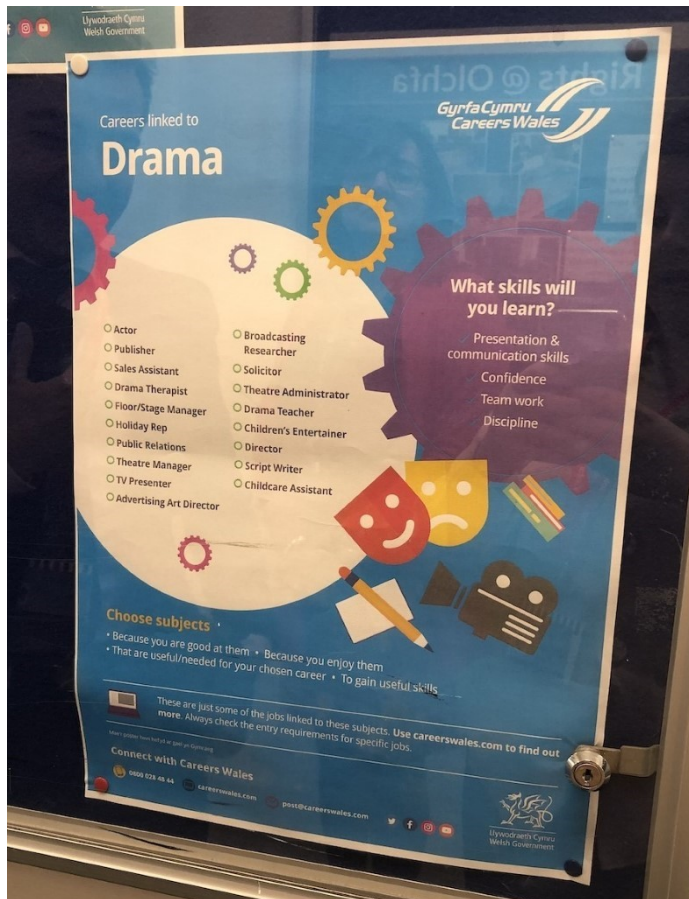
KING BILL: It wasn't meant to be this way, I didn't mean for this to go this far. I did it to fit in. I know that sounds stupid but it is true. I know I have gone too far. I don't know what to do.

Mr L: Bill, What's the matter?

King Bill: It's all my fault...

Evidence 8

Figure 14 shows a Careers Wales poster displayed outside the iCreate learning area's building. That provides pupils with authentic links to the real world, suggesting potential career paths that they could explore based on their subject choices.

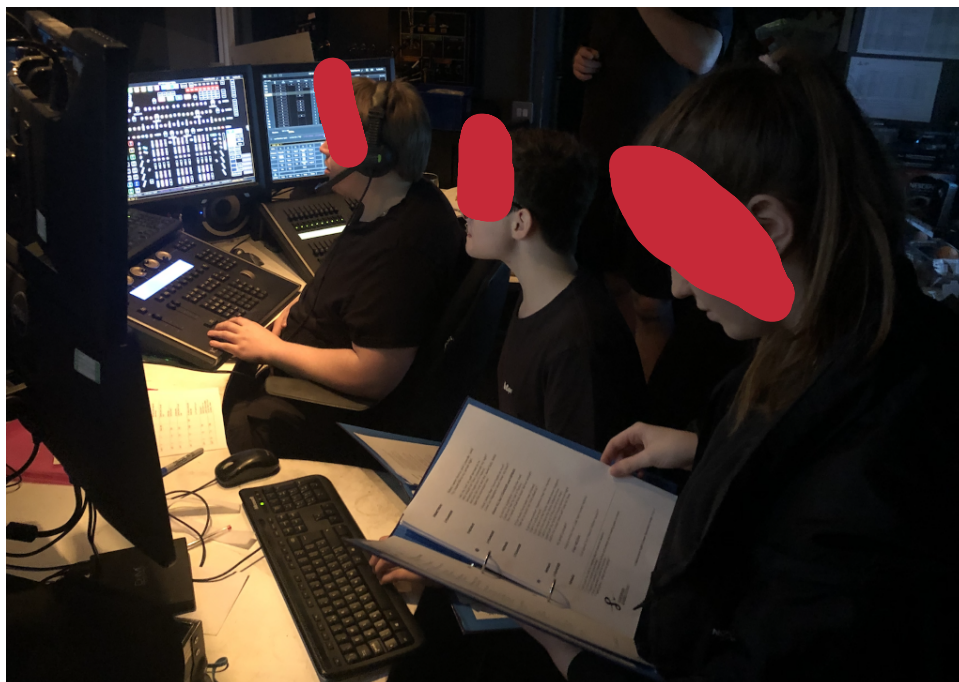


Evidence 9

Figures 15 and 16 shows photos taken from Shakespeare's Schools Festival 2019 in which pupils participate in a UK wide festival, performing Shakespeare alongside other local schools.



Figure 16 shows that learners are able to participate both onstage and behind the scenes, with arts, lighting and sound design roles within a professional theatre. Learners below are working alongside trained theatre technicians in order to design and arrange their lighting and sound cues for the performance, gaining an authentic learning experience.



Critical Reflections

Sunday, November 10, 2019 8:54 PM

Introduction

Education is an ever changing and developing field. The current 2022 Welsh curriculum reform encourages teachers to continually adapt their approach so that "each...young person in Wales should be able to benefit from curriculum and assessment arrangements that will best meet their present needs" (Successful Futures, 2015).

The new holistic approach to education in Wales provides teachers with new and informed advice on how to improve their methods. Donaldson proposes that educators should strive to satisfy twelve principles (Successful Futures, 2015 p.63-71) in order to achieve good pedagogy, including providing pupils with authentic contexts, assessments for learning and cross curriculum responsibilities for learning. (Successful Futures, 2015 p.67-68). These three principles have been at the very forefront of my lesson planning whilst on my first teaching placement, and will form the focus of this assignment.

To give context, PTE1 takes place in a Pioneer school in an urban setting in Swansea. The school and sixth form accommodates 1,700 pupils and regularly achieves "excellent" in Estyn reports (2018, 2011, 2005).

Due to the school's Pioneer status, Donaldson's Four Purposes are already at the core of their current curriculum, designed to encourage pupils to be ambitious and capable, enterprising and creative, ethically informed and healthy and confident individuals (Successful Futures, 2015, p.29-30).

To what extent these pedagogical principles and purposes have impacted my teaching, and how well I have implemented these values thus far will now be explored.

Assessment for Learning

"Good teaching and learning means employing assessment for learning principles" (Successful Futures, 2015 p.67).

The use of Assessment for Learning (AFL) is widely encouraged across education (William & Black, 1998, 2002. Gershon, 2013), with academics arguing it is most successful when it is embedded in both teaching and learning (Gershon, 2013). There appear to be clear benefits to assessment in teaching; summative assessments allow for benchmarking and whilst formative assessments can be used as a diagnostic tool (Chapman & King, 2012). With this in mind, it seems only sensible to include AFL as often as possible in teaching.

Differentiation in assessments provide a tailored approach for learners, allowing all to be challenged at their own pace (Westman, 2017). Evidence 1 (Figures 1 and 2) shows extension tasks for those more able and talented (MAT) learners. The self and group evaluation elements allow for self-assessment alongside teacher and peer assessments. This gives pupils more responsibility for their own work, whilst refining their ability to identify success.

Thus far, there has been limited enthusiasm from learners to receive a "stretch and challenge" task. There could be several reasons for this. The most likely reason seems to be that learners are currently required to be self-motivated in order to accept the further work. There could be the element that receiving a literal piece of paper with an extended task that demotivates them, i.e - working hard means extra work. These seemed appropriate during the initial stages of getting to know pupils, however at this point in the placement when I now know my learners, those MAT pupils may be more engaged if the differentiated task is verbally given during initial feedback of their work. Differentiated assessment allowed me to gauge learner's abilities whilst providing the "personalised learning" the Welsh Government strongly advise (Successful Futures, 2015 p.26).

Hattie explains that giving a learner access to a success criteria improves results; teacher and peer modelling benefits learners by providing them the information needed to succeed

(Hattie, 2013, Clarke, 2008). Wiliam seems to agree, noting that without initially supporting and adapting to the learner's needs, the assessment becomes pointless (Wiliam, 2011).

Evidence 2 (figures 3 and 4) show the success criteria that year 7 pupils were continually shown in the lead up to their formative assessment before Christmas. Alongside regular Modelling and demos, giving both a visual and written success criteria, seemed to improve pupil's work in each rehearsal process.

Within drama, KS3 pupils only have contact with Drama on a once a fortnightly basis. This is worth noting, as cognitive memory is less effective the less you encounter information, therefore retrieval practice of the success criteria is imperative in every lesson (Brown, Roediger, McDaniel, 2014).

With both of these aspects of lessons in mind, continual revisiting of success criteria is sensible to continue with. One development to lesson planning could be to use another method of AFL: questioning. This could be done possibly during starter tasks, to probe into the learner's long-term memory to see what they remember before being confronted immediately with the success criteria.

As mentioned, another aspect of AFL that I have developed throughout lesson planning is questioning. The use of effective questioning allows teachers to "close the gap between what [learners] currently know and the learning goals" (Young Wales, 2010, p.16).

From personal experience, it is hard to deny the benefit of questioning. Allowing pupils to discuss any ideas with the person to their left and right, and "Think, pair, share" techniques ensure that all learners are engaged in a discussion about the task. Through this approach I have found that engagement is a lot higher when seeking discussion. There is a lot to consider when using questioning within the classroom, such as differentiated questioning (Westman, 2017).

Evidence 3 (figures 5 and 6) show a form I devised in order to benchmark learner's abilities when using AFL within the classroom. This form can be filled in through observing their

performance as well as through questioning.

When using "think, pair, share" style methods of AFL, Rosenshine suggests ensuring discussion feedback is timed; "all students need to start together, on a signal" (Principles of Instruction, 2010 p.15) to ensure that uncertain or slower pupils gain the same benefit to the discussion as the faster pupils, who are more likely to be confident giving feedback. This is something I need to consider taking forward when asking pupils to share ideas, so as to allow as many learners as possible to have the confidence to give their feedback.

Another benefit of the forms is that I can identify whether pupil's areas for improvement are at an individual target level or a class target level. As these forms should be updated during every lesson with the pupils, results should be immediate and allow me to identify whether the reason why students are underachieving are due to issues with my initial instruction, or at an individual level. They also allow for very tailored and personalised learner experience, ensuring parents evenings and reports can be highly accurate. A downside to this is of course, that they are very time consuming to complete and can take time away from an actual effective lesson delivery within the classroom. With such limited contact with KS3 learners, to what extent these forms can really be used must be evaluated as PTE1 continues.

Whilst there are clear benefits to the use of AFL in the classroom, there are those who criticise it's effectiveness; Kluger & DiNisi (1996) suggest that "feedback intervention effects on performance are quite variable", whilst others note that assessment results can't always accurately represent true potential (Ilgen, Fisher & Taylor, 1979. Balcazar, Hopkins & Suarez 1985. Latham & Locke, 1991).

Whilst criticisms are valid, as a teacher with such limited contact with learners, in classes of thirty pupils or higher, it is almost impossible to devise another method of evaluating learner abilities without increasing lesson quantity. What little can be done, is being done as thoroughly as possibly.

Cross-Curriculum Responsibilities

"Good teaching and learning regularly reinforces Cross-curriculum Responsibilities, including literacy, numeracy and digital competence, and provides opportunities to practise them" (Successful Futures, 2015 p.68).

Previously, cross curricular learning was "marginalised" (Successful Futures, 2015 p.35).

The curriculum reform has now changed approaches, and has implemented new frameworks to ensure the importance of cross-curricular responsibilities is embedded in all learning, and the Creation of the Digital Competency and Literacy and Numeracy Frameworks (Successful Futures 2015, p.39-42) are at the forefront of the reform (MacKay, 2017, Welsh Government).

As the placement school has Pioneer status, there is also major focus on cross-curricular responsibilities. These extend from learning areas, to subject areas, inclusive of the LNF.

The learning area is incredibly collaborative, working very closely in devising schemes of work (Evidence 4, Figure 7). The uniformed theme allows learners to follow a common thread across the learning area, providing a common theme goal across all subjects, giving learning the ability to be far more authentic (Successful Futures, 2019 p.67) and with a clear progression path to success.

Cross-curricular learning has been suggested to strengthen the coherence and the relevance of the curriculum (Ofsted, 2002. Brundrett & Duncan, 2010). This theory supports my planning, as learners are following . A very clear, thought out curriculum that incorporates principles and content across subjects, allowing learners to delve deeper into topics than they perhaps would without cross-curricular links.

It is perhaps worth noting that this evidence suggested by Brundrett & Duncan (2010) was collected using Primary learners as their subjects. The different factors and environment that one would encounter in a secondary school (including learners having different teachers deliver

the different subjects, which primary learners would not experience) may mean that results vary between the two school stages.

Whilst there are potential difficulties, evidence also suggests that cross-curricular learning can improve left to right brain communication, leading to enhanced problem solving skills in learners (Byrne, 2017). Learners can also benefit from the sense of achievement upon completing tasks derivative from subject areas they may deem themselves weaker at, improving their confidence (Byrne, 2017), therefore learners may find themselves improving within a topic such as Maths even though they may have limited success in their previous academic attainment in the topic.

One particular area of drama that pupils seem to struggle with is challenging language of Shakespeare. With this in mind, I have devised a Year 9 scheme of work in collaboration with the English department (Evidence 6, Figure 12) accessing learner's prior knowledge of the text Romeo and Juliet. The intention of this is to improve their confidence using Shakespearean language, whilst satisfying cross-curricular links between English and Drama, as well as improving LNF (specifically literacy) links.

Evidence 5 (Figures 8 - 11) demonstrate further collaboration between the Expressive Arts learning area, as Music, Drama and Art all focus on the KS3 topic of gaming. In order to incorporate subjects outside of the learning area, the gaming drama scheme of work encourages learners to explore other learning areas (Figures 8 and 9) where they devise theatre using aspects of that subject, and solve riddles within that learning area before being able to progress. This encourages learners to not necessarily think about subjects or learning areas as completely separate entities, and benefit from the link between the areas (Successful Futures, 2019).

Whilst the LNF is important to consider in all planning, it is also worthwhile considering the difficulties that can arise. Cross-curricular language can be confusing for learners, especially those at the lower end of the attainability scale. For example, the definition of the word "wave"

can greatly differ across subjects. Therefore whilst it is imperative we encourage pupils to use challenging vocabulary, it is also important that we take the time to acknowledge these inconsistencies and address them within our classrooms (EEF, 2020). There is also the risk that pupils who dislike Shakespeare, will bring their emotional preferences (Guditus, 2013) into the drama classroom regarding this new scheme of work. Providing pupils with the success criteria and using APK techniques, hopefully learner confidence will improve within this subject, providing that they do not allow their moral to be defeated before they begin.

In order to further develop my planning, I could look at the possibility with liaising with other departments in order to create schemes of work. Some subjects naturally lend themselves to a complementary relationship with drama, such as elements of History (eg – Welsh Royalty, the history of ancient Welsh folk tales). These could form the focus of learners devising their own folk story with a clear moral or message or similar themes.

Authentic Context for Learning

"Good teaching and learning creates authentic contexts for learning" (Successful Futures 2015, p.67).

With the new 2022 curriculum in mind, the PTE1 school has devised a curriculum with authentic experiences readily available for learners.

Evidence 7 (Figure 13) shows the work in progress script for the current theatre in education iExplore module that year 9 are devising. This module provides an authentic experience for learners, allowing them to devise their own theatre, set, script and tour it to primary school whilst delivering a workshop on their chosen topic of online safety. This module has allowed pupils to gain insight into how a theatre company would devise theatre and operate, whilst portraying a relevant message and interacting with their audience on a professional level.

This particular module has provided for incredibly authentic contexts to be considered during planning. Learners have been able to experience "the creative process, individually and collaboratively, within authentic contexts" as well as experiencing "participation in community events that celebrate and promote the Expressive Arts" (Expressive Arts, 2019 p.62).

In order to provide further authentic links with the real world and the subject drama, there is a Career's Wales poster outlining career options for those that enjoy and achieve well in the subject (Evidence 8, Figure 14). This demonstrates to pupils a potential career path, authenticating the reason for learning the subject and suggesting realistic and authentic goals for them to aspire to.

Evidence 9 (Figures 15 and 16) depict our school taking part in Shakespeare's Schools Festival; a touring theatre festival that pupils can attend in order to perform and work backstage in an authentic way to perform on a professional theatre, work alongside a professional team of people and achieve an authentic outcome to their hard work.

Savery & Duffy (1996) suggest that complex tasks to be investigated by students over a sustained period of time. In performing drama, pupils satisfy this requirement; learners problem-solve and invest a lot of time learning and devising performances and backstage roles in order to produce a successful and authentic outcome.

However, academics state that "it is not enough to simply provide suitable examples from real-world situations" (Herrington, Oliver & Stoney, 2000), suggesting that other elements that must also be satisfied. These include opportunities to collaborate, an environment that reflects the way in which the knowledge will be utilised, and plentiful resources to allow for sustained examination from different perspectives (Young & McNeese, 1993).

It could be argued that these too are naturally achieved in drama, due to the nature of the subject involving so much collaboration and group work, "mirror[ing] the world of work in the creative and cultural industries" (Expressive Arts, 2019 p.17).

Authentic context provides for conflicts of opinions, with academics debating it's necessity and validity. Sandberg and Wielinga (1992) suggest that authentic contexts can create unnecessary stress to learners by simulating "exceptionally high expectations, and ultimately be counterproductive" (p. 136), whilst Cunningham (1984) states that too much of an authentic experience can be distracting from the learning.

One could argue that the very environment of performing is created from stress and high expectations, therefore complimenting the authenticity of the experience for the learner. This would be exceptionally true if they are to explore careers in performing arts.

Whilst it is clear authentic contexts have played a large role in my pedagogy of drama, In order to increase the learner's contact with real life experiences of drama and performance. This could be achieved through organising for performers and guest speakers with careers in The Arts to speak and lead workshops with the students. Another method would be to take learners to see live theatre from professional companies. These benefit the learners by allowing them to "consider what they know about the Expressive Arts and how they can apply their skills" (Expressive Arts 2019, p.8).

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Sunday, November 10, 2019 8:55 PM

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