

Overview

Saturday, January 4, 2020 1:55 PM

Jordan Nasser.

1600841.

A Portfolio which illustrates a critical reflection of progress made on the planning and implementation of three pedagogical principles.

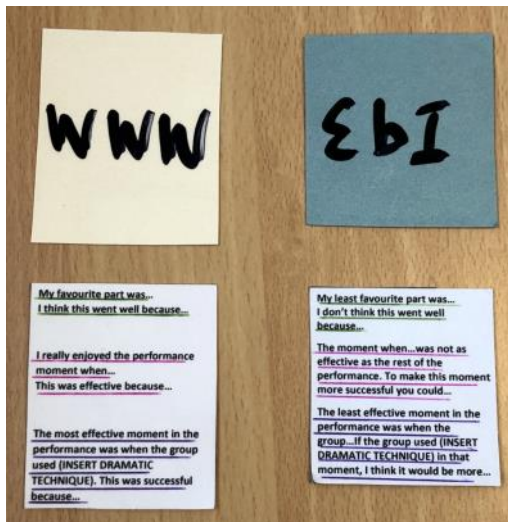
Secondary PGCE

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Assessment for Learning

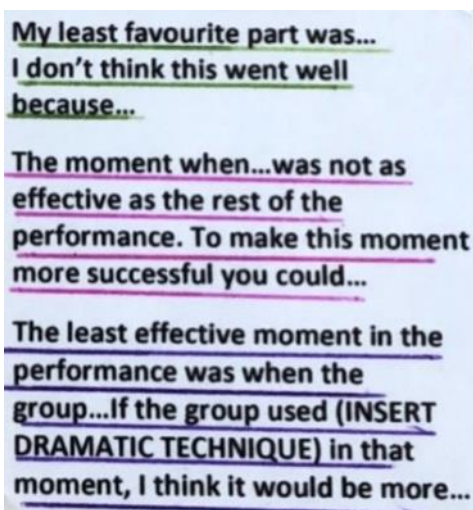
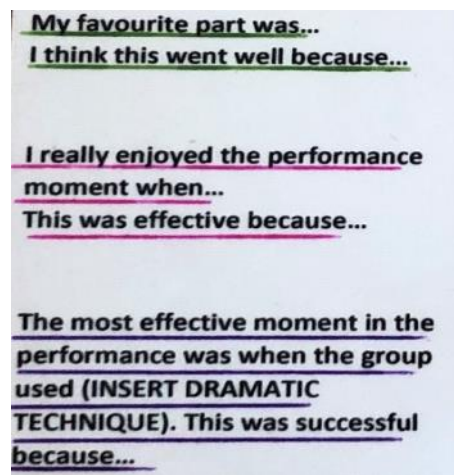
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Evidence one – Assessment Cards:



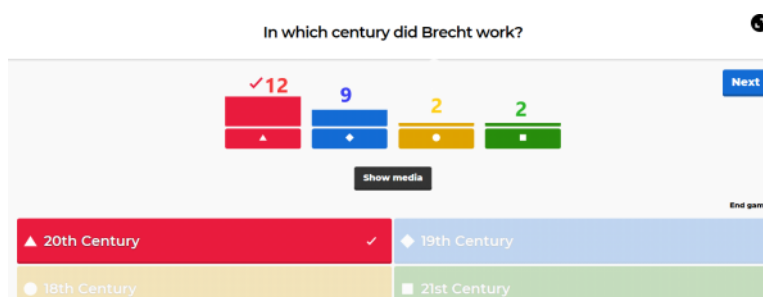
These cards are assessment cards used as an assessment for learning strategy for my year 7 class. The aim of the card was to ensure everyone had a response when peer evaluating each other's work after performances. The cards were used in order to give sentence structures to ensure pupils were using correct sentence structure as part of improving their oracy as part of the literacy cross curricular responsibility. However, the main focus was an assessment for learning task in order to assess the use of terminology and to discover how pupils gave constructive and meaningful feedback in a peer-assessment/evaluation scenario. This carries links further to the GCSE specification and is the start of the development of the required critical thinking and evaluation needed in the Drama GCSE exam in giving their point and explaining why they think that with the application of subject specific terminology.

The cards are also levelled as a form of differentiation where the questions lead to the same outcome but more in depth based on ability within classroom or set and used as a scaffold which was eventually taken away in order for pupils to be properly formulating their answers.

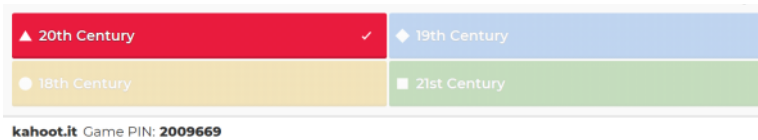


These are used as more of a verbal feedback rather than recorded which allows me to assess pupils: language, use of subject specific terminology and quality of feedback in order to know where the weaker areas are in pupils answers and allows me as their teacher to know where to push them

Evidence Two – Online KAHOOT Quiz:



Using Kahoot as a tool for assessment for learning was within a lesson for year 10 pupils in order to assess what pupils know about their practitioner Brecht. This was not only a refresher on what had been learnt prior about Brecht but as a data collection method to know which areas pupils were struggling in the most in order to plan more effectively on what needs to be recovered (dependent on how low the score in judging

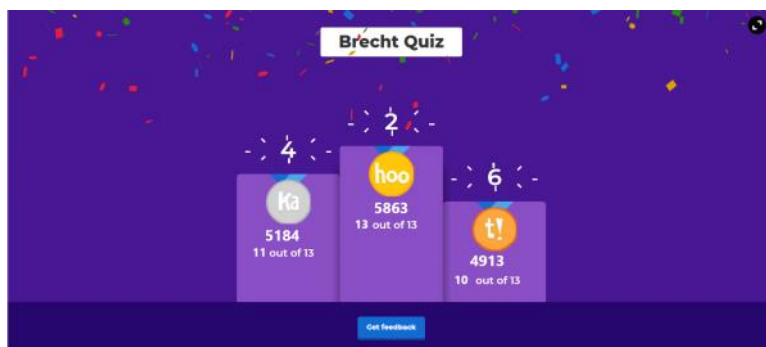


method to know which areas pupils were struggling in the most in order to plan more effectively on what needs to be recovered (dependent on how low the score in judging how much revisiting is needed).

The scoring system also appears as a game which eliminates the risk pupils who may score lower having a lower self-esteem. However, in being able to identify these pupils allows me to know who could use further guidance within sessions and an insight on this pupils struggle area and to check if this is also the struggle area of other pupils. This allows for strategic planning for group work in placing pupils who struggle with higher attaining pupils with the aim of those pupils supporting that pupils learning/understanding alongside the teacher based provision.

Scoreboard	
Next	
[Redacted]	837
[Redacted]	740
[Redacted]	713
[Redacted]	702
[Redacted]	659
[Redacted]	600
End quiz	

kahoot.it Game PIN: 2009669



Evidence Three – Self, Peer and Teacher evaluation sheets:

Pupil X part 1

Name: [Redacted]
Class: 10B

My personal target is:
To not panic when performing on stage and get upset.

My peer target is:
Speak louder on stage

To improve you need to (Teacher based target):
Use my voice differently when I'm using the units.

1. Differentiate your vocality (how you use your voice to convey emotion).
2. Explore differentiating your emotion within the scene – Consider your characters journey throughout the scene.
3. Think about physically embodying your character based on: Age, status and how they are feeling in that moment in time.
4. Use the performance space more effectively by opening your performance up, being aware of your audience and considering the proximity of characters based on relationships or what you're trying to display.
5. Develop your vocal clarity working on: Projection, Diction and Articulation.

Pupil X part 2

6. Think about making your units clearer within your performance by rehearsing your scenes with the units in mind to display clearer changes in gear.
7. Consider the pace of the scene identifying areas where the scene needs to slow down, where pauses need to be added (if needed) and where the pace can increase (based on what is appropriate for your scene).
8. Develop your use of naturalistic performance by considering your responses to the other characters in the scene based on: what you know about your character, what the other actor has given to you in their performance, and what the writer's intentions are within the scene.
9. Think about how your super objective would affect the way your character acts within this scene.

Pupil Y part 1

Name: [Redacted]
Class: 10B

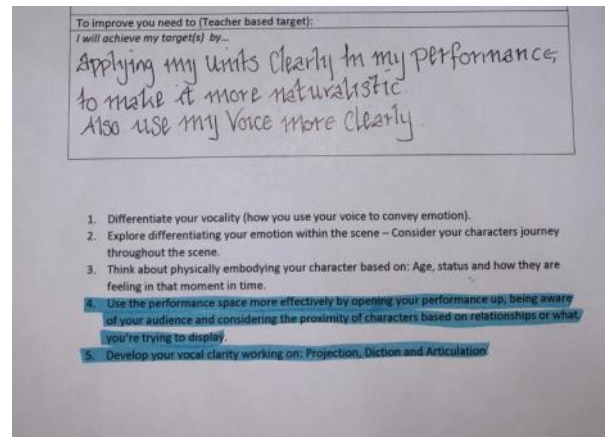
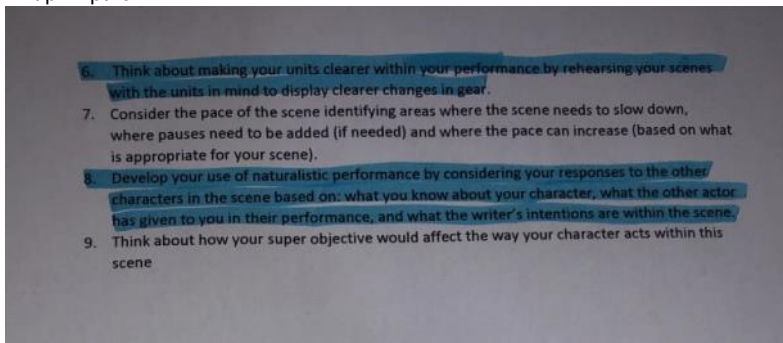
My personal target is:
To Perform with more Confidence in front of the class.

My peer target is:
Ave to move around the stage more and to speak louder when delivering my lines

To improve you need to (Teacher based target):
Applying my units clearly in my performance to make it more naturalistic.

Pupil Y part 2

Pupil Y part 2



Shown are year 10 student assessment sheets that are used as a way for pupils to gain Teacher, Peer and self-assessment upon performance which is then written down after these targets have been discussed in order to give pupils targets to further progress their learning. The targets are then written down on the sheet in order for pupils to have these physically in order to refer back to when looking to progress and is also a way of both myself and pupils referring back in order to check if they have met their targets or are on track to meet these. Pupils when using these had to produce their targets within their own words and discuss how they would achieve targets in order to make these accessible for pupils as they are translated into their own words to avoid any confusion. Above are the assessment sheets of Pupil X who is lower ability within the class and Pupil Y who is of mid/higher ability, the use of these sheets are dependent on the commitment of the pupils in going into depth with targets. Also, the sheets are dependent on constant referral by both teacher and pupil (mostly pupil due to time restraints). Both pupils have utilised the sheets correctly in order for their progress but Pupil Y has made their work more Indepth which upon application have given themselves a more Indepth criteria for success in achievement. When translated this feedback also becomes more meaningful for pupils.

Cross Curricular Responsibility

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Evidence one – Literacy:

One-word story:

-We are going to make a story as a class. Going around the circle, we must each contribute one word to the story and this story must flow and make sense.

Within this planned session was linked with a more literacy based lesson in mind. This was put into a presentation following the LNF (Literacy and Numeracy framework) where oracy was concentrated on in order for pupils to be focusing on proper sentence structure and was part of the schools 'owning your literacy' this was put into a more creative story telling task which encouraged the pupils to use proper sentence starters and fronted adverbials in which I had discussed with their English teacher to progress their literacy skills.

This was used as a starter in various lessons and the guidance was eventually removed in order to review the progress and effectiveness of the task and this was something that turned out to be successful. The use of fronted adverbials and using connectives in order to create suspense and also to make their story more interesting surfaced. However, the most drastic change was the way in which pupils were formulating sentences when telling stories changed and lost the word 'and' which increased depth and fluidity.

Now Then...

We must add the following to our story:

-Type of story.

-Punctuation (Full stops, Speech marks, Commas, and Exclamation marks) Where/If appropriate.

-We cannot use "Once upon a time".

-We cannot overuse the word "and".

-We will be starting the story in the middle. Therefore, we will be using appropriate sentence starters such as a connective/fronted adverbial: Although, Suddenly, etc.

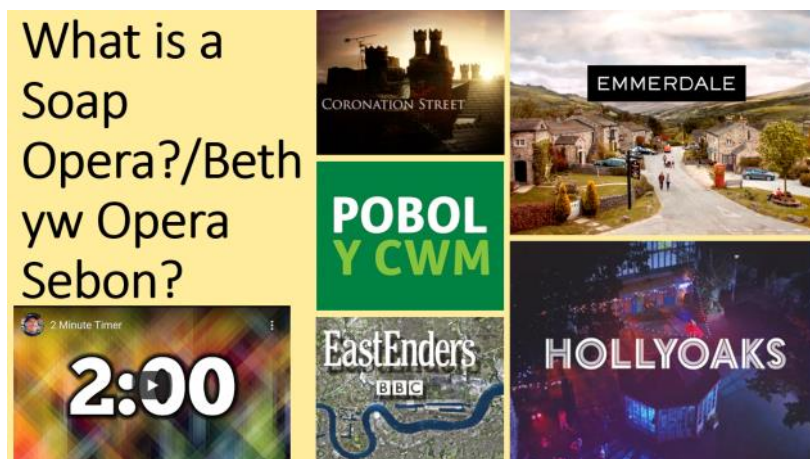
Evidence two – Curriculum Cymreig:

Who is that?/ Pwy yw hwnna?



In embedding Curriculum Cymreig this was embedded within a session with year 7 pupils in which the welsh language was embedded into a game that was linked to the session on Genre and stereotypes in Genre. The phrase "pwy yw" was focused on in this section and displayed on the board for pupils to visually see and also is something that was used in asking pupils the question verbally. This was used as a scaffold in which it was asked to pupils in Welsh and then English which was eventually taken away. When the English was taken away this allowed pupils to respond to the welsh without realising. All pupils were later encouraged to start their answers with "Dwi'n meddwl" meaning "I think" in order to answer the questions and with the application rewarding pupils for using the Welsh language (using a behaviourist approach) some pupils did this naturally. This was naturally embedded into the session as the task was relevant to pupils learning linking to the topic 'Stereotypes' when pupils were then asked what do they expect the

person to be like and why? Following with the "Dwi'n meddwl" structure and involved elements of drama in creating these people in freeze frames or in a tableaux.



This was then taken further to using the same sentence structure was used to ask pupils what a soap opera was with application of 'Pobl y Cwm' a Welsh language soap opera in order to bring the idea of soap operas to Wales where to pupils are from before moving them on to creating a soap opera which was based in their local area which allowed pupils to access what they knew about their local area and the stereotypes of people within their local area that they could use as within a performance. Within this section of the session pupils were able to celebrate their own culture.



Evidence Three – Digital competency:

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

Yr Athrofa
 Institute of Education
 Addysg i Gymru Education for Wales

APLP
 PDPA

Lesson Plan Phase 1
Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Jordan Nasser.	Class:	10C.
AoLE or Subject	Drama.	Date:	29/11/2019.
Lesson Focus:	Brechtian refresher and application to devised pieces.		
Meaningful links to Curriculum	Lesson content links to Unit 1 (Devising Theatre).		
Meaningful links to: Cross Curricular Responsibilities	Linking to Literacy, Oracy, and Digital competency.		
Personal Targets (Linked to QTS and identified in weekly review) -Differentiation within the classroom (Linked to success criteria for higher, mid, and lower attaining pupils in a mixed ability environment). -Time management in making sure the lesson is wrapped up and the room cleared before the bell. -Following the schools 20% Teacher led and 80% Pupil led policy.			

Learning Objectives (focus on Learning- use accessible vocabulary):
 By the end of the lesson, pupils will:
 -Be reminded of brechtian techniques previously taught.
 -Be able to select and apply appropriate Brechtian techniques in order to communicate a moral message to their audience.
 -Be able to offer criticism of eachothers pieces and justify decisions in their devising process.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
-All pupils should be using subject specific terminology when contributing in group discussions or offering feedback. -All Pupils should be applying Brechtian techniques to their devised pieces.	-Offer a verbal contribution to the class discussion or to their groups discussion in devising. -Pupils should successfully be able to apply techniques to their performance.

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With applying digital competency this becomes a more difficult are of application within a drama setting as word tends to be more creative and does not involve a lot of writing within sessions. However, the idea in applying something at the start of the lesson that allowed pupils to access digital technology in order to assess their learning (mentioned previously in the Assessment for learning section) but also as a refresher in order for pupils to be able to access prior knowledge and recall information in order to gain the repetition in order to embed this into their long term memory and transfer the skills. Pupils were asked to complete a Kahoot quiz which was online and this was linked to their chosen practitioner Brecht. This was successful in application of pupils were Year 11 and allowed pupils to learn whilst they felt like they were playing which also was something that engaged pupils who struggle to concentrate in sessions by adding a competitive edge to the learning.

However, this type of session may not have been as successful within an area where pupils may not have been able to afford the digital technologies which were relied on within this environment (as this was a choice based on the socio-economic area of the school). However, pupils who did not have their own phones as a form of digital technology to work from were allowed to work in pairs (which added an element of Think, Pair and share) or were given the opportunity to work via a school laptop.

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points, differentiation strategies and key questions)	Pupil Tasks (Pupils' role –including differentiation, engagement in formative assessment and homework)	Resources (Including Health and Safety requirement)
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laptop.

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points, differentiation strategies and key questions)	Pupil Tasks (Pupils' role –including differentiation, engagement in formative assessment and homework)	Resources (including Health and Safety requirement)
Opening phase (with links to prior learning)	1) Kahoot Quiz based on Brechtian Techniques previously taught (Episodic structure, Freeze frames, montage, Epic Theatre, narration, multi-roling, gestus, placard, etc). -Teacher led activity in order to assess student information retention. The weak areas will then be discussed in student led discussion. (15 min max)	1) Pupils should read the question, read the answers and then consider the correct answer. The quiz takes a competitive structure and is timed in order to encourage active engagement. -MAT Pupils and pupils at the higher achieving pupils will model answers within discussion for lower achieving pupils.	-Mobile devices (Most pupils should have these, if not pupils without may pair up with another pupil. -Access to the internet and Kahoot (www.Kahoot.com)

Employing a blend of approaches including direct teaching.

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Evidence one – Direct teaching:

Part 1:



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



Yr Athrofa
Institute of Education
Addysgu i Gymru / Education for Wales



PDPA APLP
Professional Development Programme for Wales
Addysgu i Gymru / Education for Wales

Lesson Plan Phase 1
Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Jordan Nasser	Class:	10B
AoLE or Subject	Drama	Date:	21/11/2019
Lesson Focus:	Emotion and Motivation in Naturalism		
Meaningful links to Curriculum	Lesson content links to Unit 2 (Scripted) and Unit 3 (written exam).		
Meaningful links to Cross Curricular Responsibilities	Linking to Literacy: -respond to how listeners react, and adapt their use of language for different contexts and purposes -sustain a convincing point of view, anticipating and responding to other perspectives, e.g. in role or debate		
Personal Targets (Linked to QTS and identified in weekly review)	-Differentiation within the classroom (Linked to success criteria for higher, mid, and lower attaining pupils in a mixed ability environment). -Time management in making sure the lesson is wrapped up and the room cleared before the bell. -Following the schools 20% Teacher led and 80% Pupil led policy.		

Learning Objectives (focus on Learning- use accessible vocabulary):
By the end of the lesson, pupils will

- Understand the meaning of word 'motivation'.
- Be able to identify a characters changing emotion and motivation within a scene
- Be able to select and apply appropriate performance skills in order to communicate a characters emotion and motivation to a section of script.

Part 2:

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
-Pupils will need to be able to be able to analyse a character in order to discover the characters emotions. -Pupils should be able to identify the context of the scene in order to discover a characters motivation. -Pupils should be able to apply knowledge of characters emotions and motivations to their practical performance. -Pupils will need to use subject specific terminology in discussions and be able to give reasons for their answer.	-Have the units physically written down in their work books. -Apply these units into their practical performance. -Produce coherent contributions to peer evaluation.

This session was part of a two lesson scheme of work for year 10 pupils introducing pupils to naturalism as this is the style that would be studied in regard to their Unit 3 written exam in Year 11. Due to the nature of the topic and the amount of information about this practitioner, the style and historical context the session was quite teacher led with pupils contributing to small tasks in between sections of the session. The reason also for the teacher led nature of the session was to ensure that the lines between practitioners were not blurred as pupils had also studied Brecht as this is an area that needed to be made explicit as it came up in the examiner's report as an area where pupils are not doing as well at GCSE. However, there are grey areas in having too much teacher led activity in line with the school having an 80% pupil led learning and 20% Teacher policy which recently came into play and causes a conflict between the two.

Part 3:

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points, differentiation strategies and key questions)	Pupil Tasks (Pupils' role –including differentiation, engagement in formative assessment and homework)	Resources (Including Health and Safety requirement)
Opening phase (with links to prior learning)	1) Motivation exercise, states of tension: -Walk around the room neutral. -Walk around the room as if you've got all the time in the world to get to the other side, taking detours, relaxed. -Walk around the room as if you're happy. -Walk around the room as if you're going to be late. -Walk around the room as if there's a bomb in the room. Mini Plenary: -Discuss the differences in where we carry tension and how this changes when our motivation changes. And our motives can change when we find out new information.	1) Pupils will walk around the space and respond physically to the stimulus that they are given. Pupils should also be able to answer questions about physical effects and discuss the reasoning for this.	

Part 4:

	Extension: -Pick one person (Person A) in the room and you are going to follow that person without them knowing you're going to follow them. Now Person A has the antidote to the poison that you just drank. -Now pick another person (Person B) in the room and you must get as far away from person B as you can but at the same time following person A. Mini Plenary: -You can have more than one motivation in one scene. Briefly introduce Stanislavski and Super objective and scene objective.		
Teaching & Core Learning	2) Have pupils discuss within their pairs and identify their characters super objectives and scene objectives and apply their performance of their chosen scene. 2) Meisner technique:	2) Pupils will do a call and response technique linked to a practitioner. 3) Pupils will unit their scripts and identify character motivation and emotion within these units. Pupils will then perform the extract with these units in mind.	

Part 5:

-Instruct pupils to get into pairs and label themselves person A and Person B. -Ask pupils to close their eyes and at the count of three pupils must open their eyes and Person A must say the first thing they notice about person B. -Person A will say "You have glasses" and Person B will say "I have glasses". -When pupils change tone (unknowingly and the person reciprocates that) point out that it's an unconscious decision to react and respond to the emotion given. Mini Plenary: -Explain that within naturalism an actors response to another is unconscious when communicating emotion. We respond to an emotion and when new information is given we change emotion and we respond to the emotion we are given which may not necessarily be copying the emotion. 4) Uniting: -Split pupils into boy/girl pairs.		
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Part 6:

-Given them the scene from 'Two Faces' with Fiona and Sam and ask them to read this in pairs. -Get everybody's attention and explain that within this scene character motivations change which in turn effect emotions. -Demonstrate uniting by giving an example (Draw a line to separate each unit and describe the characters motivation/emotion within the unit). -Ask the pairs to unit the script for their character (Circle to assess progress). -Gain classes attention and explain that when our character changes a unit they never go back to the same emotion/motivation, it can be similar but something has happened inbetween this unit which makes this slightly different. -Get pupils to again perform the script but using their units to see the difference in their performance with this.		
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Part 7:

1) Ask questions:	1) Pupils will answer planned questions and should be able to expand/challenge
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Plenary	1) Ask questions: -What was the difference in the first performance and the second? -Did your response to their unit make sense? If not why not? -How can motivation impact emotion? -Taking this a step further, think back to the Meisner technique. How will using units make the emotion's more natural?	1) Pupils will answer planned questions and should be able to expand/challenge other people's answers.	
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Within uniting this was a pupil led activity which followed on from information given within the teacher led activities. This was something that was pupil led (in pairs) but teacher observed as it was down to somewhat character interpretation but teacher observed to keep pupils on track. This was a session in which more of a blend had taken place (as it does in most lessons) in flashing between teacher led learning to pupil led learning. However, independent learning is something that is rare within the drama setting.

Evidence two - Pupil led learning:

In your groups I would like you to produce a 5-10 (max) minute presentation discussing your devised piece making reference to:

- The storyline.**
- Your moral message.**
- Your PAE (Purpose, audience and Effect)**
- The Brechtian techniques used.**

Within this session which was planned for a year 10 class, the approach was to allow pupils to lead their own learning in considering what they had achieved in order for them to relay this information to others in order to remind/teach other pupils of techniques and also to give struggling groups guidance/ideas from peers. Also, the purpose was pupils being able to condense and remember information in order to embed this to their long term memory.

This also allowed pupils to assign roles within their groups in order to assure that the work/task was carried out effectively with is giving pupils the power which allows pupils to feel important (especially in older years) with the planned intention of pupils having a positive attitude toward the task and toward their learning.

This type of activity is also allowing pupils to consider what they have learnt and where there are gaps that they have not considered it gives pupils the opportunity to take responsibility and do further research from other non-teacher led sources and from each other, again reinforcing that independence within the learning environment.

Evidence Three -

1.





Lesson Plan Phase 1

Lesson Plan – Step 1 Cynllun Gwers – Cam 1

Student-teacher	Jordan Nasser.	Class:	10B.
AoLE or Subject	Drama.	Date:	04/12/2019.
Lesson Focus:	Performance of Unit 2 scripted piece.		
Meaningful links to Curriculum	Linking to GCSE Drama (Unit 3) scripted piece and (Unit 1) Devising Theatre introducing works of a practitioner (Stanislavski).		
Meaningful links to Cross Curricular Responsibilities	Literacy: - Analyse texts and subtexts, responding and conveying ideas clearly and appropriately. - Gain a full understanding of texts using inference, deduction and analysis, understanding how the context of the text may influence the reader. - Construct responses that connect and develop ideas to fully cover the topic.		
Personal Targets (Linked to QTS and identified in weekly review)			

2.

Success Criteria (clearly linked to each Learning Objective and related to the process and/or product of learning)	Assessment of Pupils' Learning Evidence (What have the learners to say/write/do/produce – to demonstrate learning)
1) All pupils should perform their scripted pieces without a script (Sustaining role most of the time). -Most Pupils should perform their scripted pieces with some variation of tone and pace with some objectives clear and essences of emotion (Sustaining their role at all times). -Some pupils should perform their pieces with variation of tone, pace, with clear objectives within their performances and changing emotion. 2) All pupils should evaluate each others performances and offer constructive feedback. -Most pupils should critically evaluate each others pieces and offer constructive feedback to further their pieces.	1) All Pupils will have written evidence of their feedback to be referred back to and an acknowledgement of that feedback; formulating their own opinions and next steps. 2) All Pupils should produce an off script performance of the text (sustaining their role most of the time). -Most pupils will produce an off script performance (sustaining their role all of the time).

- Construct responses that connect and develop ideas to fully cover the topic.
Personal Targets (Linked to QTS and identified in weekly review)

Students construct a process and give constructive feedback to further their pieces.
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Learning Objectives (focus on Learning- use accessible vocabulary):
The pupils will learn to:
-Perform a piece of text with the application of previously studied techniques.
-Critically self-evaluate and peer evaluate performances to draw own conclusions for next steps for development.

Time	Activities/Methodology/Key Concepts (Teacher's Role – including key teaching points, differentiation strategies and key questions)	Pupil Tasks (Pupil's role –including differentiation, engagement in formative assessment and homework)	Resources (including Health and Safety requirement)
Opening phase (with links to prior learning)	1) Vocal exercises to warm up vocals for performances (5 mins).	1)Pupils will participate in exercises based on warming up the pupils vocally and also focusing on diction and projection.	
Teaching & Core Learning	1)Brief about Unit 2 (Scripted) success criteria. 2) 20 minutes independent pupils rehearsal session.	1)Pupils should listen to the break down of the success criteria and ask questions to sections that they are not clear on. 2)Pupils should rehearse their pieces in their pairs with the application of previously studied character building exercises based on motivation and emotion.	-Unit 2 success criteria.
Plenary	1)Pupils will be asked to watch performances back and consider their feedback for each other. -Pupils should write their feedback in their books in order to form personal targets.	1)Pupils will watch each others performances with a critical eye offering critically constructive feedback with the use of subject specific terminology. -Pupils should use their feedback to formulate their own targets and receive a target sheet with a highlighted target from me and write a response to how they will meet their target.	-Target sheets.

Within this session the only form of teaching is direct teaching as well as rehearsal and AFL after the performance. This was a session for year 10 pupils the session before their assessment where the criteria was explained to them, broken down and they were able to interact with the criteria with highlighting grey areas to be broken down further.

This was an area where the session was a lot of explanation and was a discussion which was mainly teacher led as this information isn't broken down for pupils but is something they need to be aware of. Pupils were then expected to work bearing in mind what the teacher activity had given them and was their responsibility to use the information given in however way possible and look for clarity if needed.

The final section of the lesson was also teacher led in deciding which pupils gave feedback to each other and it was teacher led in main target setting and summarising main target points. Pupils were then required to work from the teacher led activity in creating targets which were guided in order for them to be achievable and appropriate.

Critical reflection

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This Assignment will involve a reflection of my first professional teaching experience which took place in what will be named 'School X' to be in line with (BERA, 2018) The school is an English Medium high school with 866 pupils in the Monmouthshire county (Welsh Government, 2019). To assist the reflection literature related to three selected pedagogical principles within Donaldson's Successful futures report (2015) in which Donaldson discusses a new curriculum idea to advance teaching and learning in Wales: Assessment for learning, Cross-curricular responsibilities and Employing a blend of approaches including direct teaching will be reviewed and reflected upon with reference to the literature to critically analyse my practice for improvement and draw conclusions identifying where these principles are met, areas for improvement which in turn influence next steps to develop personal practise referring to the examples of evidence provided.

Employing Assessment for learning principles:

This section will lead discuss the literature around the three chosen principles beginning with Assessment for learning. Within successful futures (Donaldson, 2015) discusses Assessment for learning as adapting pedagogy and materials to meet the needs of learners and not as a blanket term to decide next steps, it is more in-depth and individual making feedback meaningful to pupils for progression with peer feedback being part of this; Something also discussed by Wiliam (2017) in making meaningful feedback that's more work for pupils than teachers with producing focused feedback with goals to spark a cognitive reaction rather than an emotional reaction (William, 2017. Pg.5-185). Similar topics are discussed by the CFTB Education Trust (suggesting by using of Formative feedback, peer and self-assessment and using summative tests in a formative way have been successful upon application (Florez, M.T and Sammons, 2013 pg.2-5) It also suggests that assessment for learning is about looking at the next steps as well as the previous outcome to help both students and teachers to understand next steps and the requirements to get there as well as a confirmation/verification of pupil learning. It is suggested that this is a whole-school approach based on guidelines passed down from a government level (Florez and Sammons, 2013 pg.2-14). Highlighted are similar points made by Donaldson (2015) regarding inclusivity in both teacher and pupil-led education for progression (Donaldson, 2015). The CFTB Document is heavily teacher-led and lacks the discussion of pupils leading their learning for progression. The piece discusses peer evaluation but alludes that it's also

linked to teacher-based provision, excluding pupils from the "Whole school approach" which is placed at the heart of the piece (Florez, M.T and Sammons, 2013). Only one area out of four main areas (Questioning, Feedback, Peer and self-assessment and The formative use of summative assessment) is pupil-led (Florez, M.T and Sammons, 2013); However, the piece also suggested this to be teacher observed which can be a positive aspect but could also bring this back to teacher-led feedback. However, Palincsar & Brown (1984) suggests that pupils learn well when taking on a teacher's role (which can be a form of peer-assessment) (Palincsar and Brown, 1984 referenced in Okita, Turkey, Kim and Muria, 2012 pg.177) This study can be viewed as outdated and may not be as relevant to the everchanging modern education system; However, Conceptually similar work has also been carried out by Cohen (1986) and Sherin (2002) in which the key elements of their work can be applied to assessment for learning, discussing that peer teaching gives pupils power and can concrete knowledge of one pupil to then be passed on which is linked to both pupil's development (Cohen 1986; Sherin 2002) with a similar study undertaken by Wiliam (2017) agreeing that both pupils learn from peer assessment and teaching something learnt to someone else tests real understanding (William, 2017); The reading is suggestive of pupils learning from each other and emerging from this is pupils pinpointing and identifying their weaknesses by using peer assessment to visualise the strengths of others to consider next steps for progression; However, in this style of Assessment for learning there are potential risks such as pupils may become distracted and the task, therefore, could not be as meaningful. Even so, the discussed studies increase the validity of Palincsar & Brown's work regarding content and modern-day relevance if applied properly, linking back to Donaldson's idea of adapting practitioners (Palincsar and Brown, 1984 referenced in Okita, Turkey, Kim and Muria, 2012 pg.177; Donaldson, 2017).

Similar to the view of Donaldson (2015) Wiliam (2017) suggests that increasing quality of teachers is necessary, However, Wiliam (2017) suggests that it is to increase achievement which differs to that of Donaldson who suggests that the purpose of the curriculum is toward learning rather than focus on just attainment (Wiliam, 2017; Donaldson 2015). However, within pedagogy, Wiliam suggests transparency in pupils being aware of their success criteria and learning outcomes will be to evaluate if they are on track linking back to Donaldson (2015) self-assessment as a form of AFL (Wiliam, 2017; Donaldson 2015). Although Wiliam's views are widely shared on assessment for learning, the work of Wiliam is criticised by Didau (2014) who agrees with the foundation of the importance of assessment for learning but disagrees with how it is broken down by Wiliam; Didau suggests that we cannot measure learning, only performance suggesting measuring this is a poor way of assessing for progress due to factors like performance can be based on stimuli given by teachers and does not test pupil's retention or how well they can transfer skills (Didau,

2014). This is suggestive of reliability of some purposes discussed by Wiliam and falling to teachers conducting assessment for learning principles correctly and appropriately for positive outcomes on pupil progress. Similar work was also carried out by (Gavin T.L Brown, 2019) suggesting that AFL isn't assessment when it's on the spot as this doesn't have a high accuracy and error in judgement can be relied on with a lack of evidence used to make decisions and teaching decisions require evidence. However, Wiliam (2017) suggests that by collecting the best possible evidence within AFL based on what pupils have learnt and created next steps which agree with Brown (2019) in using evidence to inform decision (Wiliam, 2017; Brown 2019). However, both pieces raise valid points but are discussing incorrect pedagogy which isn't a fault of the system but the fault of the practitioner linking back to Wiliam (2017) and The CFTB (2013) being heavily Teacher based (Donaldson, 2017; Florez, M.T and Sammons, 2013) if a teacher is not following the basis provided then they are underperforming, which is the responsibility of the school to identify and act upon and not the responsibility of AFL; This is reinforced up by Wiliam who suggests that practitioners are to be adapted to have consistency in the classroom whilst embedding this but recognises the time constraints also of teachers face but with careful planning and application, the plan can be effectively achieved (Wiliam, 2017).

Regularly reinforces Cross-curricular responsibilities:

Moving forward, within successful futures Donaldson (Donaldson, 2015) suggests that Cross-Curricular responsibilities should be embedded in the curriculum naturally and not just added on; This is suggestive of practitioners ticking boxes and links back to making learning meaningful and authentic. Rowley and cooper (2009) discuss that using a cross-curricular approach allows pupils to respond positively to different types of text as it makes themes more inclusive, allowing the subject to be studied in more depth and explore thematic planning around subjects (Rowley and Cooper, 2009) However, this study was undertaken in a primary school environment and focused on two subjects which could limit the effectiveness of the result of the study as within a primary setting one teacher teaches all subjects allowing them to plan effectively to meet desired outcomes - Within a secondary setting consistent planning and implementation becomes more difficult across all areas of learning, However, within Donaldson's (2017) idea is possible across grouped AOLE (Donaldson, 2017 pg.38-41). Similarly, it is suggested in Savage (2011) that the responsibility of cross-curricular learning lays within school policy, teachers themselves and the wider encompassing networks (Savage, 2011) A study by Ofsted in England (2008) undertook research based on how they could innovate the curriculum which included areas of cross-curricular planning and concluded that thematic planning that was an effective way to plan and developed through different subjects; some schools focused on embedding

cross-curricular responsibilities into their planning across the board but was only effective with dedicated staff with leadership support and co-ordination (Ofsted, 2008 referenced in Savage, 2011); This is similar to the work discussed previously of (Rowley and Cooper, 2009) regarding thematic planning. However, this evidence is available, but this does not overwhelmingly support that thematic planning is the most effective method because the research was undertaken in only 30 schools when there are 24,323 schools in England with 3448 being secondary schools (BESA, 2019) thus, the sample is on too small a scale and could raise questions on its validity. However, this is closely linked to successful futures in the grouping of AOLE in which thematic planning would make sense and could embed cross-curricular responsibilities into lessons without jamming all areas into one session and spreads across the AOLE naturally as described by (Donaldson, 2015). Recently, (Estyn, 2017) guides planning cross-curricular into sessions by teaching the main topic and linking this to another area and keep building on the link between topic to topic.

Regarding the promotion of the Welsh language: Qualifications, Curriculum & Assessment Authority for Wales (2003) discuss curriculum Cymreig describes the cross-curricular responsibility of curriculum Cymreig as embedding the Welsh culture into the community by allowing pupils to celebrate the diversity of their culture and others and from a teaching point of view it is more than incidental Welsh t discusses: Cultural, Economic, Environmental, Historical and Linguistic elements (Developing the Curriculum Cymreig, 2003 pg.4-57); The report is specific in how to make Curriculum Cymreig accessible in each AOL which links back to Donaldson's embedding this naturally within the curriculum (Donaldson, 2015). However, no guidance is given on increasing teachers Welsh language capability and there is no form of assessment in this area, which brings risk factors of incorrect welsh being taught.

Finally, (Hughes-Hallett, 2001) suggests that Numeracy is the application of mathematics to a particular context instead of just general mathematics - This is similar to the view of Donaldson (2015) in embedding this and not just applying it to tick a box. However, the piece does not address the limitations of how numeracy may not apply to an AOLE. Studies were also undertaken in three Australian schools by Carter, Klenowski and Chalmers (2015) in which the principle of embedding numeracy into the curriculum are similar and the basis of the findings hold some relevance to our cross-curricular responsibilities when taken out of context (Carter M.G, Klenowski, V, Chalmers C, 2015) the study concluded that the application of numeracy within the curriculum was not as successful due to teacher not sharing the same vision, understanding, skills and commitment, acting as a barrier in embedding this. This applies to all areas of cross-curricular responsibilities as the risk of a teacher's capabilities or effort may differ which in turn doesn't offer equitable opportunity throughout a school. However, within successful futures (Donaldson, 2015) suggests that

teachers should be active researchers, suggesting it is their responsibility to further develop their pedagogical capabilities.

Employing a blend of approaches including direct teaching:

Successful futures describes that employing a blend of approaches including direct teaching allows a mix of learning experiences rather than staying on one branch of constructivism (Donaldson, 2015); This is suggestive that within pedagogy there is an importance of flexibility within the different schools of teaching such as constructivism, behaviourist and humanist to create an accessible and modern classroom; It's also suggested within successful futures that applying a blend of strategies scaffolds pupils in applying their learning to other circumstances. Highlighted in (Donaldson, 2015) is the importance of transferable skills and within this is demonstrating how this approach broadens pedagogical practices by creating teacher and pupils ability to adapt and apply knowledge differently, similar to that discussed by (Dweck, 1946; 2012) work on growth mindset discussing that for proper/constructive learning to take place an adaptable mindset is required. Within, (Gurses, A; Dogar, C; Guner, K 2015 pg. 2386) it discusses cognitivism in which it mentions sequential development in which within development there are certain lines and these lines hold specific characteristics to develop a child's cognitive abilities which allow them to have the mental ability to incorporate and process: the ability to "recognize, recall, analyse, reflect, apply, create, understand, and evaluate" - Which as well as playing a factor in a child's cognitive and holistic development also compliment the ideas previously stated in the AFL section and the (Donaldson, 2015) view of assessing their own and others learning as well as transferring this learning to other contexts which in turn will compliment cross-curricular learning in pupils who can make those links and transfer the skills. Ausubel (1968) Suggests that it is the teacher's job to find out what a pupil knows and teach accordingly, as what the learner already knows is the most important element to influencing their learning (Ausubel 1968 referenced in Gurses, A; Dogar, C; Guner, K 2015). Similarly, the piece discusses how learners need assistance when developing on prior knowledge and allowing the integration of new knowledge (Bruner, 1960 and 1971; Piaget, 1926; Vygotsky, 1962; Wood, 1986 referenced in Gurses, A; Dogar, C; Guner, K 2015 pg.2386). Piaget (1964) discusses the transformation of knowledge through understanding and modification and learning then occurs based upon how the experience is then acted upon and has to be absorbed and understood by someone with a mature enough mental capacity to do so, where scaffolded understanding can be used to build on the complexity of the knowledge (Piaget 1964 referenced in Gurses, A; Dogar, C; Guner, K 2015) Displaying a mixed approach of independent connections made by pupil-led learning leading on from direct teacher-led learning. However, the risk of not all pupils in the class having the mental

capacity to undertake this type of learning; Subsequently these pupils may make incorrect connections when developing knowledge in which the teacher would then need to identify and assist the learning. Similar work has also been pursued by others such as Vygotsky in which he discusses the Zone of Proximal development which is broken down to what pupils can do independently and what is achievable with a more able other and with assistance can achieve (Piaget 1964; Vygotsky 1978 referenced in Poehner, 2012). Creating a link back to Piaget (1964) discussing the scaffolding of understanding by assisting pupils when necessary – This eliminates the risk factor of cognitive overload and pupils entering the panic Zone where meaningful learning cannot take discussed by (Hattie and Yates, 2014).

Critical reflection and Concluding next steps:

This section summarises reviews and discusses the main findings from the literature linked to the examples of my use of these pedagogical principles where each section will conclude the next steps for development. Within assessment for learning my main point of focus was Wiliam (2017) in accordance to Donaldson (2017) addressing firstly that Wiliam is a strong figure in assessment for learning but his work appeared somewhat to suggest that teachers are to structure learning where the end goal for pupils is attainment. In comparison, Donaldson has a similar vision of AFL but with the goal of lifelong learning to create healthy confident individuals who can transfer their skills to become active/functioning members of society which within my examples pupils were able to do physically and verbally to be assessed with a professional opinion. Although Didau (2014) criticises earlier versions of Wiliam's work, it could be suggested that Didau was critically commenting and although points made would appear valid, some were not backed up by research but by a professional opinion which made them hold less weight upon application. However, upon that discussed by (Brown, 2019) where evidence is required to make decisions to plan for next steps but upon reflection of my evidence the evidence, I receive is mostly verbalised and decisions are made based on this (Questioning, assessment cards etc) to further progress this more written evaluation is needed with the application of learnt knowledge to be assessed further and referred back to.

Regarding Cross-curricular responsibilities I feel that I was successful in embedding Curriculum Cymreig into my sessions in addressing not only the linguistic element into my sessions but also by adding their local area into the lesson like that discussed by Donaldson (2015), this was embedded instead of an add on. However, it has become clear that Numeracy within my sessions became more of an add on and lack that natural element described by Donaldson (2015) However, to improve this I would need to take on that

discussed by Carter, Klenowski and Chalmers (2015) with not allowing a lower skill level in a particular area act as a barrier to my practise, therefore, advancing my pedagogy by exploring Mathematics and exploring ways in which I can apply numeracy to my sessions such as taking skills taught such as problem-solving and creating an authentic context for this in a drama setting such a measuring performance space or through the means of counts within movement/dance. Thematic planning is also an area in which I had not considered within my planning as of previous. However, as discussed by (Rowley and cooper, 2009) and by (Ofsted, 2008) this is an effective way to naturally embed this and as Wales moves toward the new curriculum the cross-curricular responsibilities may be spread across the Areas of Learning as elements of literacy through oracy may be more applicable in a certain area of drama, Numeracy in music and the historical and cultural to an area of Art. However, this would be subject to change and as addressed in Ofsted (2008) communication between the AOL would need to be improved and would learn toward a direction of departmental planning to ensure all areas are being met.

Within using a mixed blend of teaching approaches including direct teaching this area is the most neglected within my practise as a lot of my sessions, as shown above, are mostly teacher-led with activities in between that cater to the pupil-led activity. However, the first session referenced is an example of that mentioned by (Gurses A, Dogar C and Gunesa K; 2015) where pupils need the mental maturity to process certain information and upon professional opinion, this session needed that teacher-led explanation to give pupils the depth needed for the topic. On the other hand, (Piaget, 1964) discusses scaffolded learning suggesting that teacher-led learning needs to lead to pupils independently leading their learning which in example two was more pupil-led but upon further development of planning this need further development. A requirement of developing this also is the endorsement of the growth mindset discussed by Dweck (2012) in myself endorsing this in the classroom in not allowing a closed mindset to act as a barrier in planning and conducting lessons to be in line with (Donaldson, 2015) allowing there to be a blend and not remaining on one branch of constructivism. For further progress I would bring in more elements of pupils teaching each other discussed by (Cohen 1986; Sherin 2002) discussed previously in the AFL section but applicable to student-led provision; thus, transferring responsibility of pupil learning to peers as well as individual responsibility where the idea of Zone of Proximal Development (Vygotsky, 1978) this is the stage a teacher would need to support to avoid incorrect connections/ too much free reign. Which concludes the critical discussion of literature against my pedagogy displaying the success of the application of Donaldson but how to further progression with advance this.

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