













SHARING PRACTICE TEACHING & LEARNING

Magazine | Summer 2017



INSIDE THIS ISSUE

Sweating the Small Stuff
Critical Skills
No More Wonderland
Lead Learners

A sure sign of effective middle leadership is the ability to provide accurate, evidence based responses to the questions below. Such questions are often asked during **LEA** and **OFSTED** visits.

1. What are the strengths in your subject / area of responsibility? How do you know this? Identify 2-3 key strengths, don't cover too many. Make sure that you have the evidence to back-up your claims e.g. data or monitoring

2. What are the key areas for development?

Be honest and pick the top priorities rather than a long list. Ensure you have a plan in place to address these areas and consider how you will judge the impact of actions within the plan.

3. What actions have you taken to secure improvement in the past and what impact have your actions had on pupil outcomes?

Have examples of initiatives and their impact on pupil outcomes.

4. How well are pupils achieving in your area?

Use a variety of past and present data compared to national statistics.

5. Are there any significant gaps between groups of pupils in your particular area and what are you doing to close these gaps?

SEND, pupil premium, most able pupils, gender and ethnicity are all important to consider.

6. How do you assess learning and pupil progress in your area of responsibility?

Explain the assessment policy in your area and importantly how you use the assessment data that you collect.

7. How do you monitor standards in your area of responsibility and what is the quality of teaching like?

Explain the methods you use such as book monitoring, pupil voice, observations etc. Explain the judgments you have and how you have addressed areas requiring improvement.

8. What contribution do you make to improve the quality of teaching and learning across the whole school?

Provide examples that might include the mentoring of SCITT trainees, NQTs or staff new to the school. Provide examples of how you have improved their practice.

9. Is there a CPD plan for your area of responsibility?

Explain your contribution to the development of staff in your area and consider how you enhance their pedagogical understanding and curriculum knowledge.

10. How do the senior leaders in the school support you in your role? Do you receive CPD as a middle leader?

Provide examples of the programme of CPD you receive and other opportunities you may have had such as NAML training etc.

WHAT INITIATIVES ARE MOST SUCCESSFUL IN ENGAGING KEY STAGE 5 STUDENTS IN SUBJECT SPECIFIC WIDER READING?

In recent years educationalists have recognised that a child's ability to read has a strong link to their attainment in school and personal development. Research conducted in the UK around wider reading has found that students do enjoy reading and read quite a lot; however this enjoyment and motivation to read decreases with age.

Due to this my research focused on how we can engage Key Stage 5 students in wider reading. The sample consisted of 27 members of staff in Humanities and 75 Sixth Form students in Year 12 and 13. My methodology involved sending two different survey monkey questionnaires to staff and students. The staff questionnaire focused on how influential staff felt wider reading is to student's attainment and what strategies are currently used inside and outside of the classroom context to engage students. The student questionnaire focused on how important students felt wider reading is and what sources of wider reading and strategies they preferred to complete for wider reading.

The findings from the staff questionnaire suggested that staff do believe that wider reading will have a positive effect on attainment. The research findings also highlighted that staff are using a wide range of strategies and sources to engage students with wider reading inside and outside of the classroom. The main challnage found for staff when engaging students with wider reading was that they believed students are not independent enough or self-motivated to be completing wider reading outside of the classroom. This did mirror findings from the student questionnaire which revealed that most students enjoy wider reading however felt that they did not complete enough wider reading and would like to complete more. The biggest challenge students found that stops them from engaging with wider reading is not having enough time, not having access to many subject related textbooks and not having a quiet area to complete wider reading.

In order to reduce these barriers in the future I have recommended that students are given wider reading logs which they update frequently and are potentially rewarded for completion. I have also put forward that students are given subject specific wider reading lists with a range of sources to help engage them. Furthermore, students could be given access to a quiet reading environment which is for Key Stage 5 students only. This wider reading hour could be embedded into one of their independent learning hours during the week. Lastly, wider reading material available in the school library to be better prompted to Key Stage 5 students and staff informed of the texts available so that they can be incorporated in departmental schemes of work.





PERSONALISED FEEDBACK RESPONSES

Main Feedback target: AO3

Continue to work on your final coursework piece to ensure deadline completion, Consider how you provided bolder and deeper tone in your starter activity and apply this to the remainder of the portrait and folds/creases in clothing.

Band 4 (C) purposeful ability to reflect critically on work and progress

Task Outcome - Apply advice, tips and techniques identified to artist inspired work.

Starter Activity:

Your work demonstrates a strong composition for AO4. To improve further you need to apply more depth with varied colour tone for AO3, in particular around the contours of the face e.g eyes and nose. Practise this first on the sample provided.

Differentiated starter activities incorporated into the feedback allows students to build up resilience, providing a time to take risks before implementing feedback to work







 More in depth analysis of their work provided

Rationale:

Allows staff to feedback using visual examples

- Incorporates use of fix it time
- Provides students with more independence in lesson

Band 6 (A)

<u>Sophisticated</u> ability
to <u>reflect critically</u>
on work and
progress.

Task outcome - Assess and adjust your target in accordance with the progress you are making, plan strategies, create deadlines etc...........



Higher ability students are also given the opportunity to make notes about strategies and tips they can implement, they can also adapt their target as they progress.

Starter Activity:

Your work demonstrates superb level of skill in AO3 but would benefit from some strong highlights, this can be explored on the chin area of the face, test this out first by practising on a small sample (this will be used in your prep) for AO2. Make notes in the space provided on any difficulties that occur or tactics to carry forward.

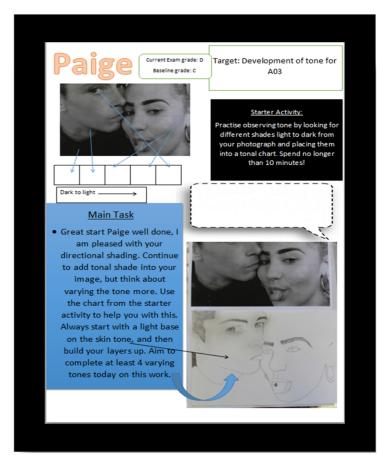
Main Feedback target: AO3

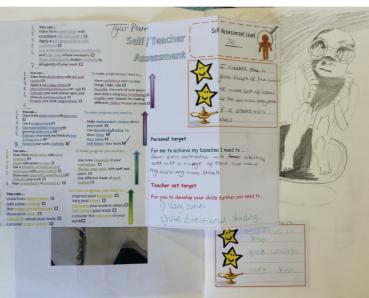
Continue to work on your final coursework piece to ensure deadline completion, implement strategies practised in the starter activity to enhance depth and realism to your work (in particular in the facial area). You can then incorporate the flower imagery into your work.



HOW HAS THIS HELPED:

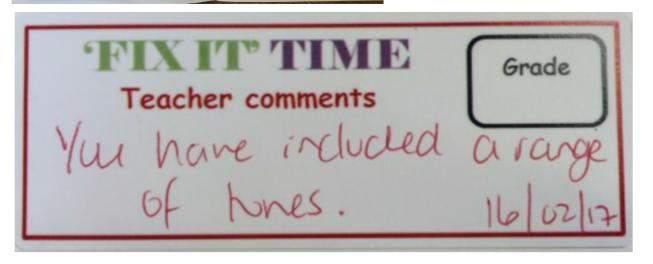
- Promoted & encouraged further differentiation.
- Built resilience and independence for some of our LAPS students but allowed extra personalised challenge for HAPS.
- Seen a significant drive in skill level for AO3 (record) for LAPS and a higher level of critical analysis when setting self initiated targets.





KEY TASK ASSESSMENT

- KS3 students personalised targets incorporated to reach baseline using department checklists.
- Fix it time is utilised to give ownership to their work.



"Why, sometimes I've believed as many as six impossible things before breakfast." - Alice. Alice in Wonderland - Lewis Carroll

Cast your mind back a few years. Back to those technicolour years of 'outstanding' lessons, where the whizz and pop of 'engagement' reigned. Back to those years of ten minute mini plenary hurdles, of carefully laminated pictures as hooks, of post-it notes fluttering around the room with neon abandon. Where the genuine good intention of 'awe and wonder' in the then Ofsted framework had somehow blurred into an oft-meaningless phrase for doing 'engaging' stuff. And lots of it.

The engagement baton had been well and truly grasped and the race was on: get them up out of their seats, moving! Stations around the room! A carousel activity – that's what you need! Cater for all your pupils' needs – what about your auditory learners? Olfactory learners – what about them? Now I jest – but only to a point. This slippery, seductive pedagogy had become part of the accepted, unquestionable vernacular in many a school. I genuinely worried about my 'olfactory learners' – how on earth was I going to help them learn?? These were the years when knowledge was



frequently a poorly-thought of, weedy little creature lurking at the bottom of Bloom's Taxonomy, quickly bypassed in the quest for that holy grail of evaluation: an evaluation of little substance, as knowledge had been relegated to a no-man's land "fact-free zone(s)." (Joe Kirby – Battle Hymn of the Tiger Teachers, p.17) and evaluation, well, had little to evaluate.

I've put forward my thoughts about knowledge in my article 'In Praise of Knowledge' in the last Matrix newsletter. My intention here is to help by sharing my own past errors. As teachers, our time is precious. We all want to do what's right by our kids, but what's right by our kids is not burning the midnight oil by meticulously folding your thirtieth origami fortune teller complete with personalised Bloom's style questions (that's right – I did) so Year 9 are really 'engaged'. You don't need to. Really, you don't. Now I love a good hook, don't get me wrong, but I also love a well-rested, knowledgeable, passionate teacher who hasn't been laminating until the early hours. So here are a few of my 'wonderland' mistakes over the years; my "six impossible things", Part 1:

1. Overly worrying about clambering up Bloom's Taxonomy

I'm sure many of us will be familiar with this, and will have been advised/cajoled/told (delete as appropriate) over the years about moving up to the 'higher order' questions more quickly. Such was my belief in what I'd been told about Bloom's, "that trusted framework of teaching referenced by just about every teacher on god's green earth." (Lemov – 'Imagining a New Bloom's'), I'm sure I advised colleagues to do this too. Bloom's was trusted, unquestionable. But you have to get the foundations of knowledge right first. Teach the children information, knowledge, facts. Enable them to remember it (see my last article 'In Praise of Knowledge' for some ideas). Then when the knowledge has been stored in long-term memory it can be used for those "critical thinking processes" as they are "intimately intertwined with factual knowledge that is stored in long-term memory." (Daniel Willingham, Why Don't Students Like School?, p.28). Don't, whatever you do, do what I did circa 2007, which involved (I kid you not) inflating, and then filling with water, a mini paddling pool in a lesson, and floating a gaggle of plastic ducks, all with a Bloom's question tied jauntily around their necks. Naturally, because I wanted to get to synthesise and evaluate quickly, there were more of those clever little evaluation and synthesise swans than the poor old knowledge ugly ducklings. This was my gold-plated, outstanding-guaranteed, kinaesthetic-a-rama 'Hook-a-Duck Bloom's Starter'. Which leads me neatly on to...

2. Choosing the 'best' activities

Which is NOT 'Hook -a-Duck Bloom's Starter'. It is not. In my head I think I was hoping for an olde-worlde fairground(e), dancing around the maypole lesson (I honestly considered a coconut shy), where learning was part of a kinaesthetic experiential adventure with me as some sort of teacher-cum-morris dancer. Consider the amount of work that had to go into that one activity:

- Sourcing, inflating and filling with water a small paddling pool (the inflation and filling all done before school, when I could have been planning another (non-fairground) lesson or spent another twenty or thirty minutes in bed)
- Sourcing some hook-a-ducks and some sticks, to which I fixed a hook on each after charming a DT teacher to help (and wasting his precious time, too)
- Tying fiddly little gift tags around each of their necks, all with hand-written questions about the specific topic, all at a different level of the taxonomy (but more on evaluate and synthesise, because, well, you get the gist)
- Somehow getting my form to avoid the temptation of splashing the paddling pool, or bobbing something in it (although this did make me consider 'Bloom's Apple Bobbing'. No. Just no.), prior to period 1 starting

All for what? To engage them? To make them love my lessons so much it would (ahem) 'hook' them and make them remember? If only I'd known then that, for all my good intentions, "Emotion is not necessary for learning" (Willingham, Why Don't Students Like School?, p.58). Sure, they remembered my lesson. But they remembered the ducks more than the Dickens. I had wasted hours of my precious time and the outcome was poor. I could have just planned, and then asked, some really good questions. That's it. But no, I felt compelled to get out the ducks.

3. 'Facilitating' not overtly teaching

This was when I was in my morris-dancer phase. I'd been convinced by the importance of 'facilitating' the conditions for learning, where the pupils 'discovered' it through some sort of VAK-soaked osmosis. Sometimes I found myself at the front of the class, telling my pupils stuff, and felt really guilty, as this wasn't what we had been told in CPD was 'good' (and certainly not 'outstanding') practice. So I went back to carousel activities (which I secretly despised, but would never admit it), group work, project-based work (hence the CSI-themed persuasive writing lessons referenced in my last blog). And my ubiquitous 'Poetry Pass the Parcel', where each table in the class had an individual parcel with different layers and items that symbolised themes etc from the poems (but - oh! - the hours and hours of wrapping and wrapping - again, for what outcome?). I had, and I'm embarrassed to say it, tried to "'trick' kids into being interested in things" (Carl Hendrick, 'Why Fads and Gimmicks Should be Resisted in the Classroom'). Yes, the kids liked it, I guess. Yes, they kind of liked me playing Junior Senior's 'Move Your Feet' while they passed (lobbed) their parcels. They even quite liked Britney's 'Toxic' as a starter for a lesson on 'The Laboratory' (What's that noise, English teachers? That's right: just Browning spinning in his grave.). It meant there was a lot of noise and chatter - and certainly not always about the topic. And it took my classes longer than was needed to learn things, and sometimes when they did, it was wrong. I could have just read texts with them carefully, told them stuff, asked really good questions, precisely modelled analysis or writing on the board or the OHP (this was 2007, people), and then got them to write independently. I'm simplifying I know, but I really, really didn't need all the frippery. It was distracting, and wasted time. And was, for me, exhausting and unsustainable.

The moral of the story: your time is precious. Don't waste it on ducks.

'Critical Skills or Critical Subject Skills?'

Back in 2007, as I touted my then-AST wares and lugged my Bullseye and Bloom's hook-a-duck accoutrements from school to school, I was tasked with the job of establishing a 'Learning to Learn' curriculum with some other colleagues. These were the shiny new (as they were then) Personal Learning and Thinking Skills by another name. Dutifully popping on my yellow De Bono thinking hat, I saw this as a great opportunity: why wouldn't we want our pupils to be creative thinkers, team-workers, reflective learners? Of course we should prepare our pupils for the twenty first century – time was a-ticking and, as I swiftly swapped my De Bono hats like any good millinery thinker, I realised it was difficult to argue with the moral justification for it: there was no question – we wanted our kids to be equipped with the tools with which to navigate their way through the world.

However - and this is the rub - the language around 'critical skills', 'Learning to Learn' and 'Personal Learning and Thinking Skills' was so all-pervasive, so unquestionable, that it became an end in itself. In the school I was teaching in at the time, there were discrete thinking skills lessons - we wrote a whole 'Learning to Learn' curriculum where pupils completed a 'Passport of Skills', showing they could think creatively, work in a team, 'self-manage'. Again, this was all very well-intentioned, but I am inclined to agree with Hirsch, where these programmes of the late noughties (and still going in some schools in 2017, such was the perceived importance of 'critical skills') "...led us to a child purgatory of skill drills." (E.D.Hirsch - Why Knowledge Matters, p.13). And to be clear, not subject-specific drills (for example, the useful recall of quotations, historical events, times tables etc.), but nebulous, broad-brush skill drills of, for example, "creative thinking". Just take a moment to consider: in my school at the time, this was four hours a week, for every year group, of "skills that are essential to success in life, learning and work." (PLTS Framework, QCA, p.2). We had no idea really what this was supposed to look like, so we spent a long time crafting opportunities for what we thought was probably good creative thinking (there were lots of pipe cleaners and bin bags, I remember), where pupils were given opportunities to make stuff out of the bin bags, to 'self-manage' themselves with the bin bags, and to reflectively consider the bin bags. Seriously - this was what it was like; we had nothing to work from but a moral justification from QCA to do it. And we all really cared about our kids, so we did. But in creating this 'Learning to Learn' curriculum, and teaching it, we were unknowingly perpetuating, in the words of Hirsch, "benign child-centeredness coupled with a faulty theory about generic skills." (E.D.Hirsch - Why Knowledge Matters, p.13). Never mind the fact that, at the time, the English results of the school were hovering around 30% A*-C, with maths even less. Never mind that the behavioural system in the school was so weak that any talk of 'self-management' was a tiny drop in a very deep ocean. Bullseye worked then, because it stopped the kids from throwing things at each other. At least they had questions to aim for as they lobbed something in the classroom (but that's another article). I look back with huge dismay: why that curriculum time wasn't given over to English, maths, science etc., I don't know. Goodness only knows the children needed it, and deserved it. We're talking about four hours per week. I'll say it again: four hours per week. Hindsight is a wonderful thing, but it ain't half horrible when you realise you were complicit in the construction of a programme that let down pupils and wasted everyone's time.

I realise I am going back ten years now, and I do so deliberately. These opaque skills are still, in many schools, seen as "skills that are essential to success in life, learning and work." (PLTS Framework, QCA, p.2), and time is often still allocated to the 'teaching' of them. But even more worryingly, they were (and in some schools, still are) seen on the same par as the teaching of English, maths and ICT, "These generic skills, together with the functional skills of English, mathematics and ICT, are essential to success in life, learning and work." (PLTS Framework, QCA, p.2). Do a quick Google search of "thinking skills" or "critical thinking" (or the more recently pervasive "twenty first century skills") and a whole plethora of nebulous references pop up. Back in 2007, what we were sadly oblivious to was that "...critical thinking is an essential part of a student's mental equipment. However, it cannot be detached from context." (Carl Hendrick, 'Why schools should not teach general critical-thinking skills', Aeon). In our very well-meaning thinking and planning, we had completely detached critical thinking from context. These were seen as skills that could be discretely taught and refined, separate from the pupils' usual lessons of French, history, PE etc.

And as Daniel Willingham states, "critical thinking (as well as scientific thinking and other domain-based thinking) is not a skill. There is not a set of critical thinking skills that can be acquired and deployed regardless of context." (Daniel Willingham, 'Critical Thinking: Why Is It So Hard to Teach?, American Federation of Teachers). So whilst we continue to develop our curricula further in the new world of new specifications, we need to resist a return to generic skills-based teaching.

Our time is precious, but far more importantly, the curriculum time for our pupils is precious. We need to spend it on enabling pupils to develop subject-specific thinking skills, skills that develop, enhance and deepen their understanding of our subjects; skills that "unlock the unique, intricate mysteries of each subject." (Carl Hendrick, 'Why schools should not teach general critical-thinking skills', Aeon).

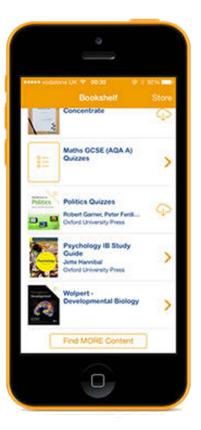
I find myself in 2017, my Thinking Hats hung up, my bin bags and pipe cleaners relegated to the, well, bin. Critical skills, thinking skills, PLTS, whatever you want to call them, came from a good place. But as Willingham says, the "the ability to think critically (to actually do what the metacognitive strategies call for) depends on domain knowledge and practice." (Daniel Willingham, 'Critical Thinking: Why Is It So Hard to Teach?, American Federation of Teachers). So let's get back to the magic domain of our subjects, that subject skills exactness that we all know and love so much.

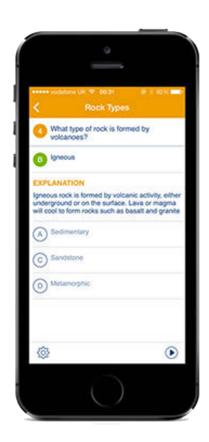


One particular tool which can prove useful across a range of subject disciplines and age groups is the Gojimo app. The app is constantly updated with new courses and specifications, including those with the new 9-1 grading. The app can be accessed by most android or IOS phones through being downloaded for free from the app store. However if students do not have access to a phone or tablet they can still use it for revision via the website http://app.gojimo.co/qualifications.



Both the app and website work through a series of quick quiz type questions on each topic. This is a great tool for consolidation and quick assessment of understanding. It empowers students to take control of their own revision by getting them to sign up to courses and select topics to quiz themselves on. Whilst working through the quizzes Gojimo will assess inputted answers and will provide justification for the correct answer through offering detailed explanations. As a result students do not just get to know which answers are right or wrong, but they get to understand WHY they are right or wrong. The explanations therefore act as revision summaries. Another advantage of the app is that it logs progress and displays instantly what your own personal 'best topic,' 'worst topic' and 'skip rate' is, allowing students to clearly prioritise topics to re-address. During each set of quizzes per topic, the app also allows you to see how much you have learned and how much overall progress you have made. This gives students a great incentive to revise as they can clearly see instantly how much revision they have done. Gojimo is undoubtedly more engaging than a revision guide or textbook and definitely worth encouraging students to use!







This activity is essentially pupils completing exam questions in small groups, but in an engaging way.

Preparation

Inside Matrix

Academy Trust

- On one side of A4 create/paste 4 small exam questions (2-3 mark questions in Maths). On the back create/paste one large exam question (5-6 mark questions in Maths). These questions could be centred around one particular topic or could be a range of questions from different topics.
- The A4 sheet is then cut up strips around each of the small questions. Each group has a different colour of A4.
- The class will need to be in small groups, each group will nominate a person to carry the "batons" (questions).
- You will need a copy of each answer to hand in the lesson to save time.

Lesson

Issue each group with their first question. Working in their groups they will complete the first question. The nominated person brings the completed question to you to check, if it's correct they get the second question, if it is incorrect they would need to go back to their team to check and try again. When they have completed all 4 questions and with all parts of the A4 paper, pupils then turn over to complete the question on the back. The winning team is the first team to complete the question on the back.

This does take some organisation but the children really enjoy it, especially if a reward is offered as an incentive to win. We use it Maths but it is easily transferable to other subjects. You will have to remind pupils that they must walk and not run as sometimes they do get very competitive!

Useful Resources

I came across the following BBC Link: www.bbcactive.com

It contains really useful links to resources that are not found on Bitesize or iPlayer. There are lots of useful articles, games, podcasts, video clips and a host of other resources. I have found them very useful when planning new topics and freshening up schemes of work. I have also directed pupils to use them on iPad's when carrying out independent research and I have set homework based on this resource.

Ketan Patel



Your independent task:

Re-write/ create a new paragraph that focuses on using full quotations that you can explain the meaning of.

Then select key words to explain from your chosen full quotation.

Challenge: Link this information to the context of the poem- why did they write this and why do you think they have chosen this type of word/ metaphor?

Model Example

Both Valentine and The Manhunt explores the concept of a relationship. Duffy focuses on the reality of love. 'I give you an onion' implying that love is more complicated then 'red roses'. The extended metaphor suggests that love has many layers to it like an onion, that she wants people to understand that love in complex and you have to put in the effort to make it work. That Duffy with the imperative 'give' shows that she wants a commitment and to share all aspects of her with someone. The poem was written for a radio show so she had to write about the more generalised aspects of love and it mirrors her own complex relationships. However, Armitage was able to write a more personalised poem that focused on the impact of war and how that can damage a relationship. Throughout his poem 'The Manhunt' he shows the dedication and devotion of a wife 'only then would he let me explore' suggesting that she has to take her time and be patient with her husband to return their relationship to how it was. The idea of her having to 'explore' shows how much she is dedicated in finding her husband which is what Armitage wanted to show to his readers that true love transcends the realm of reality and emotional damage. Therefore both poets explore the complexity within a relationship.

Comparison is focussed across AO1, AO2 and AO3 with some valid discussion of the similarities and/or differences between the poems.

focus on the task, convey ideas with general coherence and use a mostly appropriate register, use a straightforward approach to the 11-15 task; show an understanding of key aspects of the texts, with

direct reference to the texts, including quotations.

engagement; support and justify their responses by appropriate

comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.

show an understanding of the relationships between texts and the contexts in which they were written, including. where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.

Megan

Your independent task:

marks

Re-write/ create a new paragraph that uses a clear quotation that you can explain the initial meaning of.

Try to write more than one meaning about the quotationemotional connection/image about the relationship.

Challenge: Then select key words to explain from your chosen full quotation.

T: To explain how your quotation choices show the relationship. (AO2)

Model Example

Both Valentine and The Manhunt explores the concept of a relationship. Duffy focuses on the reality of love. 'I give you an onion' implying that love is more complicated then 'red roses'. The extended metaphor suggests that love has many layers to it like an onion, that she wants people to understand that love in complex and you have to put in the effort to make it work. That Duffy with the imperative 'give' shows that she wants a commitment and to share all aspects of her with someone. The poem was written for a radio show so she had to write about the more generalised aspects of love and it mirrors her own complex relationships. However, Armitage was able to write a more personalised poem that focused on the impact of war and how that can damage a relationship. Throughout his poem 'The Manhunt' he shows the dedication and devotion of a wife 'only then would he let me explore' suggesting that she has to take her time and be patient with her husband to return their relationship to how it was. The idea of her having to 'explore' shows how much she is dedicated in finding her husband which is what Armitage wanted to show to his readers that true love transcends the realm of reality and emotional damage. Therefore both poets explore the complexity within a relationship.

11-15

focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the texts, with engagement; support and justify their responses by appropriate

Comparison is focussed across AO1, AO2 and AO3 with some valid discussion of the similarities and/or differences between the poems. comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.

show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in

Chloe

Your independent task:

Re-write/ create a new paragraph that uses relevant context information about one of the poems.

Try to use more than one piece of context in your paragraphs.

Challenge: Link the context to specific lines in the poem and try to embed this within your analysis.

T: To include more context information within your analysis. (AO3)

Model Example

Both Valentine and The Manhunt explores the concept of a relationship. Duffy focuses on the reality of love. 'I give you an onion' implying that love is more complicated then 'red roses'. The extended metaphor suggests that love has many layers to it like an onion, that she wants people to understand that love in complex and you have to put in the effort to make it work. That Duffy with the imperative 'give' shows that she wants a commitment and to share all aspects of her with someone. The poem was written for a radio show so she had to write about the more generalised aspects of love and it mirrors her own complex relationships. However, Armitage was able to write a more personalised poem that focused on the impact of war and how that can damage a relationship. Throughout his poem 'The Manhunt' he shows the dedication and devotion of a wife 'only then would he let me explore' suggesting that she has to take her time and be patient with her husband to return their relationship to how it was. The idea of her having to 'explore' shows how much she is dedicated in finding her husband which is what Armitage wanted to show to his readers that true love transcends the realm of reality and emotional damage. Therefore both poets explore the complexity within a relationship

Leon

Your independent task:

Re-write/ create a new paragraph that explains the idea in your quotation and uses relevant context information about one of the poems.

Try to write more than one meaning about your chosen quotation.

Challenge: Select key words from your quotation to explain the effect of-emotional/image.

T: To develop your explanations and to write about the context to improve your mark. (AO2 and AO3)

Model Example

Both Valentine and The Manhunt explores the concept of a relationship. Duffy focuses on the reality of love. 'I give you an onion' implying that love is more complicated then 'red roses'. The extended metaphor suggests that love has many layers to it like an onion, that she wants people to understand that love in complex and you have to put in the effort to make it work. That Duffy with the imperative 'give' shows that she wants a commitment and to share all aspects of her with someone. The poem was written for a radio show so she had to write about the more generalised aspects of love and it mirrors her own complex relationships. However, Armitage was able to write a more personalised poem that focused on the impact of war and how that can damage a relationship. Throughout his poem 'The Manhunt' he shows the dedication and devotion of a wife 'only then would he let me explore' suggesting that she has to take her time and be patient with her husband to return their relationship to how it was. The idea of her having to 'explore' shows how much she is dedicated in finding her husband which is what Armitage wanted to show to his readers that true love transcends the realm of reality and emotional damage Therefore both poets explore the complexity within a relationship.

Comparison is general with some discussion of the obvious similarities and/or differences between the poems.

have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register, use a limited approach to the task; show some understanding of key aspects of the texts, with some engagement; support and justify their responses by some direct reference to the texts, including some quotations.

recognise and make simple comments on writers' use of language, form and structure, may make limited reference to meanings and effects: may use some relevant subject

show some understanding of the relationships between texts and the contexts in which they were written, including where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.

Comparison is focussed across AO1, AO2 and AO3 with some valid Candidates: focus on the task, convey ideas with general coherence and use a

mostly appropriate register; use a straightforward approach to the task: show an understanding of key aspects of the texts, with engagement; support and justify their responses by appropriate direct reference to the texts, including quotations.

Comparison is general with some discussion of the obvious simila

and sometimes use an appropriate register; use a limited approach

to the task; show some understanding of key aspects of the texts,

with some engagement; support and justify their responses by som direct reference to the texts, including some quotations.

cussion of the similarities and/or differences between the poems.

Candidates:

Candidates:

comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.

show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.

and/or differences between the poems Candidates: recognise and make simple comments on writers' use of language, form and structure, may make limited reference to meanings and effects; may use some relevant subject

show some understanding of the relationships between texts and the contexts in which they were written, including where relevant, those of period, location, social structures

and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.

Jack

Your independent task:

Write a paragraph about how Duffy shows a relationship in her poem Valentine and try to compare it to another poem that shows a relationship.

Use the context information that is relevant and to build in the layers of meaning.

Challenge: Select key words from your quotation to explain the effect of- emotional/ image.

T: To develop your explanations and to write about the context to improve your mark. (AO2 and AO3)

Model Example

Both Valentine and The Manhunt explores the concept of a relationship. Duffy focuses on the reality of love. 'I give you an onion' implying that love is more complicated then 'red roses'. The extended metaphor suggests that love has many layers to it like an onion, that she wants people to understand that love in complex and you have to put in the effort to make it work. That Duffy with the imperative 'give' shows that she wants a commitment and to share all aspects of her with someone. The poem was written for a radio show so she had to write about the more generalised aspects of love and it mirrors her own complex relationships. However Armitage was able to write a more personalised poem that focused on the impact of war and how that can damage a relationship Throughout his poem 'The Manhunt' he shows the dedication and devotion of a wife 'only then would he let me explore' suggesting that she has to take her time and be patient with her husband to return their relationship to how it was. The idea of her having to 'explore' shows how much she is dedicated in finding her husband which is what Armitage wanted to show to his readers that true love transcends the realm of reality and emotional damage Therefore both poets explore the complexity within a

	Comparison is focussed across AO1, AO2 and AO3 with some valid discussion of the similarities and/or differences between the poems.					
	Candidates:	Candidates:	Candidates:			
	focus on the task, convey ideas with general coherence and use a	comment on and begin to analyse writers' use	show an understanding of the relationships between texts			
15	mostly appropriate register; use a straightforward approach to the	of language, form and structure, make some	and the contexts in which they were written, including,			
rks	task; show an understanding of key aspects of the texts, with	reference to meanings and effects;	where relevant, those of period, location, social structures			
	engagement; support and justify their responses by appropriate	use relevant subject terminology.	and literary contexts such as genre, and the contexts in			
	direct reference to the texts, including quotations.		which texts are engaged with by different audiences.			
	Comparison is general with some discussion of the obvious similarities and/or differences between the poems.					
	Candidates:	Candidates:	Candidates:			
	have some focus on the task, convey ideas with some coherence	recognise and make simple comments on	show some understanding of the relationships between			
10	and sometimes use an appropriate register, use a limited approach	writers' use of language, form and structure,	texts and the contexts in which they were written, including			
rks	to the task; show some understanding of key aspects of the texts,	may make limited reference to meanings and	where relevant, those of period, location, social structures			
N.S	with some engagement; support and justify their responses by some	effects; may use some relevant subject	and literary contexts such as genre, and the contexts in			
	direct reference to the texts, including some quotations.	terminology.	which texts are engaged with by different audiences.			

Jake

Your independent task:

Re-write/ create a new paragraph that focuses on one quotation for you to explain the meaning of the quotation. What do they want us to think about?

Try to write more than one meaning about your chosen quotation.

Challenge: Select key words from your quotation to explain the effect of-emotional/image.

T: To write what the poets want us to think and feel in their poems. (AO2)

Model Example

Both Valentine and The Manhunt explores the concept of a relationship. Duffy focuses on the reality of love. 'I give you an onion' implying that love is more complicated then 'red roses'. The extended metaphor suggests that love has many layers to it like an onion, that she wants people to understand that love in complex and you have to put in the effort to make it work. That Duffy with the imperative 'give' shows that she wants a commitment and to share all aspects of her with someone. The poem was written for a radio show so she had to write about the more generalised aspects of love and it mirrors her own complex relationships. However, Armitage was able to write a more personalised poem that focused on the impact of war and how that can damage a relationship. Throughout his poem 'The Manhunt' he shows the dedication and devotion of a wife 'only then would he let me explore' suggesting that she has to take her time and be patient with her husband to return their relationship to how it was. The idea of her having to 'explore' shows how much she is dedicated in finding her husband which is what Armitage wanted to show to his readers that true love transcends the realm of reality and emotional damage. Therefore both poets explore the complexity within a relationship.

- 1		Companson is focussed across AO1, AO2 and AO3 with some valid discussion of the similarities and/or differences between the poems.					
	2	Candidates:	Candidates:	Candidates:			
	,	focus on the task, convey ideas with general coherence and use a	comment on and begin to analyse writers' use	show an understanding of the relationships between texts			
	11-15	mostly appropriate register; use a straightforward approach to the	of language, form and structure, make some	and the contexts in which they were written, including,			
	marks	task; show an understanding of key aspects of the texts, with	reference to meanings and effects;	where relevant, those of period, location, social structures			
	marks	engagement; support and justify their responses by appropriate	use relevant subject terminology.	and literary contexts such as genre, and the contexts in			
l		direct reference to the texts, including quotations.		which texts are engaged with by different audiences.			
[Comparison is general with some discussion of the obvious similarities and/or differences between the poems.					
,		Candidates:	Candidates:	Candidates:			
	-	have some focus on the task, convey ideas with some coherence	recognise and make simple comments on	show some understanding of the relationships between			
	6-10	and sometimes use an appropriate register; use a limited approach	writers' use of language, form and structure,	texts and the contexts in which they were written, including,			
	marks	to the task; show some understanding of key aspects of the texts,	may make limited reference to meanings and	where relevant, those of period, location, social structures			
	marks	with some engagement; support and justify their responses by some	effects; may use some relevant subject	and literary contexts such as genre, and the contexts in			
- [direct reference to the texts, including some quotations.	terminology.	which texts are engaged with by different audiences.			

Robert

Your independent task:
Re-write/ create a new paragraph that focuses on one quotation for you to explain what it shows you about the relationship?

Try to write more than one meaning about your chosen quotation.

Challenge: write how the reader would be affected by this and try to link it back to the context.

T: To explain how the quotations show an idea about the relationship. (AO2)

Model Example

Both Valentine and The Manhunt explores the concept of a relationship. Duffy focuses on the reality of love. ' I give you an onion' implying that love is more complicated then 'red roses'. The extended metaphor suggests that love has many layers to it like an onion, that she wants people to understand that love in complex and you have to put in the effort to make it work. That Duffy with the imperative 'give' shows that she wants a commitment and to share all aspects of her with someone. The poem was written for a radio show so she had to write about the more generalised aspects of love and it mirrors her own complex relationships. However, Armitage was able to write a more personalised poem that focused on the impact of war and how that can damage a relationship. Throughout his poem 'The Manhunt' he shows the dedication and devotion of a wife 'only then would he let me explore' suggesting that she has to take her time and be patient with her husband to return their relationship to how it was. The idea of her having to 'explore' shows how much she is dedicated in finding her husband which is what Armitage wanted to show to his readers that true love transcends the realm of reality and emotional damage. Therefore both poets explore the complexity within a relationship.

		mer er er e be m peere empier e	The complexity within a relationer.				
	Comparison is focussed across AO1, AO2 and AO3 with some valid discussion of the similarities and/or differences between the poems.						
	Candidates:	Candidates:	Candidates:				
	focus on the task, convey ideas with general coherence and use a	comment on and begin to analyse writers' use	show an understanding of the relationships between texts				
15	mostly appropriate register; use a straightforward approach to the	of language, form and structure, make some	and the contexts in which they were written, including,				
ks	task; show an understanding of key aspects of the texts, with	reference to meanings and effects;	where relevant, those of period, location, social structures				
~3	engagement; support and justify their responses by appropriate	use relevant subject terminology.	and literary contexts such as genre, and the contexts in				
	direct reference to the texts, including quotations.		which texts are engaged with by different audiences.				
	Comparison is general with some discussion of the obvious similarities						
	Candidates:	Candidates:	Candidates:				
	have some focus on the task, convey ideas with some coherence	recognise and make simple comments on	show some understanding of the relationships between				
0	and sometimes use an appropriate register; use a limited approach	writers' use of language, form and structure,	texts and the contexts in which they were written, including,				
ks	to the task; show some understanding of key aspects of the texts,	may make limited reference to meanings and	where relevant, those of period, location, social structures				
	with some annuagement; support and justify their responses by some	offects: may use some relevant subject	and literary contexts such as genre, and the contexts in				

Olaf

Your independent task:

Re-write/ create a new paragraph that focuses on one quotation for you to explain what it shows you about the relationship/ emotional connect.

Then select key words to explain from your chosen full quotation.

Challenge: Link your explanations to the context so it supports the meaning that the poets wanted to create.

T: To make sure you analyse the meaning of the quotations. (AO2)

Model Example

Both Valentine and The Manhunt explores the concept of a relationship. Duffy focuses on the reality of love. ' I give you an onion' implying that love is more complicated then 'red roses'. The extended metaphor suggests that love has many layers to it like an onion, that she wants people to understand that love in complex and you have to put in the effort to make it work. That Duffy with the imperative 'give' shows that she wants a commitment and to share all aspects of her with someone. The poem was written for a radio show so she had to write about the more generalised aspects of love and it mirrors her own complex relationships. However, Armitage was able to write a more personalised poem that focused on the impact of war and how that can damage a relationship. Throughout his poem 'The Manhunt' he shows the dedication and devotion of a wife only then would he let me explore' suggesting that she has to take her time and be patient with her husband to return their relationship to how it was. The idea of her having to 'explore' shows how much she is dedicated in finding her husband which is what Armitage wanted to show to his readers that true love transcends the realm of reality and emotional damage. Therefore both poets explore the complexity within a relationship.

Comparison is focussed across AO1, AO2 and AO3 with some valid discussion of the similarities and/or differences between the poems

Candidates:
focus on the task, convey ideas with general coherence and use a
mostly appropriate register, use a straightforward approach to the
task; show an understanding of key aspects of the texts, with
engagement; support and justify their responses by appropriate

direct reference to the texts, including quotations.

ise a comment on and begin to analyse writers' use of language, form and structure, make some reference to meanings and effects; use relevant subject terminology.

Candidates:

show an understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.

'Sweating The Small Stuff:'The DEC Way

We often hear well-meaning people say not to 'sweat the small stuff'; not to worry too much about the detail. But making the small things count and being meticulous about detail means that the bigger things take care of themselves. At Dame Elizabeth Cadbury, sweating the small stuff is a big thing. It's vital, and enables school to function: it means our teachers can teach.

At Dame Elizabeth Cadbury we instil this in all of our staff and leaders to ensure that nothing gets in the way of quality first teaching; teachers and middle leaders are liberated to take care of teaching and learning in their faculties. By careful, rigorous training of consistent routines and structures throughout the year, and revisiting and practising these consistent routines and structures, we have created a purposeful, orderly environment around school, both in and out of lessons. As sometimes can be the case, when children are presented with a set of rules and regulations you can experience some slight rebelling against the system. There is, of course, a level of authority that is required in school where pupils can clearly see that the adults are in charge, but it needs something more than that: it's vitally important to be able to articulate the 'why', the rationale, in your school's and classroom's procedures and expectations. There needs to be absolute clarity in ensuring the pupils understand, and therefore accept, that what is in place is reasonable and beneficial for all in the school community.

The Dame Elizabeth Cadbury (DEC) Way is a set of expectations and procedures that mean in all lessons the start and finish are conducted in a formal way, allowing the teacher to take charge regardless of experience or status in school.

We always sweat the small stuff. Day in, day out.

The DEC Way:

- 1. Teachers are on the door at the start and end of every lesson.
- 2. There is a uniform and equipment check every lesson—equipment, folders and planners out on desks, **staff challenge everything.**
- 3. Pupils arrive in an orderly fashion and are standing behind their places in absolute silence. This is a must for all your lessons including form time.
- 4. Whilst they are waiting for the teacher to give them permission to sit down, a starter/bell work is available as an **assessment-type** activity to **test prior knowledge** and/or retention.
- 5. Timers are prominently used and displayed to ensure pace and challenge so staff are exceptionally precise.

- 6. Should staff require the attention of pupils, they use the 3 second arm raised in the air procedure which all pupils are familiar with. **Staff won't raise their voice to gain attention of a group.**
- 7. Rewards /sanctions are consistently applied with a 6:1 ratio to create a positive ethos and culture.
- 8. Modelling and exposition are a prominent feature every lesson, with teachers often using their visualisers. Visualisers are in every classroom.
- 9. Activities and questioning are differentiated where appropriate challenge is for all needs and abilities.
- 10. On completion of the lesson, all pupils need to be standing behind their places and then dismissed a group/row at a time; teachers also supervise exits around landings and corridors close to their teaching room.

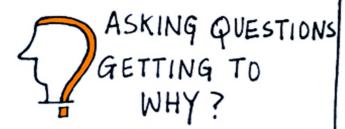
WE WORK AS A TEAM AND SUPPORT ALL OF OUR COLLEAGUES WHEN DOING THIS, AS WELL AS CHALLENGING EVERYTHING DURING UNSTRUCTURED TIME.

As you can see, the expectations are very clear for all members of our school community. It's vitally important that they are constantly re-visited by everyone in order for them to be prominent features in the running of school. Leadership of these changes can fail if assumptions are made that they are taking place without checking first. As part of standards walks and monitoring, feedback is provided to both challenge and congratulate pupils in supporting with impeccable behaviour. At times, staff need a greater level of support when school 'feels busy' – those troughs to the equivalent peaks – so the above are even more important than ever at those times.

We are very proud of how far we have travelled in order to sweat the small stuff as meticulously as we do, but it requires very careful and intricate thinking at all levels of school, from every member of staff on our team. We will be refining the DEC Way further next year, to empower our middle leaders further and to ensure expectations of pupils' behaviour around school are even more explicitly clear. We are proud of our progress but not complacent; paying attention to the finer details, daily, enables our teachers to teach and our pupils to learn.













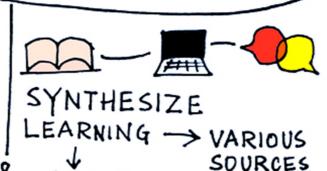
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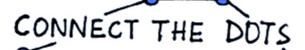
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ACROSS





THROUGH CONTEXTUAL APPLICATION



PROBLEM SOLVING THROUGH

COLLABORATION

EXPLAIN THE DIFFERENCE BETWEEN ORGANIC AND INTENSIVE FARMING

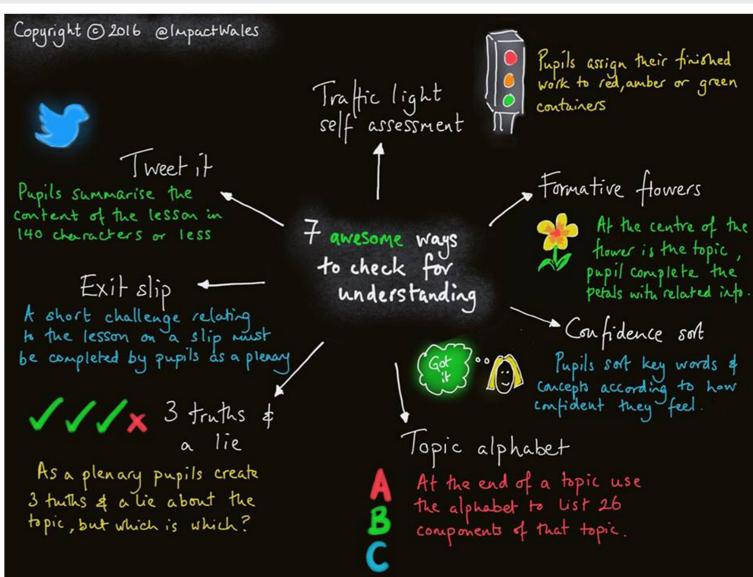
- 1. Show the students the question
- 2. Give them 3 minutes silent thinking time
- 3. 60 seconds to write down what they are thinking. Can be very open Keywords, Mind map, bullet points. BIG paper and felts workbest.
- 4. The 60 second essay will then form the backbone of a long answer question or can lead to them debating a key topic.

A fantastic Brain Drain activity to support them in fast paced exam technique and to not over think the answer.

"Sometimes the questions are complicated but the answers are simple" **Dr Seuss**



Check For Progress



Olaf Success Criteria:

Make clear comparisons throughout.

AO1: Find key points in the poems that show the relationship (2/3). Select the best quotations to support your ideas. Write your paragraph using a clear structure.

AO2: Explain more than one meaning for each of your quotations. Write how they can effect the reader. Use Language devices if you can.

AO3: Include information about the poets themselves- why they have written the poem? Who it is about? What had influenced their writing?

Challenge: Select a key word with the word type and explain why it is used.

Sentence starter: Both Valentine and The Manhunt explore the theme of relationships. In Valentine Duffy shows

Jake Success Criteria:

To write a comparison between the poems.

AO1: Find key points in the poems that show the relationship (2). Select the best quotations to support your ideas. Write your paragraph using a structure.

AO2: Explain more than one meaning for each of your quotations. Write how they can effect the reader. Use Language devices if you can.

AO3: Include information about the poets themselves- why they have written the poem? Who it is about?

Challenge: Select a key word to explain.

Sentence starter: Valentine looks at the negative view of a relationship whereas The Manhunt is more positive. In Valentine Duffy shows

Leon Success Criteria:

Make clear comparisons throughout.

AO1: Find key points in the poems that show the relationship (2/3). Select the best quotations to support your ideas. Write your paragraph using a clear structure.

AO2: Explain more than one meaning for each of your quotations. Write how they can effect the reader. Use Language devices if you can.

AO3: Include information about the poets themselves- why they have written the poem? Who it is about? What had influenced their writing?

Challenge: Select a key word with the word type and explain why it is used.

Sentence starter: Both Valentine and The Manhunt explore the theme of relationships. In Valentine Duffy shows

Robert Success Criteria:

To write a comparison between the poems.

AO1: Find key points in the poems that show the relationship (2). Select the best quotations to support your ideas. Write your paragraph using a structure.

AO2: Explain more than one meaning for each of your quotations. Write how they can effect the reader. Use Language devices if you can.

AO3: Include information about the poets themselves- why they have written the poem? Who it is about?

Challenge: Select a key word to explain.

Sentence starter: Valentine looks at the negative view of a relationship whereas The Manhunt is more positive. In Valentine Duffy shows_____

Megan Success Criteria:

To write a comparison between the poems.

AO1: Find key points in the poems that show the relationship (2). Select the best quotations to support your ideas. Write your paragraph using a structure.

AO2: Explain more than one meaning for each of your quotations. Write how they can effect the reader. Use Language devices if you can.

AO3: Include information about the poets themselves- why they have written the poem? Who it is about?

Challenge: Select a key word to explain.

Sentence starter: Valentine looks at the negative view of a relationship whereas The Manhunt is more positive. In Valentine Duffy shows_____

Anastasia Success Criteria:

Make clear comparisons throughout.

AO1: Find key points in the poems that show the relationship (2/3). Select the best quotations to support your ideas. Write your paragraph using a clear structure.

AO2: Explain the different layers of meaning on each quotation. Write how they can effect the reader- emotional connection. Use Language devices if they are present. Select a key word with the word type and explain why it is used.

AO3: Include information about the poets themselves- why they have written the poem? Who it is about? What had influenced their writing?

Challenge: To use other quotations that support your point and explain the meaning of those.

Sentence starter: Both Valentine and The Manhunt explore the theme of relationships. In Valentine Duffy shows_____

Jack Success Criteria:

Make clear comparisons throughout.

AO1: Find key points in the poems that show the relationship (2/3). Select the best quotations to support your ideas. Write your paragraph using a clear structure.

AO2: Explain more than one meaning for each of your quotations. Write how they can effect the reader. Use Language devices if you can.

AO3: Include information about the poets themselves- why they have written the poem? Who it is about? What had influenced their writing?

Challenge: Select a key word with the word type and explain why it is used.

Sentence starter: Both Valentine and The Manhunt explore the theme of relationships. In Valentine Duffy shows____

Chloe Success Criteria:

Make clear comparisons throughout.

AO1: Find key points in the poems that show the relationship (2/3). Select the best quotations to support your ideas. Write your paragraph using a clear structure.

AO2: Explain more than one meaning for each of your quotations. Write how they can effect the reader. Use Language devices if you can.

AO3: Include information about the poets themselves- why they have written the poem? Who it is about? What had influenced their writing?

Challenge: Select a key word with the word type and explain why it is used.

Sentence starter: Both Valentine and The Manhunt explore the theme of relationships. In Valentine Duffy shows____

L.O. To explore the role of women in the 1930's focusing on the key character Curley's

Ofsted state the 'struggle zone' is important and not always a bad thing! Consider the 'struggle' you pose in your lessons and the positives and negatives that can be formed as a result.

simply verbally within the lesson a few times accordingly to enable pupils to focus and see the

purpose in each activity taking place.

"... the need to plan will never go away ... but how we do it, is critical."

- 1. Where are the students starting from?
- 2. Where do you want them to get to?
- 3. How will you know when they are there?
- 4. How can you best help them get there?

Sometimes it is essential to view planning with some form of 'struggle' included. This image offered by Shaun Allison explains the difference between comfort, struggle and panic zones.

Page 1: Clearly shows the progression of tasks. It enables you to condense the information and maintain focus whilst also enabling the pupils to immediately see their learning journey and how they progress throughout the lesson.

Page 2: Assessment focus- pupils will develop all of their key skills from page 1 into an assessment question that can be assessed and reflected from.

PERSPECTIVE INTERPRETATIONS					
INTERPRETATIONS					
CONTEXT You mean a woman can e	142				
EXAM QUESTION: How is Curley's wife introduced? How does Steinbeck manipulate our	What female stereotypes existed in the 1930's?				
udgement?	1930'81				
	Watch the clips: What more do you lear				
	about stereotypes?				
\					
Have done the reader have about Curlan's wife 3 What does it reveal about the	harratar3				
How does the reader hear about Curley's wife ? What does it reveal about the c					
The old man was reassured. He had drawn a derogatory statement from George. He felt safe no	w, and he spoke more confidently. "Wait'll y				
see Curley's wife." George cut the cards again and put out a solitaire lay, slowly and deliberately. "Purty?" he asked	casually				
oeorge cut the cards again and put out a solitaire ray, slowly and deliberately. Furty? The asked "Yeah. Purtybut-"	Cooding.				
George studied his cards. "But what?"					
"Well- she got the eye."					
"Yeah? Married two weeks and got the eye? Maybe that's why Curley's pants is full of ants.					
"I seen her give Slim the eye. Slim's a jerkline skinner. Hell of a nice fella. Slim don't need to wea her give Slim the eye. Curley never seen it. An' I seen her give Carlson the eye."	ir no high-heeled boots on a grain team. I se				
George pretended a lack of interest, "Looks like we gonna have fun."					
The swamper stood up from his box. "Know what I think?" George did not answer. "Well, I think	: Curley's marrieda tart."				
EXAM QUESTION: How is Curley's wife introduced? How does Steinbeck manipulate our judgem					
,					
Pear Assassment					
Peer Assessment					
evel awarded					
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Peer Assessment .evel awarded two positive things about the answer (hings which needs to be included					
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evel awarded	consistently to analyse the character in				
evel awarded	consistently to analyse the character in focusing on the context of the 1930's offeri				

Struggle zone scenarios

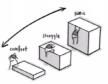
Teacher = (Thought) Why does this learning needs to stick?

Student = "This work is hard; I can't do it ..."

Teacher = "You have not yet XYZ... Try... so that..."

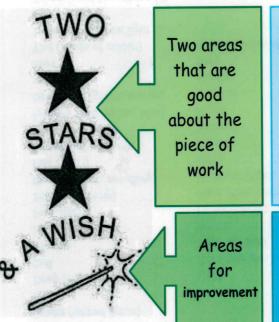


Low challenge. Low stress. Limited thinking Limited	High challenge. Low stress. Thinking required.	Very high challenge. High stress. Cognitive overload.
learning.	Effective learning.	Limited learning.



RESOURCES TO ASSIST WITH ASSESSMENT

Peer-Assessment



What qualities are good about the work? How have they been accomplished?

What skills are being shown? How well are they being shown?

Is the student showing a clear understanding of the task? If so how are they doing this?

Is the student reaching the elements required in the success criteria?

Is so what specifically are they doing well?

What needs to be improved further?

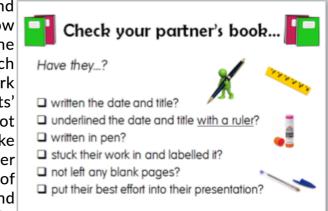
Look closely at:

Shape, composition, colours, colour application, proportions, accuracy, control and refinement and use of materials

Fine Bright Thick Key words Scale Intense Line Thin Size Weak Straight Harsh Space Transparent Curve Artificial Highlight Foreground Symmetry Scribble Wave Background Shade Layout Perspective Dark Shape Middle ground Tone Realistic light Composition Natural

The STRUGGLE zone!

A Chinese proverb says "tell me and I'll forget, show me and I'll remember, involve me and I'll understand". We all know that peer-assessment can be an invaluable resource in the classroom if used effectively and that it means so much more than pupils just ticking and flicking each other's work with a green pen. Peer-assessment can boost students' self-esteem by giving them a confidence that they may not otherwise have had, it can encourage them to take responsibility for their work and it can also save teacher time! Most importantly though, it unlocks the "black box" of assessment and makes sure that they are fully aware of and able to apply the criteria by which they are being assessed.



Here are some ways in which peers can be used in the classroom and the benefits it gives:

1. Presentation checks

Ofsted place a high importance on pupils showing pride in their work and a key part of this is high standards of presentation in exercise books. At Etone College, we have a clear presentation policy displayed in every classroom that is given a high priority both in lessons and as part of pupil feedback. This year we introduced peer checks of presentation. We give students a couple of minutes at the end of a lesson to check each other's presentation by displaying a simple checklist on the board. They take it surprisingly seriously and can be very strict with each other but it does encourage them to take greater pride and diligence in their work whilst saving you precious time marking. This can work equally well for peer checks of homework planners – ensuring that a full and accurate record of the homework has been made.

2. Peer-assessment

Peer-assessment is something we all do, whether it's two stars and a wish, WWW and EBI or a feedback sandwich. However, children need to know what they are looking for before they are able to identify strengths and targets for others. Peer assessment must be informed by a subject specific criteria. . Assessing each other's work using clear success criteria allows students to gain a much deeper understanding of how their work is assessed, and of what progress and success look like. They also need to understand the language of peer-assessment, and how to give constructive feedback. Giving sentence starters and key words for them to use in their feedback provides invaluable scaffolding to support peer assessme

nt and ensures that it is as effective as possible

3. Peer step-up tasks

As part of our marking policy we give students a 'step-up task' for them to complete as part of their fix-it time. This step up task not only adds challenge but allows pupils to address gaps in their learning. Recently, we have developed the use of peer step up tasks as part of our peer assessment activities. Lead learners, can give other students a 'peer step-up task' which can either be linked to the topic being studied, or an extension of the original step-up question given by the teacher. The students then respond to them during the fix-it time in the same way that they would a teacher task. (Photos)

Although peer-assessment can present some challenges, the positives outweigh the negatives. It increases student responsibility and autonomy, and moves them from being a passive learner to an active learner by giving them a different approach to their learning.

Peer-Assessment Starters

Use these sentence starters when you're assessing someone else's work:

www

What went well:

The things you did well were...
I feel you did well with...

You should be very proud of...
The best part of your work is...



Even better if:

To improve your work you need to... In future you need to... Please try to... Next time you work on this topic you need to...



Next step:

You've done really well. Next time...

Please have another go at...
I'd like to see you try to...

How to peer-assess

It's important when you are peer-assessing someone's work to provide them with honest and helpful comments. Follow these steps for perfect peer-assessment.



What went well?

Give your partner a positive comment. What did they do well? What did you enjoy reading in their work?



Even better if...

What could your partner do to improve their work? Give them clear and honest feedback about the areas for improvement.



Next step

Tell your partner what they need to do next time or in their next piece of work to make it even better. Give them a short target.

Top tips

- Avoid easy comments about spelling and handwriting, unless you can't read the work.
- Make sure each statement you write is detailed and at least has five words in it.

Mittwoch den 8ten Februar

Objektiv: TBAT use the future tense confidently with all pronouns

All: TBAT recognise how to form the future tense (5c)

Most: TBAT apply rules I know to form the future tense with support with a mixture of pronouns (5b-a) Some: TBAT work out the context of a sentence and apply rules about the future tense independently (6c-b)

Few: TBAT translate independently from present tense to future tense by interpreting context and dealing with unfamiliar vocabulary (6a-7c)

Hausaufgaben: Complete any work on your sheet that you did not complete during the lesson. Due 10th Feb.

Pink Group	
	Pupil A
	Pupil B
	Pupil C
	Pupil D
	Pupil E
	Pupil F
	Pupil G
	Pupil H
	Pupil I
	Pupil J
	Pupil K
	Pupil L
	Pupil M
	Pupil N
	Pupil O
	Pupil P

Blue Group	
Pupil 1	
Pupil 2	
Pupil 3	
Pupil 4	
Pupil 5	
Pupil 6	
Pupil 7	
Pupil 8	
Pupil 9	
Pupil 10	
Pupil 11	
Pupil 12	
Pupil 13	
Pupil 14	
Pupil 15	
Pupil 16	

Since choosing their options some of my lovely years 9s are beginning to 'raise their heads' and waver off task. "Why?" I thought. Some of them are also really struggling with the basics of tenses and therefore require more support to make tasks accessible. On the other hand some of them are bored of practising them, find it easy and need to move on to retain their focus.

Therefore I decided to try something different. I have split them into two groups - a pink and a blue group. Pinks are my most able in MFL and blues are my pupils who need support.

I have tried to seat them by ability - so put all blue pupils together at the front and all pink pupils together at the back. The hope was that the pink group would work together and support each other on a more challenging activity so I could focus my attention on the front of the room - where I believe pupils needed more support.

I planned them two totally separate activities - the blue activity was very scaffolded and the pink activity was quite difficult - they needed to look up a lot of vocab and think outside the box. Engagement of this group of pupils has dramatically increased since this strategy was implemented and it's definitely worth trying if you find yourselves in a similar position with a class.

Pupil A	Pupil B	Pupil C	Pupil D	Pupil E	Pupil F	Pupil G	Pupil H
Pupil I	Pupil J	Pupil K	Pupil L	Pupil M	Pupil N	Pupil O	Pupil P
Pupil 1	Pupil 2	Pupil 3	Pupil 4	Pupil 5	Pupil 6	Pupil 7	Pupil 8
Pupil 9	Pupil 10	Pupil 11	Pupil 12	Pupil 13	Pupil 14	Pupil 15	Pupil 16

Pink Group

Work your way through the sheet in front of you.

Task 1: - There is quite a complicated text that someone has written to predict the future. You need to work out which word is the subject in the sentence therefore which form of 'werden' you would need to use match it.

Task 2: Just say which predictions have come true but translating the sentences and then writing 'Ja' or 'Nein' next to them if true or not.

Task 3: Use the information to write correct future tense sentences.

Task 4:- Change the text given from the present tense into the future tense.

Blue Group

Work your way through the sheet in front of you.

Task 1- add in the correct bit of 'werden' – you have the conjugation top right of your sheet.

Task 2 – add in the correct bit of 'werden' to match the subject of the sentence. Then re-arrange the full sentence to ensure it makes sense.

Task 3 – write at least 4 sentences of your own in the future tense attempting to add in a time phrase.

Extension:- Translate task 1's sentences into English to ensure full understanding.

Die Zukunft

You just need: A form of WERDEN (to become) + the infinitive of the verb (the one that ends in -en!)

You conjugate WERDEN as follows:

1. Ich _____ ins Kino gehen.

I will lch werde Du You will wirst Er/sie/es wird He/she/it will Wir We will werden lhr werdet You lot will Sie/sie You (f)/They will werden

Task 1: Put the correct form of werden in the sentences:

2.	Ich und meine Schwester in die Stadt gehen.
3.	ihr die Schuhe kaufen?
4.	Er das Auto waschen.
5.	In der Zukunft ich in einem Geschäft arbeiten
6.	Wir gute Noten bekommen.
7.	Sie die Stadt besuchen?
8.	Es nächste Woche sonnig sein.
9.	Ich viel Geld verdienen.
10	. Sie in einem Büro arbeiten.

Task 2: - Add in the correct form of 'werden' and re-arrange the sentence in the correct order.

- 1. Ich Restaurant arbeiten in einem
- 2. Sie Stadt in die fahren
- 3. Er seine machen Hausaufgaben
- 4. Kino gehen wir ins
- 5. Meine Tennis Freunde spielen ich und
- 6. Zukunft ich in kaufen neue Schuhe der
- 7. Mathe studieren Mein Bruder

Task 3: - Write your own future tense sentences adding in a time phrase to say what you will do in the future. Think very carefully about your word order and how you could show off Higher Level Word Order.



Die Zukunft - Pink/Rosa Gruppe

A. Die Welt im 21. Jahrhundert!! Setze die passende Form von 'werden' in den folgenden Text ein. (Put the correct form of 'werden' into the following text)

Wie (1)...... sich das Leben vom heutigen Leben unterscheiden? Jede Familie (2)...... einen Computer besitzen. Wir (3)...... nicht mehr in den Geschäften sondern über Telefon und Computer einkaufen. Wir (4)...... nicht mehr kochen, sondern der Mikrowellenherd (5)...... die Speisen nur noch erhitzen. Viele Arbeitnehmer (6)......von zu Hause aus arbeiten. Man (7)..... nur noch selten zu einem Arbeitsplatz fahren. Niemand (8)...... Rechnungen mit Bargeld bezahlen, wir alle (9)..... Kreditkarten benützen. Schüler (10)...... nicht mehr zur Schule gehen, sondern (11).....zu Hause vor dem Bildschirm sitzen und lernen. Viele Berufe (12).... verschwinden. Die Straßen (13) größer und breiter gebaut werden, der Verkehr (14)..... immer mehr wachsen. Es (15)...... immer mehr Menschen auf der Welt geben. Wo (16)....... wir alle wohnen?

- B. This text was clearly written some time ago, trying to predict life in the 21st Century. For each prediction (no. 2-15) write Ja/Nein according to whether or not it has already come true.
- C Eine neue Wohnung! Vier Studenten Hans, Eva, Ulla und Jens müssen ihre neue Wohnung renovieren. Sie haben die Aufgaben aufgeteilt. Wer wird was machen? Schreib die Sätze auf. (These 4 students have to renovate their new flat and have divided the jobs. Who will do what? Write sentences.)
- 1. Die Zimmer tapezieren (Hans und Eva) zB: Hans und Eva werden die Zimmer tapezieren
- 2. Die Wände streichen (Ulla)
- 3. Das Bad putzen (Jens)
- 4. Die Toilette reparieren (Jens und Eva)
- 5. Die Dusche einbauen (Herr Arnold, ein Klempner)
- 6. Die Teppiche verlegen (die Firma Schmidt)
- 7. Regale einbauen (Jens und Hans)
- Die Fenster putzen (Eva)
- 9. Die Terrasse bepflanzen (Ulla)
- 10. Die Gardinen aufhängen (Hans und Ulla)

D Schreib diesen Text im Futur auf. (Write this text out using the future tense) Beispiel: Nächstes Jahr werden wir in Italien Urlaub machen.

Nächstes Jahr machen wir in Italien Urlaub. Zuerst verbringen wir eine Woche in den Bergen. Hoffentlich gibt es andere junge Leute im Gasthaus, sonst ist es abends ein bisschen langweilig! Dann bekommst du von mit bestimmt viele Postkarten! Danach fahren wir an die Küste. Dort sonne ich mich stundenlang am Strand. Vielleicht machen wir auch ein paar Ausflüge, aber meistens bleiben wir am Meer. Ich komme also ganz braun wieder nach Hause!



Die Zukunft - Pink/Rosa Gruppe - the Answers

A. Die Welt im 21. Jahrhundert!! Setze die passende Form von 'werden' in den folgenden Text ein. (Put the correct form of 'werden' into the following text)

Wie 1) wird sich das Leben vom heutigen Leben unterscheiden? Jede Familie (2) wird einen Computer besitzen. Wir (3) werden nicht mehr in den Geschäften sondern über Telefon und Computer einkaufen. Wir (4)werden nicht mehr kochen, sondern der Mikrowellenherd (5) wird die Speisen nur noch erhitzen. Viele Arbeitnehmer (6) werden von zu Hause aus arbeiten. Man (7)wird nur noch selten zu einem Arbeitsplatz fahren. Niemand (8)wird Rechnungen mit Bargeld bezahlen, wir alle (9)werden Kreditkarten benützen. Schüler (10)werden nicht mehr zur Schule gehen, sondern (11)werden sie zu Hause vor dem Bildschirm sitzen und lernen. Viele Berufe (12) werden verschwinden. Die Straßen (13)werden größer und breiter gebaut werden, der Verkehr (14)wird immer mehr wachsen. Es (15)wird immer mehr Menschen auf der Welt geben. Wo (16)werden wir alle wohnen?

- B. This text was clearly written some time ago, trying to predict life in the 21st Century. For each prediction (no. 2-15) write Ja/Nein according to whether or not it has already come true.
- C Eine neue Wohnung! Vier Studenten Hans, Eva, Ulla und Jens müssen ihre neue Wohnung renovieren. Sie haben die Aufgaben aufgeteilt. Wer wird was machen? Schreib die Sätze auf. (These 4 students have to renovate their new flat and have divided the jobs. Who will do what? Write sentences.)
- 1. Die Zimmer tapezieren (Hans und Eva) zB: Hans und Eva werden die Zimmer tapezieren
- 2. Die Wände streichen (Ulla) Ulla wird die Wnde streichen
- 3. Das Bad putzen (Jens) Jens wird das Bad putzen
- 4. Die Toilette reparieren (Jens und Eva)- Jens und Eva werden die Toilette reparieren
- 5. Die Dusche einbauen (Herr Arnold, ein Klempner) Der Klempner wird die Dusche einbauen
- 6. Die Teppiche verlegen (die Firma Schmidt) Die Firma Schmidt wird die Teppiche verlegen.
- 7. Regale einbauen (Jens und Hans) Jens und Hans werden die Regale einbauen.
- 8. Die Fenster putzen (Eva) Eva wird die Fenster putzen.
- 9. Die Terrasse bepflanzen (Ulla) Ulla wird die Terrasse bepflanzen
- 10. Die Gardinen aufhängen (Hans und Ulla) Hans und Ulla werden die Gardinen aufhängen

D Schreib diesen Text im Futur auf. (Write this text out using the future tense) Beispiel: Nächstes Jahr werden wir in Italien Urlaub machen.

Nächstes Jahr werden wir in Italien Urlaub machen. Zuerst werden wir eine Woche in den Bergen verbringen. Hoffentlich wird es andere junge Leute im Gasthaus geben, sonst wird es abends ein bisschen langweilig sein! Dann wirst du von mit bestimmt viele Postkarten bekommen! Danach werden wir an die Küste fahren. Dort werde ich mich stundenlang am Strand sonnen. Vielleicht werden wir auch ein paar Ausflüge machen, aber meistens werden wir am Meer bleiben. Ich werde also ganz braun wieder nach Hause kommen!



CHALLENGE

Write a paragraph in French to:

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say what sports/leisure activities you like/dislike,

-say what sports/activities you play/do, when and give your opinior -say which sports/leisure activities you do not play/do and give you opinion

You should aim at writing about 60 words. Look at the example:

Je m'appelle Terry. J'aime le basket mais je n' aime pas le tennis. Le lundi je joue au basket parce que c'est super. Le mercredi, après le collège je joue au foot parce que c'est fantastique. Quelquefois je fais du skate parce que c'est amusant et le soir je fais du judo parce que c'est fabuleux.

Je ne joue pas au volley parce que c'est ennuyeux et je ne fais pas du patinage parce que c'est difficile.

EXTRA CHALLENGE

Write a paragraph in French to:

say what sports/leisure activities you like/dislike,

say what sports/activities you play/do, when and give your opinion say which sports/activities another member of your family plays/does

-say which sports/leisure activities you do not play/do and give you opinion

You should aim at writing about 80 words. Look at the example:

Je m'appelle Terry. J'aime le basket mais je n' aime pas le tennis.

Le lundi je joue au basket parce que c'est super. Le mercredi, après le collège je joue au foot parce que c'est fantastique. Quelquefois je fais du skate parce que c'est amusant et le soir je fais du judo parce que c'est fabuleux

Mon frère s'appelle Tom et le mardi il joue au golf parce que c'est elaxant. Souvent il fait du ski parce que c'est génial.

e ne joue pas au volley parce que c'est ennuyeux et je ne fais pas du atinage parce que c'est difficile.

MEGA CHALLENGE

Write a paragraph in French to:

-say what sports/leisure activities you like/dislike,

say what sports/activities you play/do, when and give your opinion say which sports/activities another member of your family lays/does

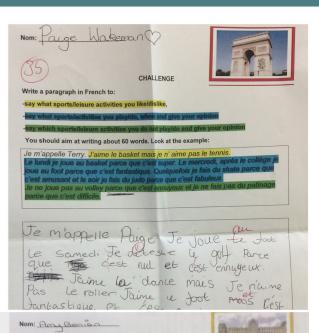
-say which sports/leisure activities you do not play/do and give you opinion

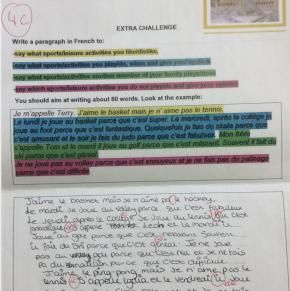
-say which sports/leisure activities you do not play/do and give you opinion

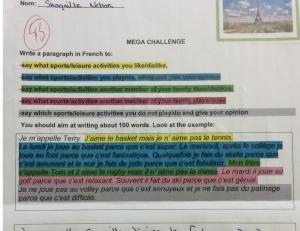
You should aim at writing about 100 words. Look at the example:

Je m'appelle Terry. J'aime le basket mais je n' aime pas le tennis. Le lundi je joue au basket parce que c'est super. Le mercredi, après le collège je joue au foot parce que c'est fantastique. Quelquefois je fais du skate parce que c'est amusant et le soir je fais du judo parce que c'est fabuleux. Mon frère s'appelle Tom et il aime le rugby mais in' aime pas la danse. Le mardi il joue au golf parce que c'est relaxant. Souvent il fait du ski parce que c'est génial.

Je ne joue pas au volley parce que c'est ennuyeux et je ne fais pas du patinage parce que c'est difficile.







au state que l'est relaxant et de ne tais

pas du patinage parce que C'est défice

cime pas le volley. Le seudi, le sove au foot
parce que c'est annount et c'est intéressant.
Le Samedi, le soue au Foggy ponce que c'est fatigant
et c'est fantatique. qualquefois, le lundi, après le
Collage le fais elu sudo parce que c'est intéressant et
C'est difficile. Mon frère 3' appelle Braid et il aime le
foot mais il n'eime pas la dance. Le dimanche
il sove au foot parce que c'est amusant et
excitant. Sovient il fait du sudo parce que c'est génial

JFK is often accredited with the phrase, 'A rising tide lifts all boats', a phrase which is becoming more pertinent for education as opposed to its original application. Shaped by a blog post from Tom Sherrington (See below), in Dame Elizabeth Cadbury's English faculty we have been focussed on overhauling teaching and learning with a clear focus on 'teaching to the top.'

The picture, outlined by data, in September 2016 highlighted that in KS3 there was below expected progress. As often is the case, it appeared that as focus and strategy was more heavily placed on KS4 and approaching exams, KS3 was often set aside and



deprioritised, rather than developing its own thoughtful and rigorous curriculum that stretched and extended pupils. These 'wasted years' resulted in more effort and focus being placed on the forgotten and under challenged pupils when they finally reached GCSE. So, we asked the question: What would happen if heavy focus was placed on KS3 and where would the Year 7 cohort be when they reached Year 11, if they had experienced a rigorous, challenging and an impactful curriculum from the outset of their secondary education?

Knowledge and assessment were the main areas in which we 'lifted the tide' at KS3, but the area which provided the most change was the shift in attitude.

Developing a culture and positive attitude to tackle KS3 was as much of an issue for teachers as it was pupils. As staff prioritise exam subjects, KS3 classes had understandably fallen by the wayside and expectations of what could be achieved had suffered in due course. Why couldn't a Year 7 pupil tackle a complex and challenging text? Why couldn't a Year 8 pupil comprehend a new GCSE exam paper? Why couldn't a Year 9 pupil be achieving levels 6 for assessments?

To provide this challenge, we brought GCSE style exam questions down into KS3 to familiarise and embed confidence to read, understand and critically evaluate the requirements of the new GCSE. Central to establishing a 'can do' attitude was developing the curriculum to tackle challenging and mature texts in their entirety. By focusing on a text first and foremost without film versions, adapted versions or other gimmicks which detract from the joy of the source material, pupils were given an opportunity to feel confident and proud at being able to tackle a challenging whole text. Whilst the stories of Holes and Skellig satisfy a need, there was no reason why Animal Farm, Curious Incident of the Dog in the Night-time and Henry V couldn't be tackled by lower school. We wanted a curriculum that satisfied their intellectual curiosity and celebrated the 'geekiness' of the academic. Although some pupils would find these texts to be more challenging than others, it shouldn't be that they were given an 'easier' option, instead they were given more steps to help reach the same goal.

With this in mind, the key to our change was to never 'dumb learning down', and to plan with the highest achiever in mind. This prompted us as staff to celebrate our own intellectual curiosities, beginning with staff sitting the new GCSE examination with students and enjoying the process of 'crafting' analytical essays. This approach allowed staff to be able to metacognitively breakdown their own thinking and share their thought processes with students. It also encouraged staff to share their own writing, and again celebrated 'excellence'. Pupils were told that these standards were something that they could and would achieve with focus and attitude. This 'Pygmalion Effect' was a concept that the school had introduced at CPD and a mind-set which, once the faculty as a whole had developed, pupils bought into and began to demonstrate their curiosity and effort to push themselves beyond the expectations which they had set themselves in previous years.

Finally, with pupils now feeling in a more positive frame of mind, assessments became a much more serious and academic process from what they once were. Pupils were keen to write and demonstrate the knowledge learnt in the two week cycle leading up to the assessment point. These extended writing periods, alongside time for DIRT reflection, allowed pupils to showcase understanding and prepare for the rigours of the extended writing that the new GCSE expects.

Whilst this is an ongoing process and these practices need to be embedded and developed further over the coming years, the mind-set in the faculty from staff and pupils alike has shifted tremendously. There is positivity amongst pupils to achieve and an expectation among staff that they can. We may not be at high tide yet, but we are rising.

Further Reading:

The Pygmalion Effect - Rosenthal -Jacobson Tom Sherrington Blog https://teacherhead.com/2013/12/27/teach-to-the-top/ Ofsted - The Wasted Years https://www.gov.uk/government/publications/key-stage-3-the-wasted-years

Year 7 response to 'The Curious Incident Of The Dog In The Night-time':

Mark Hadon presents Christopher as... It say. ... This creates the impression. The writer does this to show the audiena -... I like dogs. To show that he likes dogs Mark Haddon presents Christopher as partially is no need. This also links back to have having empathy because it says, I said aspergus as because he can't read Yes He said, "The use of constant repition with the word said; creates the impression length because he has less to say that he can't read emotions through the tone of voice. This theretay shows that also he hasdeperges because he doesn't enjoy english as it has no right or wrong answer and can't read emotions to a certain level. The writer does this to show the audience how it can be confusing to work out how a character is feeling as he gives little description about lone of roice. However he does give lots of detail from a maternatical point of rew. For example, it says, "2 metres long. 2 netres high." This shows that detail in maths and science stris important to him asit is fact and is always right or wong. T also links to how he has autism as he doesn't have a weating mind but a factual one instead - despite failing in some areas, rapidly excelling in others. all lies so why would write something that did what is the writers intention/message?

Haddon uses sentence length to Show how Christophers mind works, Short sentences are used for emotion as Christopher tells the audience, and he shouldn't expand on that as their emotion he has shorter sentence some thing he likes and Knows more about It says on page 12, " And very scientific and long sentence. Becau more important. This also links to how he autism, as he excels in Mathe and Science. he use of language in this book shows ! - hristopher has autism. The use of swearing ones that he can bread emotions + says earlier in the book that he doesn

David Lowbridge-Ellis, Deputy Headteacher, Barr Beacon School, writes...

I hate marking. So if I'm going to do it, I want it to be as painless as possible. I want it to take as little time as possible, and my pupils to benefit from every single minute I invest in it.

It's a love-hate relationship though. I hate marking so much that I always fight tooth and nail to keep it as one of my leadership responsibilities when they all come up for grabs at the end of the academic year. Whereas some of my senior leadership colleagues will be eyeing up the new professional development opportunities that come with heading up 'most able', pupil premium, SEND, 'whole school reading' and the vast panoply of other responsibilities, they know better than to suggest they have a go at marking. I don't even need to say anything now. They know better than to try to take my baby away from me.

Baby? Or is it a poisoned chalice? Certainly some senior leaders I've spoken to think of it that way. It's the bane of their existence. The bit of their last Ofsted report that they are still 'working on'.

We were no different. When Ofsted declared us to be outstanding in January 2014 it was the only thing they could pick out as an area 'to improve further'.

Specifically, we needed to "ensure that work is marked and assessed accurately and that written feedback clearly shows students what they have done well, and tells them what they need to do to progress to the next level."

I was in charge of marking at that time and this started eating away at me from the moment the report was published. The gnawing sensation has only abated recently. In September 2016 we launched our new marking policy. In some ways it was an iterative development from what we had put in place following Ofsted's visit – with one massive, fundamental, game-changing difference.

Game-changing? What about 'gaming' the system?

No. There is definitely no gaming here. No 'putting on a show' for observers. No box ticking. Nothing is being done for the sake of it. Our marking system is un-gameable. We're all marking for real. To a consistently high standard. And we're doing it in half the time.

We're all marking for real. To a consistently high standard. And we're doing it in half the time.

Blind consistency vs constructive variation

Ofsted inspectors have been warned to be cautious when commenting on 'consistency' (thank you, Sean Harford). They are concerned that senior leaders will take this as their cue to impose a blanket approach to marking and feedback. Approaches that would probably increase the workload of staff exponentially.

I can see the appeal, especially for a school where improvement has to happen practically overnight. But it's not a long-term, sustainable solution.

Back in 2010, John West-Burnham warned about the dangers of 'blind consistency' in a lecture on within-school variation. While acknowledging that 'inappropriate variation' had to be eliminated (say, for example, teachers not giving children any form of feedback), he warned that 'blanket uniformity' could lead to the destruction of individual skills and strategies.

A middle ground is required. I call it 'constructive variation'. I thought I had invented the term but, irritatingly, it appears to have been used for the first time back in 1938 in a medical research paper. There go my dreams of being cited in the Oxford English Dictionary's etymology section.

Anyway, it comes down to this: as long as it's working, let your teachers do what they think is best for their pupils.

In the case of marking, it really does mean our teachers can mark using whatever method they like. No caveats. We gently chide each other for persisting with the old-school approaches, like 'ticking and flicking' or putting '2 stars and a wish'. Both are notionally 'banned', but people can use them if they like (and they have way too much time on their hands).

But there are no templates, proformas or even 'recommended approaches'. To ensure best practice is shared, each department keeps a live portfolio of effective practice (I prefer the title 'Things that have worked for these kids so why not try them with yours?' but that doesn't sound as good in the SEF). The approaches that staff have been experimenting with are too varied to describe here. But, broadly speaking, the most efficient strategies have involved more extensive verbal feedback and using whole-class strategies, including codes to represent full explanations of common misconceptions.

So far, so utopian. But how do we prevent 'inappropriate variation'?

In our school, we have a mantra we always return to when assessing the quality of anything we do: would it be good enough for my own child?

Now, while I don't have children of my own, I would not want either of my nieces, or any of my friends' children, to attend a school where they didn't receive high quality feedback on a regular basis. In short, I would want them to be able to come home and tell me what they were doing well at and what they needed to do in order to do even better. These are basically the reasons we bother to give feedback in the first place.

That is why our marking policy begins and ends with these questions:

- What am I doing well in this subject?
- What do I need to do to improve my work in this subject?

As long as pupils can answer these questions, we as senior leaders know that they are receiving effective feedback from their teachers.

The kids tell it like it is

Are there dangers in relying on what the pupils say to monitor the quality of feedback? Well, I'd be lying if I said I didn't have a slight disruption to my sleep pattern for the first few months after launch. But, it turns out, I needn't have worried.

We have pupils across the full ability range – from genius level Mensa to those who find it a challenge to write their own names. With the appropriate scaffolding, they are all able to articulate full, detailed answers to the two questions. And not in a rote, conditioned manner either. They are eager to talk about their work.

With the appropriate scaffolding, pupils are all able to articulate full, detailed answers to the two questions: what am I doing well; and what do I need to do to improve?

Inside Matrix

Academy Trust

And above all, kids tell it like it is. They can have the neatest, tidiest books in the world, but if they 'don't get it' they will tell anyone who wants to know. Conversely, even in the unlikely event that a whole class has forgotten their exercise books a teacher doesn't need to worry about 'evidencing' (a horrible verb) their quality of feedback. Just asking those two questions in a lesson observation will quickly establish whether pupils routinely get a good deal with that teacher.

It's actually very liberating for staff, who don't feel the pressure to jump through hoops because an observer is in the room.

The best (unintended?) consequence is that pupils are far more eager to act on their feedback. They know it is their responsibility. They have a fuller appreciation for how much time and effort their teachers have dedicated to going through their work.

Yes, of course, we still have to mark the books, and it does still take time. And I only have four groups, whereas some of our NQTs have upwards of 15. As senior leaders, we need to consider the consequences of all of our decisions on every member of our teams. Which is why I often hold focus groups to find out what my teachers really think. These can be formal or informal. It was during one of the latter, a very informal 'focus group'; during a particularly freezing break duty back in November, that I knew the new marking policy was really starting to have an impact. While we were huddling for warmth I took the opportunity to ask about marking. As you do.

"It's taking me about half the time it used to," came a response from beneath layers of scarf and coat. The muffled voice belonged to an outstanding middle leader I've worked with for years.

Could this be a friend telling me what I wanted to hear?

Another reaction, from a different teacher: "My fiancé keeps complaining because he has twice as much marking to do as me. His school say he has to mark everything the kids write rather than select key pieces. But it means I have to do the dinner more often now." This from an NQT, someone I'd not (at that point) had the chance to get to know very well. I've subsequently watched her teach and know for certain her kids are getting an amazing deal every single day.

But still, a nagging thought: is this a young colleague, eager to impress, also telling me what I want to hear?

Well, it turns out they weren't alone. Everyone I speak to has a similar story.

Does that mean we've cracked it?

Like much of what we do, there's still room for improvement. The Japanese are famed for their 'lean production' processes: they systematically identify ways to reduce waste – 'muda' in Japanese. There are a few staff who cling to entrenched practices (I'll be honest – I still find myself ticking and flicking now and then, despite my best intentions). There is still some fat that we could cut off, some 'muda' which might be removed.

I have heard at SSAT conferences about schools that claim not to do any marking at all and I am very intrigued by this. It's definitely something I'll be looking into more.

In the meantime though, I know that feedback might look 'inconsistent' in pupils' books, but I don't care. Staff now have the time to give high quality feedback to every one of their learners. It's consistently useful advice, so pupils are acting on it, and that's what really matters

I get a lot of requests for form activities from staff to occupy with tutor groups, once all the admin tasks are complete. There are many different activities you can do with all abilities and ages; even 6th form!

There are some well-known and well-used websites, such as: http://formtimeideas.com/ which is fantastic and is updated daily.

BBC Newsround is also a good site for showing the latest news: http://www.bbc.co.uk/newsround

This is a good site aimed directly at pupils of all ages. The only downside to the site is that if there is any sporting news that BBC doesn't own the televised rights to, then you can only hear the commentary. This has frustrated some of my keen sporty pupils.

Using BBC iPlayer, you can show some of your more mature forms and 6th form, the BBC News Channel, which is broadcast live.

News and current affairs can generate good discussion within your form, so why not turn it into a mini debate. This can work with Year 7 all the way to Year 13.

'Fake News' is a hot topic at the moment. I used to get a lot of this from my form, until I asked them, where they got their information from (usual response being social media), who said what, are they quoted and in what context? Pupils struggled with this at first because if they read it online or saw it on YouTube, it must be true! This links on nicely with bias in the media. This can make for interesting debate and can extend into your PSHE lessons.

Quizzes can great fun, there are plenty of form time quizzes online, which I am currently compiling a list with links, as well as uploading my own.

You could help organise to hold inter-form quizzes within houses and across houses with similar ability pupils. The competition element is always popular with pupils and of course Heads of House, especially if house points are up for grabs!

There is no set way a form should be run, but knowing your form is key to becoming a good tutor. What activities will work will require 'trial and error'.

I will keep you updated with quizzes, games, debates and anything I think will be useful. If you have any resources you would like to share across the Trust, please get in touch: kpatel@barrbeaconschool.co.uk

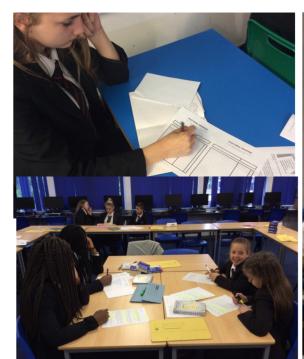
Look forward to hearing from you!

Ketan



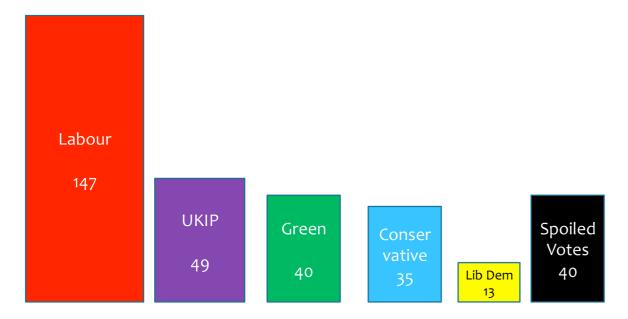








HOW THE COUNTRY WOULD LOOK...



HOW WE COMPARE TO THE NATIONAL VOTE...

Party	National % of vote	Bloxwich % of Vote
Labour	40.1%	45%
Conservative	42.4%	11%
Lib Dem	7.3%	4%
UKIP	1.9%	15%
Green	1.6%	12%



THE TURNOUT AT THE POLLS!

Year 7 87% TURNOUT AT THE POLLS! 7W1 - 26/28

7W1 - 26/28 7B1 - 25/27

7\$1 - 16/16

751 - 16/10 7T1 - 5/12

YEAR 8
90%
TURNOUT
AT THE POLLS!

8B1 - 25/26 8S1 - 22/25

8T1 - 17/17

8W1 - 11/15

YEAR 9 94%

TURNOUT AT THE POLLS

9B1 - 23/24 9S1 - 25/25

9S1 - 25/25 9S2 - 16/20

9T1 - 23/24

9W1 - 14/15

9W2 - 9/9

WHOLE SCHOOL TURNOUT:

483 pupils were able to vote

Of these **326 pupils** cast a vote!

Equalling a 67% turnout

Compared to 55% locally in 2015

Year 10 26%

TURNOUT AT THE POLLS

10W1 - 9/23 10T1 - 10/29

10B1 - 6/28

1051 - 0/10

10T2 - 1/12

Year 11 51% TURNOUT AT THE POLLS

Maths 1 - 9/17

Maths 2 - 10/16 Maths 3 - 8/19

Maths 4 – 8/14

Maths 5 - 3/9

Post 16 21% TURNOUT AT THE POLLS

Year 12 - 1/14 Year 13 - 4/10



Don't Let the Necessary Drive Out the Important

I'm a maths teacher by trade, so forgive me for a little sum: modelling + watching = learning = improvement. It may seem simplistic, but it's massively important.

Let the important things stay just that: important. Don't let the necessary drive it out.

Great teaching is important - really important. It is the most important thing in school for all our pupils.

So, two main points of reflection.

Reflection 1 is for teachers... when was the last time you watched another teacher? Just for enjoyment? Just to get some ideas or be inspired? Even as a way to develop that niggling bit of your daily practice that isn't quite polished yet. When did you invest in yourself by watching someone else? Someone good, someone experienced, someone whose results are consistently brilliant year after year, someone with a T.L.R. (a Responsibility for Teaching and Learning). If only our time, capacity, workload, life etc allowed for such niceties. "If only my line manager, TLR colleague or peer invited me". Often in discussions about improving one's self or others to be the best teacher we can possibly be, for the benefit of our pupils, these "if only" moment may easily be preceded by a scoff, even a whimper, depending on how busy you are or how many exam papers you've still got to mark!

Let the important things stay just that: important. Don't let the necessary drive it out.

Great teaching is important - really important. It is the most important thing in school for all our pupils.

Think back to your time as an ITT student – how did you learn? Through having great practice modelled to you. How do pupils learn most effectively? By receiving precise, explicit and well narrated modelling blended with practising, with having a go. So why do we, after qualifying, spend so little time watching others? And when we do, why is the primary driver often, sadly, about upholding monitoring calendar requirements or systems/ structures? Let's flip that on its head. The best teachers never stop learning, so the best teachers should never stop watching others model great practice. And when we do, we should be doing it for the benefit of our practice and our pupils... if it happens to satisfy other managerial processes, then that's just a bonus.

The best teachers never stop learning. So let's make personal learning happen. Ask for cover to go and watch someone with a specific focus, or have someone come to watch you so you can share your ideas and get some perspective and feedback to help you improve even further.

Let the important things stay just that: important. Don't let the necessary drive it out.

Great teaching is important - really important. It is the most important thing in school for all our pupils.

Reflection 2 is for those with Reponsibility for Teaching and Learning. The additional responsibility comes at a price, a price that is paid for by the increased salary. But more than this, if not carefully managed, the price can be even less time and capacity for the most important thing: developing the quality of teaching in the school, developing other teachers to be even better, developing a culture of wanting to improve to get the very best outcomes for pupils.

How many TLR holders (and I was sometimes one of them) spend vast amounts of time on procedural, management, structure and systems stuff (which I have always loved to get my teeth into), leaving no time left to concentrate on what is in the job title: Teaching and Learning! Now I'm not trying to sound out some utopian ideology here – responsibility holders have a huge amount of work to do. All of it is absolutely crucial as it creates the foundation for fantastic teaching: curricula, schemes of work, trackers, intervention models, strategic planning, self-evaluation...the list goes on. All of these things are extremely important. By no means am I saying the cart should go before the horse. But finding the most time efficient ways of getting these things sorted through collaboration, workload sharing and exchanging materials is the only way to release capacity for the most important thing.

Let the important things stay just that: important. Don't let the necessary drive it out.

Great teaching is important - really important. It is the most important thing in school for all our pupils.

As one of the people responsible for teaching and learning, you are the generators of new learning for your teams; you are the generators of inspiration and of opportunity. You are privileged and empowered. The best teachers never stop learning and the best leaders must never stop leading by example and modelling.

Be brave and inspirational. Invite others into your classroom informally to sit at the back of your room when they are on a PPA period; invite others in at a designated time to watch something you are doing that could inspire them, support them, develop their practice; film yourself and use the material in department meetings, create a low risk, high reward culture to get everyone in your team modelling to each other and engaging in learning by watching.

Liaise your line manager to provide some capacity to enable all of this to happen – they are likely to have a lighter timetable than you... they can facilitate your fantastic, inspirational work by covering you when needed so you can make sure those for whom you are Responsible never stop Learning and as a result, deliver brilliant Teaching every day for the young people in your school.

Modelling + Watching = Learning = Improvement.



Station 1: Mind Maps

Station 2: Verbally testing your knowledge

Station 6: Revise online

Here you are going to complete a mind map on the topic of 'Education and Work'.

Here you are going to question your peer's knowledge on the topic of environment / die Umwelt.

the R and L papers last year - what did the at some tests and games online. examiners want?

Here you are going to read an exam report for Here you are going to use the IPads to have a go

Good Tips:

- Colour code different sections.
- Highlight key words.
- Add small images or symbols to help you remember information. (The more individual and memorable the better!)

Mind maps enable you to demonstrate what you know and summarise your notes into more manageable chunks.

They are very visual so they help you to visualise the information you need to learn.

Good Tips:

- Revising with others is fun and helps you to test you have learnt it.
- Teaching vocabulary and how to remember it to another person e.g. mom is one of the best ways to prove you understand something!

Talking to your parents, friend or family about what you are revising is a good way of remembering it.

Ask your friends questions and get them to ask you some too. Make sure you push them to give you as much detail as you can. Make sure you go away and act on any vocabulary you did not know.

Good Tips:

- Reading the examiners report will tell you the type of mistakes you need to avoid.
- Knowing what the examiner wants to see puts you at an advantage when you are answering the Qs.

Station 5: Examiner's reports

A really good way to understand what to put in your exam answers is to read the report the Do you know which websites might be useful to examiners write each year on common mistakes you? that pupils made.

This will give you a good idea what the examiner Search: MissBrazier wanted to see in your answers this year.

Good Tips:

- Once you have revised try to test if you have really learnt it?
- These websites have games and quizzes to help you learn it.

Testing you have learnt something can be done by having a go at a quiz or game online.

www.quizlet.com

www.germanrevision.org.uk

Station 3: Revision Cards

Here you are going to use revision cards on the topic of 'House and Home' to test your current knowledge

Good Tips:

- Once you have created your revision or flash cards use them to test your knowledge.
- Colour code different topics on different cards to help you chunk information.

Revision cards or flash cards are a good way of remembering vocabulary.

You can write key vocabulary or questions on one side and the translation very small on the other.

You can then use them to test your own or somebody else's knowledge. It is a good idea to divide the flashcards into piles as you test yourself - ones you know and ones you don't.

Station 4: Past paper Qs

Here you are going to pick one exam question from the 2010 paper to have a go at - can you annotate or verbally explain how or where you are finding the answer

Good Tips:

- You don't always have to answer a full exam question every time but you could look and see where you think the information would be to answer the question in the text.
- Or try verbally explaining how you have deduced the answer.
- Even if you don't know the meaning of the word in English – try and see if you can work out which German word or phrase has the

Ultimately to get your GCSE you have got to answer the exam questions. So you need to practise answering exam questions.

Make sure once you revise a topic you test you have understood it and can remember key vocab - if you can't answer the exam questions you need to revise it again.

Self Assessment

- Which type of revision did you find the most useful?
- What type will you try at home?
- How equipped do you now feel for revising independently on your own?



ALL: Will recognise key vocabulary for reading/listening papers (C) MOST: Will apply understanding of a range of vocabulary to exam questions [B] SOME: Will evaluate detail in exam questions to fully access all marks [A] STRETCH: will compare different strategies and reflect on which one works best for them [A*] Whist lead learners have been in place at Etone for some time, this year we wanted to raise the profile of their role and further develop them as ambassadors for teaching and learning across the school. Initially the teaching and learning team (made up of new and experienced teachers across all curriculum areas) worked together to devise a series of 'task cards' to support teachers in deploying their lead learners effectively in lessons.

We felt that use of the top 10 MAT employability skills (which all pupils have in their planners) would enable us to create a fully inclusive and cross-curricular approach whilst also ensuring that the pupils themselves benefitted from developing transferable skills that would be of value to them in the future.

Once created, all of the lead learners were trained on how to use the task cards during an interactive workshop. They started by exploring what the role entailed and then role-playing situations, working collaboratively with the teacher and other pupils. By the end of the session pupils were able to confidently present their interpretations of what each of the 'roles' on the task cards entailed.

Top 10 Employability Skills





Integrity, courage, attendance and punctuality

Show your integrity by becoming an 'expert peer/self-assessor'.

Your teacher will ask you to double check peer marking and to honestly give feedback to students who are struggling to interpret the success criteria accurately.

You might also be asked to demonstrate how to apply the mark scheme accurately and fairly to small groups of students.

You will be working closely with other student/s and should focus on constructive strategies to improve the accuracy of their peer and self-assessment.

How should I do this?

- Make sure that you are fully aware of the success criterio. It may benefit you to make notes while the teacher is sharing it with the class.
- Ensure that you know HOW to apply the criteria perhaps by annotating your own work.
 During the peer support:-
- Don't be afraid to identify over generous/over harsh marking -- but make sure you can
 explain the reasons for your comments.
- Model how to self/peer mark more accurately.
 Share top tips about using the success criteria to plan and structure responses.
- Reiterate the importance of recognising the WWW/EBI comments to help identify next steps.

Your focus should be on modelling the process of accurate self/peer marking rather than just doing it for them.

Lead learners from years 9 and 10 were then invited to whole staff briefings in order to 'teach' the teachers how to utilise the cards to most effect in the classroom. All lead learners and all staff have their own sets of cards to support planning and to scaffold the lead learners with a structure for the roles they now fulfil in lessons across the school, whether modelling or demonstrating skills to peers in small groups, summarising key learning from a lesson to present as a pupil plenary, or expertly peer assessing the work of others.



