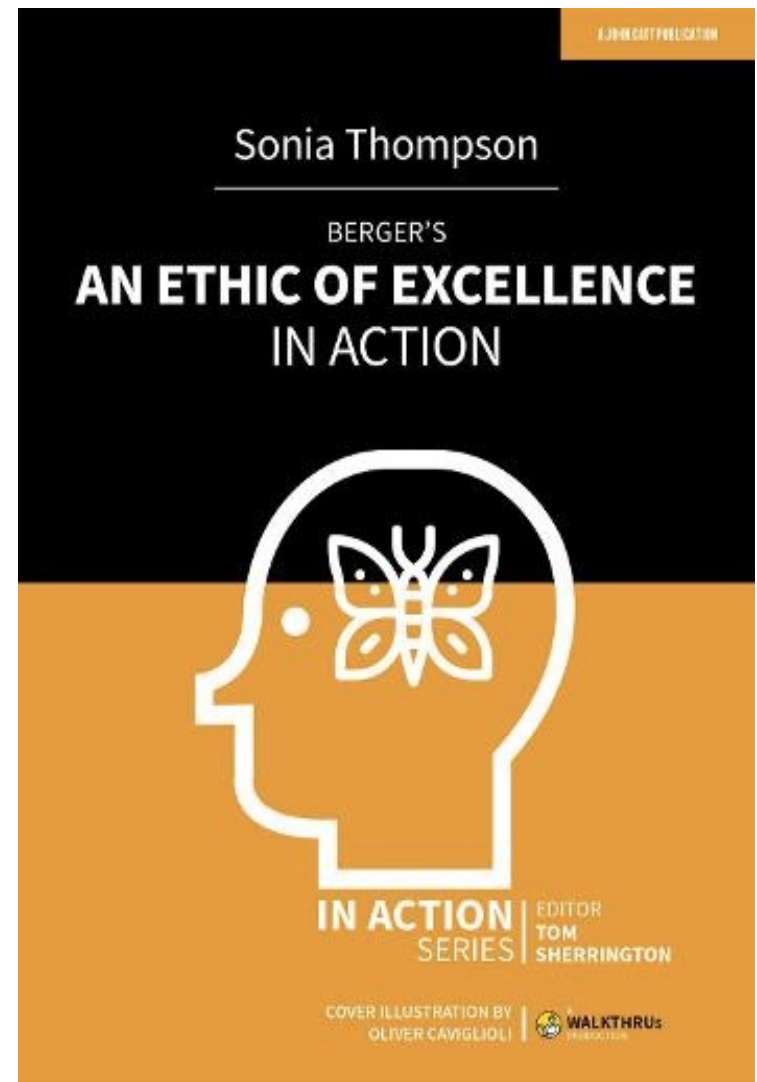


An Ethic of Excellence in Action

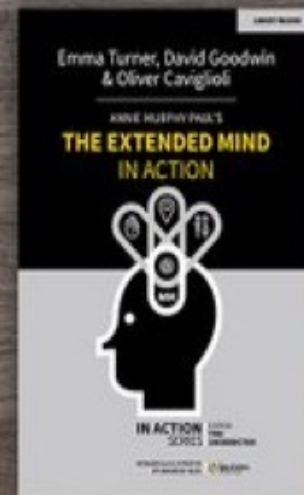
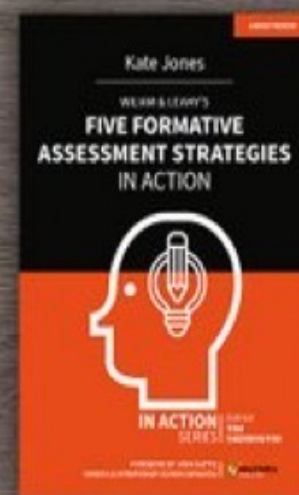
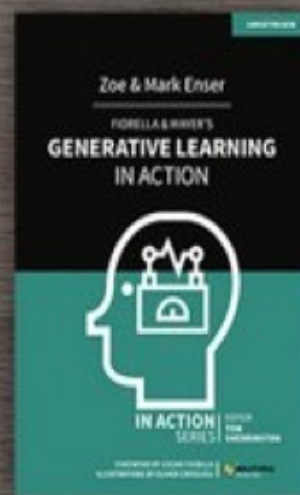
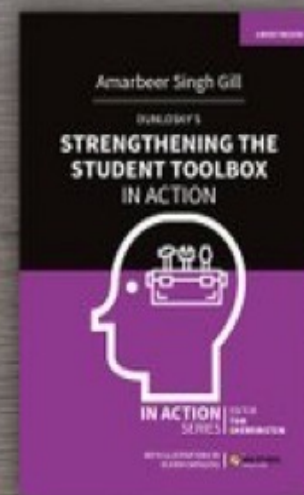
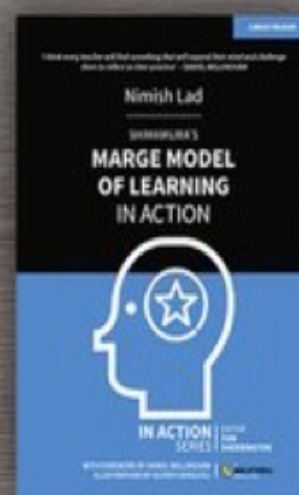
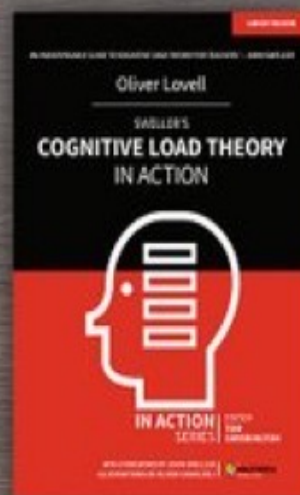
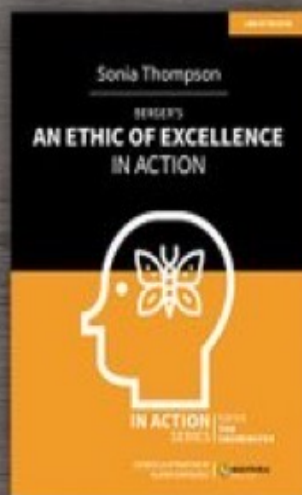
Sonia Thompson
@son1bun



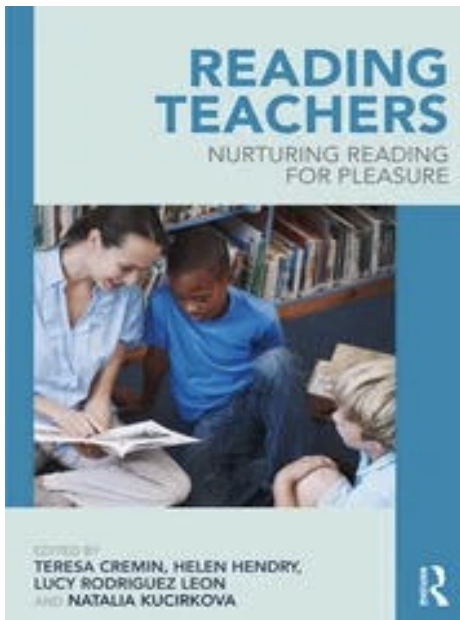
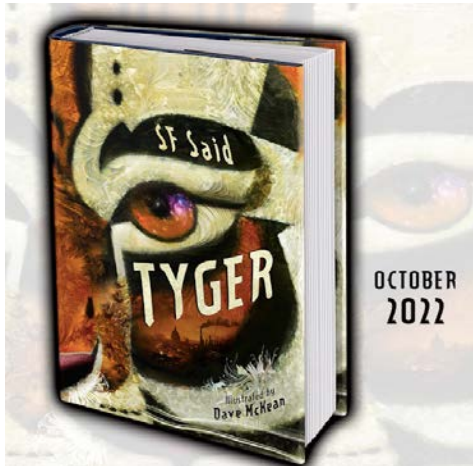


A WALKTHRU
PRODUCTION

IN ACTION SERIES



Who am I?



- Head Teacher/**Director – St Matthew's C.E. Research School and Support school**/Co-Lead
English/History/Assessment
- Write for Schools Week – Blogs of the Week
- **Advisory Board Member** for OU/UKLA Reading for Pleasure website. **Co-Lead Birmingham OU/UKLA Teacher RfP Group**
- **Judging Panel for UKLA Book Award, EmpathyLab, Branford Boase Award**
- Council/Trust Member – C of E National Society, Classics for All
- Co-opted Member of Birmingham Diocesan Board of Education

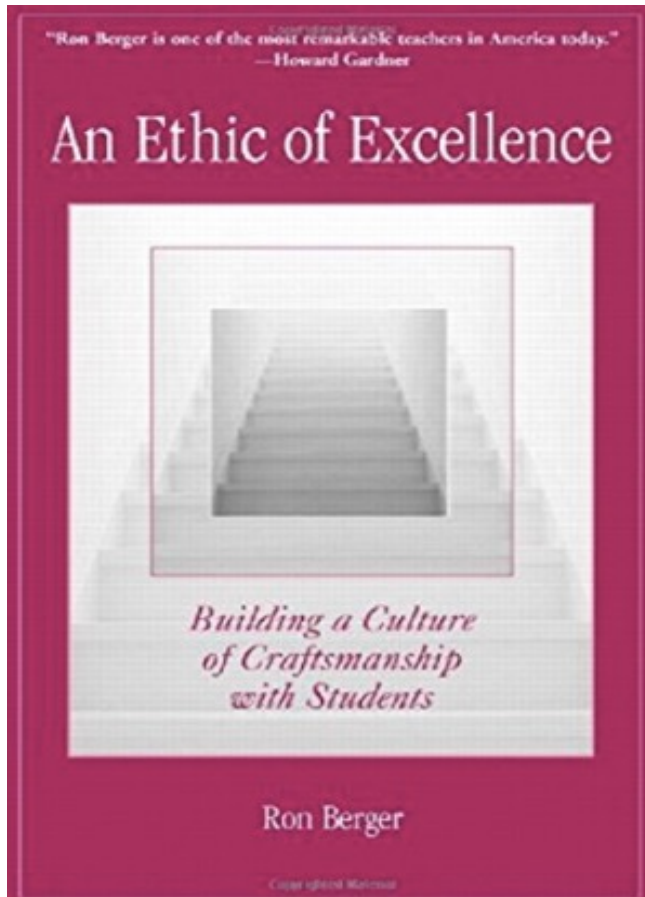
An Introduction to An Ethic of Excellence In Action

What it is and why it is important

Aims of the session:

- **Key principles of An Ethic of Excellence**
- **Principles into research and practice**
- **Learning provocations/think and pause points**

An Ethic of Excellence



‘If you’re going to do something, I believe you should do it well. You should sweat over it and make sure it is strong and accurate and **beautiful and you should be proud of it.’**

Ron Berger

Who is Ron Berger?

The power of *An Ethic of Excellence* is embedded within

Definition:

Ethic – an idea or moral belief that influences the behaviour, attitudes, and philosophy of a group of people.

Excellence – the state or quality of excelling or being exceptionally good; extreme merit; superiority.

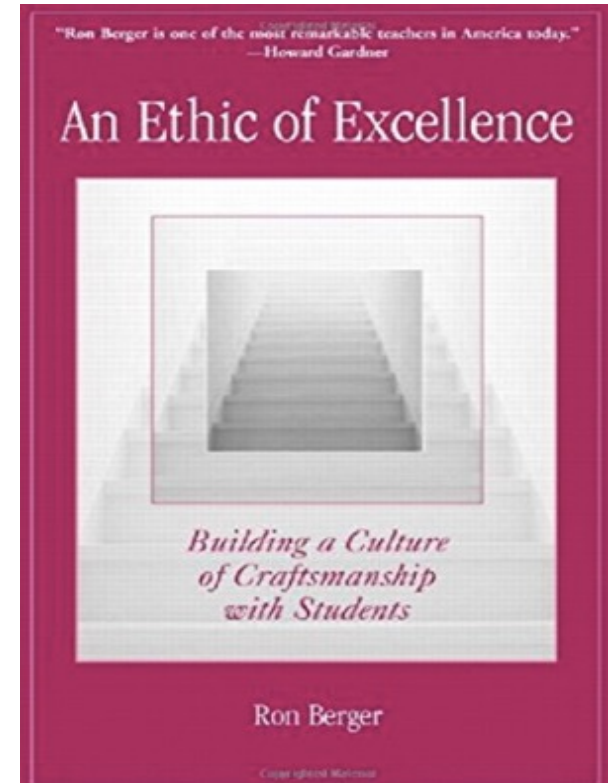
Collins Cobuild online dictionary, 2021

‘a moral imperative to strive towards greatness’.

curriculum should challenge pupils to consider **moral** (what is right), **aesthetic** (what is beauty) and **epistemological** (what is true) questions’.

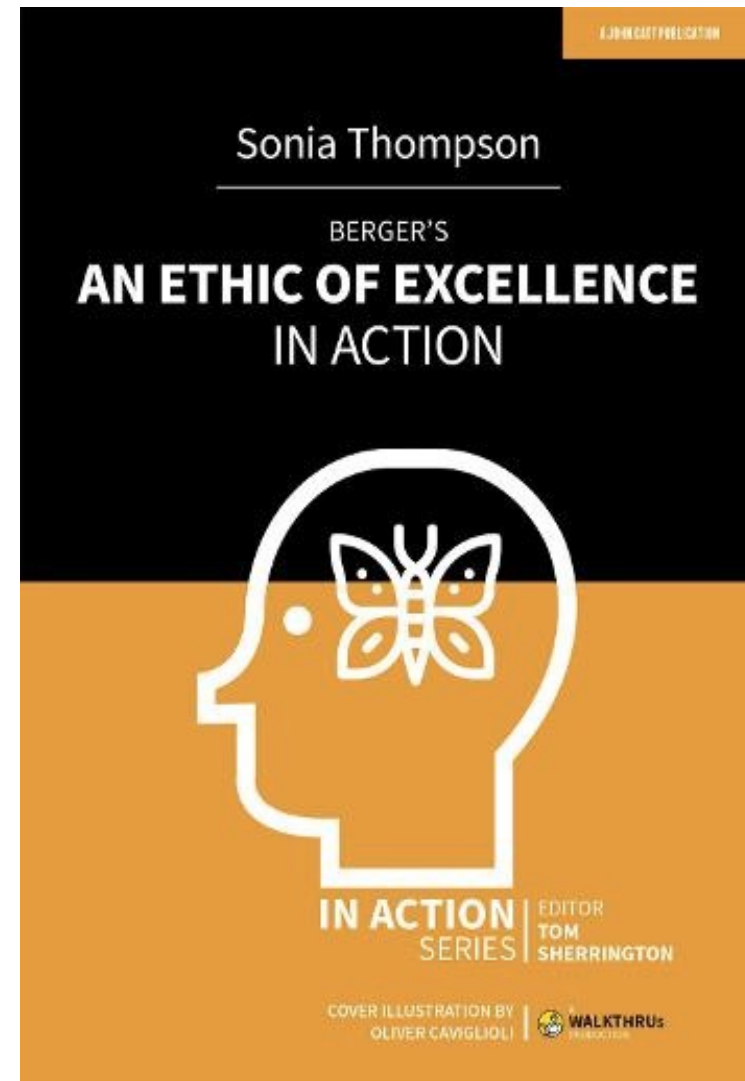
The Toolboxes to Excellence

- The first toolbox: **A School Culture of Excellence** – creating/embedding a community that encourages and supports excellence
- The second toolbox: **Work of Excellence** – improving the quality of student work and thinking
- The third toolbox: **Teaching of Excellence** – teachers improving through bringing passion and scholarship to the role



The Toolboxes to Excellence

1. The first toolbox: **A School Culture of Excellence**
1. The second toolbox: **Work of Excellence**
2. The third toolbox: **Teaching of Excellence**



The book is not...

‘I bring no **blueprint for school change...there are many models of excellence. The tools I offer are strategies, models and metaphors and along with them, I have classroom stories...’**

Ron Berger

**Learning
provocation:**
"provoke" thought and
motivate thinking or further
investigation.

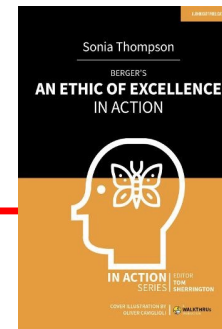
An Ethic of Excellence is a manual about achieving lasting change and success for all our schools and children.

- 1. How do you ensure there is lasting change for all – EAL, SEND?**
- 1. How is this achieved in a rural school setting?**
- 2. What, if any, changes need to be made?**

Austin's Butterfly

A metaphor for foundational excellence

**Austin's Butterfly:
a metaphor for
excellence - not
accepting mediocrity
from or for our
disadvantaged
students**

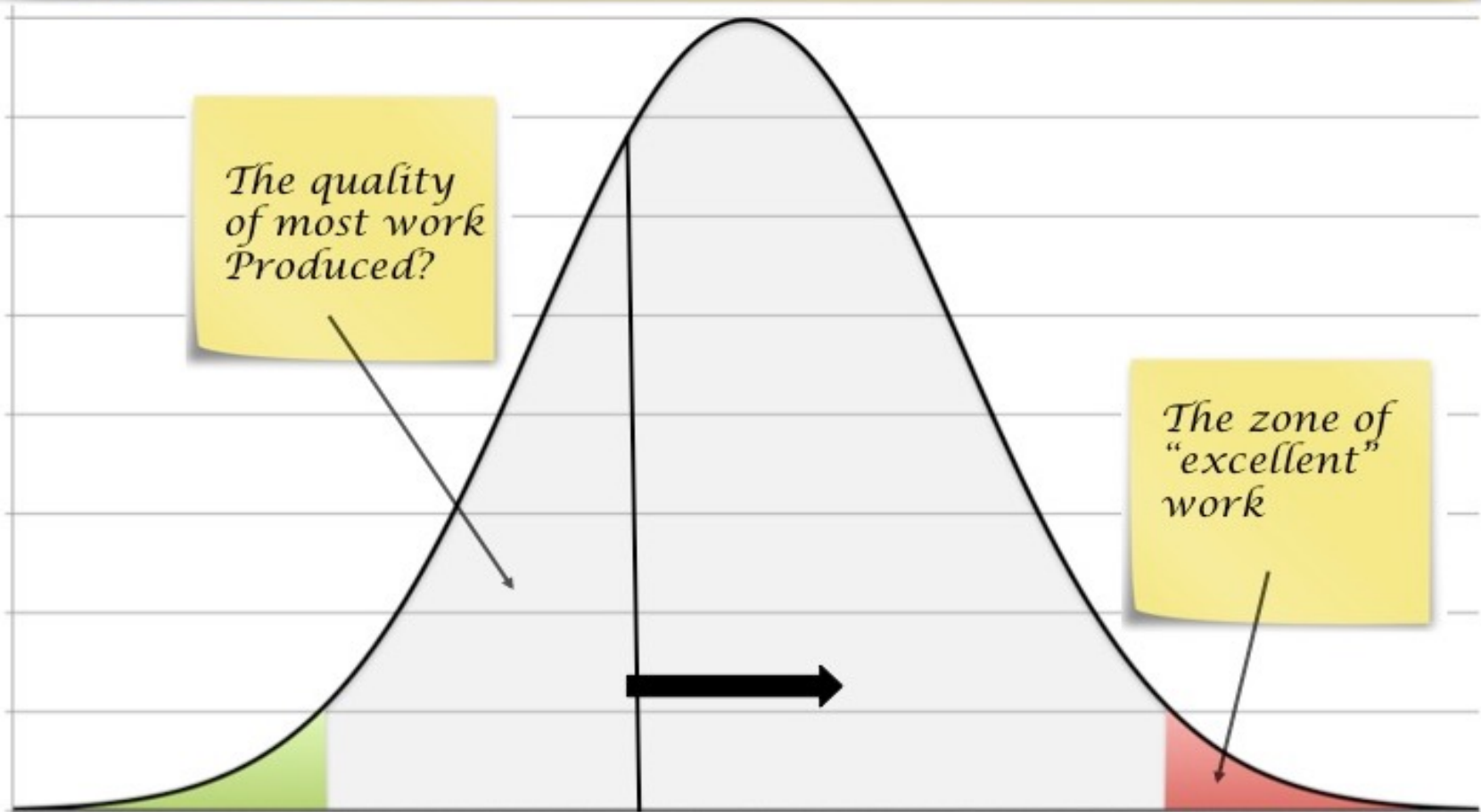


The key to excellence

‘The progress of the drawing, from a primitive first draft to an impressive final is a powerful message for educators...we often settle for low-quality work because we underestimate the capacity of students to create great work.** With time, clarity, critique and support, students are capable of much more than we imagine’.**

Ron Berger

The distribution in quality of work that can be produced by a child
How often are children challenged to reach the zone of excellence?



Active ingredients: Austin's Butterfly is...

- A great model of critique and revision for students and teachers of all ages; it has been used as a metaphor for improvement by students from kindergarten to high school, and by teachers and school leaders. **It is a clear, visual image of the reason to have high standards and systems for improving work.**
- Specific changes in his drawings being linked to very specific feedback from peers, illuminating the need for critique to be targeted and specific.
- An inspirational model of the power of perseverance and revision to improve quality.
- **An example of how we often stop short in school from pushing students to a high level of quality.**

Session 1:

The First Toolkit - A School

Culture of Excellence

**creating/embedding a culture that
encourages and supports excellence**

The key to excellence

'The challenges schools face are broad and overwhelming. The key to excellence is born from culture. Once those children enter a culture with a powerful ethic, **that ethic becomes their norm. It's what they know'**

Ron Berger

An Equitable Culture

Equity and culture

Equity	Culture
<p>Equity, can be defined as anything that is aimed at:</p> <ol style="list-style-type: none">1. Ensuring equally high outcomes for all participants in our educational system; removing the predictability of success or failures that currently correlates with any social or cultural factor:2. Interrupting inequitable practices, examining biases, and creating inclusive multicultural school environments for adults and children; and3. Discovering and cultivating the unique gifts, talents and interests that every human possesses.	<p>A pattern of values, benefit and expectations shared by a group's members that powerfully shapes the behaviours of individuals within the group.</p>

What matters and why?



Reading for progress and pleasure



Funds of Knowledge/diversity



Powerful knowledge



oracy/vocabulary/storytelling



Evidence-informed PD



Staff workload/wellbeing

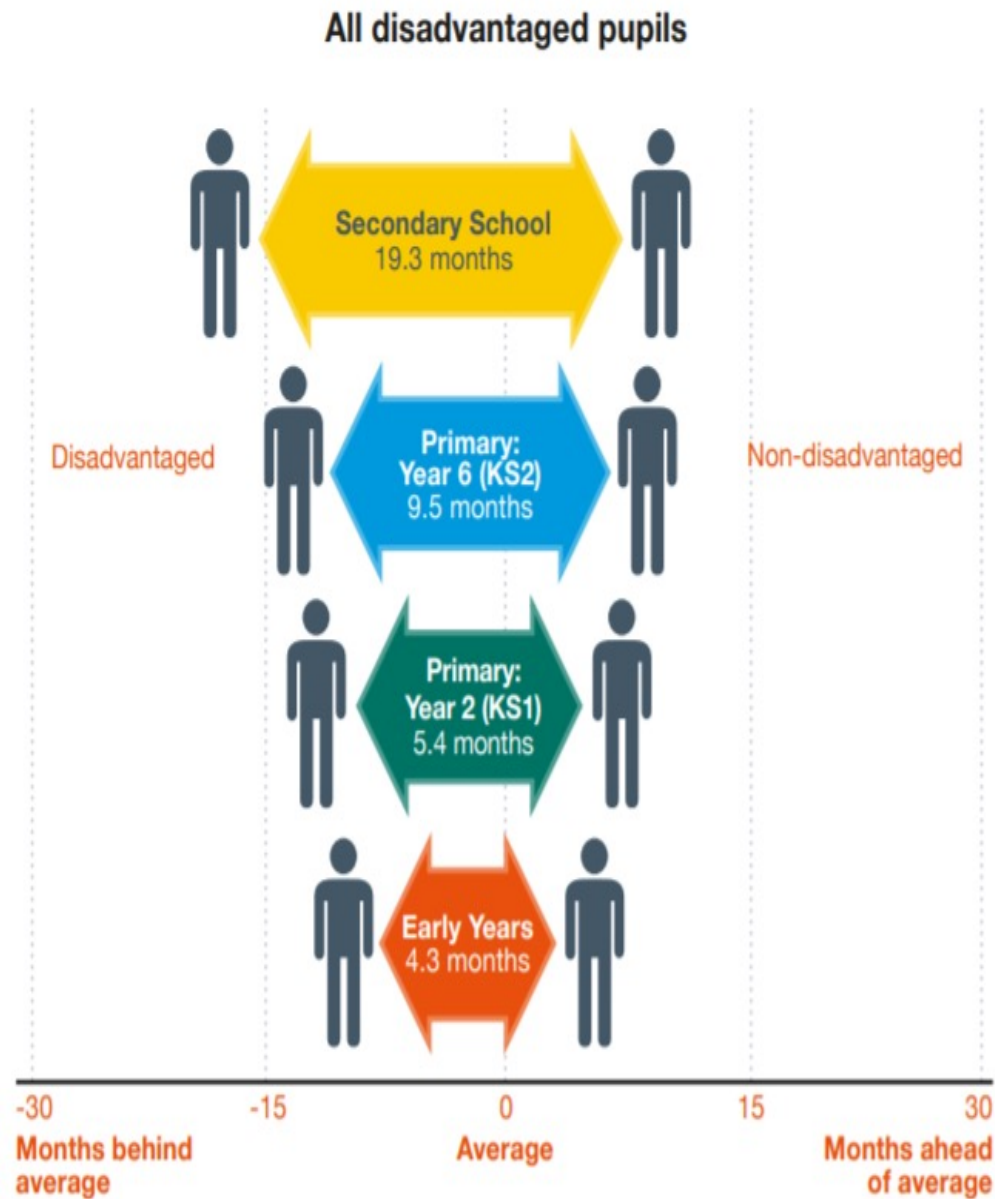
School Context

- Inner city school in Birmingham
- 210 children; 4-11.
- Serves an area of substantial deprivation - indicator - 5th Quintile (most deprived)
- 76.6% Pupil Premium
- 24.7% have Special Educational Needs
- 15% live safeguarding issues
- 78% have English as a second language

Nechells, Birmingham

*A wide range of factors including **income deprivation, employment deprivation, educational skills & training, health deprivation, crime, barriers to housing and services.***

Why?



'Closing the Gap? Trends in educational attainment and disadvantage',
Education Policy Institute (July 2017)

Luis Molls – Funds of knowledge



...and differences in school literacy achievements **often relate to the inability of schools to recognise or build on the children's home literacy practices** (Comber and Kamler, 2004; Thompson and Hall, 2008).

In particular the work of Luis Moll who **challenged the persistence of the deficit model of education** was built upon in this study. **This work revealed that families and communities contain extensive 'funds of knowledge' - their lived experience - and that this rich resource is used by children as part of their learning** (Gonzalez, Moll and Amanti, 2005; Moll et al., 1992; Moll and Cammarota, 2010).

Luis Molls – Funds of knowledge

- Funds of knowledge are the rich repositories of accumulated knowledge found present in households and communities.
- All students bring funds of knowledge from their homes/communities to school
- Understanding the funds of knowledge within a community and a family is important for a teacher. He/she can tap into this knowledge and use it to help acquire new knowledge.

Our children are disadvantaged not deficit!
**‘Our’ themes provide opportunities to share our
‘literacy lives’**

Luis Molls – Funds of knowledge

What funds of knowledge do the children in your setting carry with them?

This could include:

- Home language
- Family outings and travels
- Family values and traditions
 - Family occupations
 - Educational activities



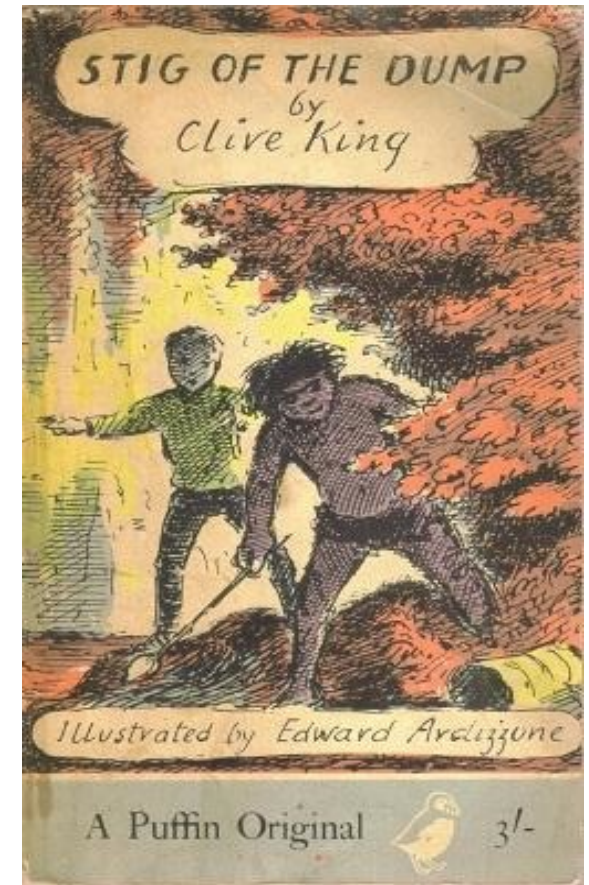
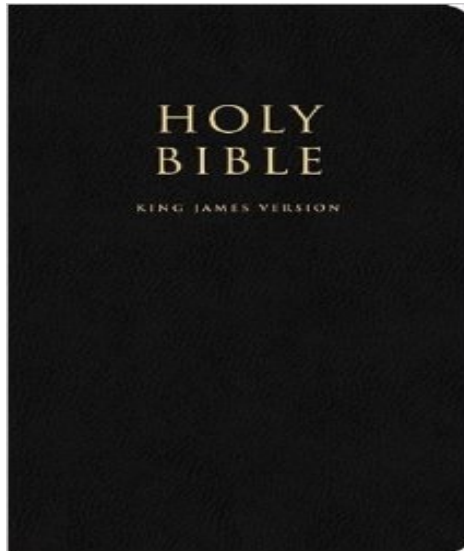
Funds of Knowledge



Our Curriculum

Our Lives Our Families	Our Community	Our World	Our Global Village	Our Passions	Our Future
					

In my backpack...



Turn and talk



What's in your **backpack**?

Knowledge rich ... **Why?**

The national curriculum in England

Key stages 1 and 2 framework document

September 2013

Aims

1.3.1 The national curriculum provides pupils with an introduction to **the essential knowledge that they need to be educated citizens**. It introduces pupils to **the best that has been thought and said**; and helps engender an appreciation of human creativity and achievement.

1.3.2 The national curriculum is just one element in the education of every child. **There is time and space in the school day and in each week, term and year to range beyond the national curriculum's specifications**. The national curriculum provides an outline of **core knowledge** around which teachers can develop exciting and stimulating lessons to promote the development of pupils' **knowledge, understanding and skills** as part of the wider school curriculum.

We are aspirational for our children

- **All children are given the opportunity to be a leader:**
 - Worship Warriors (Year 1-6)
 - Young Leaders (Year 1-6)
 - Peer Tutors (Year 5/6)
 - Play Leaders (Y4-6)
 - House Captains (Year 2-6)
- **The Brilliant Club (Year 5/6) – work with a PhD Student/write a dissertation/graduate at a Russell Group University (in 2019, the graduated from Oxford)**
- **Academic Excellence – 11 plus tutoring (Year 2-5)**
- **London Academy of Music and Dramatic Arts (LAMDA) – (KS2) – learn classic poetry and prose off by heart/take exams**
- **Young People's Parliament**
- **Y6 – Tour Guides around Shakespeare's important buildings, in Stratford –they show Y5 around/real tourists**
- **All children have a musical experience – CBSO, play a musical instrument/take exams, part of our ensemble**
- **Latin taught across KS2 (will introduce in KS1 next year)**
- **Artist in Residence – working across all year groups across the year**
- **Read for Empathy – EmpathyLab – 'empathy not sympathy'...a call to action. What can we do?**
- **PCO – Police Community officers – Year 4-5**

Equity and culture

Equity	Culture
<p>Equity, can be defined as anything that is aimed at:</p> <ol style="list-style-type: none">1. Ensuring equally high outcomes for all participants in our educational system; removing the predictability of success or failures that currently correlates with any social or cultural factor:2. Interrupting inequitable practices, examining biases, and creating inclusive multicultural school environments for adults and children; and3. Discovering and cultivating the unique gifts, talents and interests that every human possesses.	<p>A pattern of values, benefit and expectations shared by a group's members that powerfully shapes the behaviours of individuals within the group.</p>

**What resonates
with you from
these definitions?**

EEF/St Matthew's - we work at the intersection...



**Practical wisdom,
experience & local
understanding
(school context)**

**Equity and
Evidence-
informed
school
improvement**

**Data,
research
&
evidence**

An Equitable Culture in Action

Our Guiding Principles



Our School Mottos

With God nothing is impossible - Luke 1:37

You are the light of the world – Matthew 5:14

School Rules

1. Be kind and caring
2. Always do my best

What do these guiding principles tell the children about our commitment to them?

Mission Statement

St Matthew's is a community of learners planning, pursuing and providing **excellence** through a model of Christianity. Children are valued for their individuality and heritage and are encouraged to fulfil their potential to meet the challenges of a changing society.

“Sometimes we tout mission statements, vision

We re-commit too...

**Andratesha Fritzgerald
Universal Design for Learning**

Our values...C.A.P

Courage - Team St Matthew's does not give up. We look back in history to prepare ourselves for the future.

Attainment - Team St Matthew's focus on results and we do whatever it takes to achieve our goals. We push ourselves beyond what we think is possible.

Pride - Team St Matthew's value excellence in all that we do. We think and act as our own best selves.



‘Gere pileum cum dignitate’

‘Wear your cap with dignity’

Value	We re-commit to...	What will this look like/sound like?	What message does this send to our children?
Courage			
Attainment			
Pride			

Values inform expectations.
Expectations influence behavior.
Behavior creates culture.

Why routines matter?

The PISA Study

“Educators who are trauma sensitive understand that children need to feel safe in order to learn and that “structure and limits are essential to creating and maintaining” this sense of safety.”

Martin, Kacy (2015). Trauma in the Classroom.



Systems and Routines



Productive, positive, and powerful learning environments are promoted by predictable routines

Leverage Leadership - 2021

Key systems and routines

1. Whole School Routines	<ul style="list-style-type: none">• Morning arrival/Playground• Hallway transitions• Dismissal for lunch• Registration• End of day dismissal
2. In-class Routines	<ul style="list-style-type: none">• Activity transitions• Morning Task• Monitors• Turn and Talk• Track the speaker• Presentation/Handwriting• Attendance and Punctuation
3. Adult Routines	<ul style="list-style-type: none">• Staff meetings• PD Folder
4. Relationship Building	<ul style="list-style-type: none">• Classroom greetings• Well-being – staff and children

‘Our students belong in academic spaces and it is our job to create the environment that welcomes them, so that they are able to intellectually flourish’.

Zaretta Hammond

End of day dismissal

Productive, positive, and powerful learning environments are promoted by predictable routines

Timings	Teacher	Teaching Assistant	Children
2-40pm Finish final	• Giving clear instructions to	• Monitor and open room to	• Tidying up
<p>“Sometimes we tout mission statements, vision statements, and goals that include buzzwords that everyone says and everyone can recite but only a few actually live the words out...You can tell what is most important by who is achieving the most.”</p> <p>Andratesha Fritzgerald Universal Design for Learning</p>			
	<p>or dawdling</p> <ul style="list-style-type: none">• Teacher to look back, and monitor and scan line• Final greeting as children go – have a good evening, specific messages		

Instructional coaching

Productive, positive, and powerful learning environments are promoted by predictable routines

Key systems and routines

1. Whole School Routines	<ul style="list-style-type: none">• Morning arrival/Playground• Hallway transitions• Dismissal for lunch• Registration• End of day dismissal
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3. Adult Routines	<ul style="list-style-type: none">• Staff meetings• PD Folder
4. Relationship Building	<ul style="list-style-type: none">• Classroom greetings

**What happens if we don't commit to
an equitable culture?**

“Sometimes we tout mission statements, vision statements, and goals that include buzzwords that everyone says and everyone can recite but only a few actually live the words out...You can tell what is most important by who is achieving the most.”

**Andratesha Fritzgerald
Universal Design for Learning**

Our equitable culture will enable our children to have...



Committing to an equitable culture



- We commit to creating an equitable school culture, which is supportive, inclusive and *aspirational*.
- We commit to being *aspirational* for the pupils we serve. We want to break the link between disadvantaged and educational achievement. We know that this happens in our classrooms.
- We commit to an equitable school culture, which is not just what we can see **BUT** also about making every person in our school community feel seen.

Active ingredients: A School Culture of Excellence is...

- Having ethics and values that compel students to achieve more than they think is possible.
- **Creating a peer culture that values academic effort and achievement – safe to care, cool to care.**
- Knowing that communities matter – that is where the power rests. They must feel seen and valued.
- **A clean and well-kept school. It is a message – a visual model of the school's ethic of excellence.**
- Understanding that there are no shortcuts to creating a School Culture of Excellence. **It is a long-term commitment. It is a way of life.**

Learning provocation:

"provoke" thought and
motivate thinking or further
investigation.

Why culture matters and the value of community

Culture:

1. How does your school ethics and values compel your children to achieve?

Community:

1. Communities' matter! How do you ensure your community feels seen and valued?
2. Is your school culture excellent? What steps have you taken to achieve this?
3. How is diversity and representation valued, as part of your school's ethic of excellence?
4. How do you make that happen – what can we you do to enable this to be sustained and flourish?

Section 2: The Second Toolbox - Work of Excellence

**Improving the quality of student work and
thinking**

Section 1 - Models

Section 2 - Multiple drafts

Section 3 - Critique

Section 4 - Make work public

Models

**‘No amount of words can
convey
what one good model tells
me...I want my students to
carry around pictures in their
head of quality work’**

Ron Berger

When showing models...

- **Clarity of expectations and standards; enabling students to develop an evolving sense of what good work looks like**
- **Enhanced capacities to make sound evaluative judgments, within their own work and across their peers**
- **Potentially improving learning outcomes; it can be seen as a high leverage strategy**

Exemplar



St. Matthew's
Research
School

Thursday 1st April 2021

How has the graffiti style of art remained reflective of current global issues?

Graffiti is writing or drawings made on a wall or other surface. It derives from the Italian word "graffito" which means "a scratch". Graffiti can be done with consent, but is often completed without permission. The earliest piece dates back to 13,000 - 9,000 BCE and is located in Santa Cruz, Argentina. It is named "The Cave of Hands" and is still on site today for tourist attractions. The question that will be answered today is, how has the graffiti style of art remained reflective of current global issues? Read on to find out.

There are various techniques of graffiti. Stenciling is a common technique that many artists tend to use, it is an outline of shapes and letters that can later be placed onto a surface. Many street artists use this to quickly spray paint on a wall of their choice, because graffiti is classed as vandalism. Others use this style to make the artwork look good, but it is hard to tell the difference whether it was done for style or whether it was done to quickly spray and run away because graffiti is a crime. One of the many street artists in the world is Argentinian graffiti artist, Nicholas Romero. He is often referred to as El Yey, which is his tag. A tag is a drawing of an artist's name, in a single colour. El Yey focuses on the human body and is interested in religion, contradiction and politics. Banksy however, is a Bristol-born street artist whose identity is a secret. He uses stencils and he combines dark humor with his politics, his artwork often displays a message. Jean Michel Basquiat was an American artist, who is deceased. Some describe Basquiat's artwork as messy and meaningless, on the other hand, several say that his artwork conveys a message, like

Banksy's artwork. In particular, Banksy's artwork (Game Changer) is a beautiful piece of art. Dart your eyes to see more about his artwork.



Game Changer, a piece of art created by Banksy, was made in honour of all the workers at Southampton General Hospital. This monochrome art (art made in one colour) depicts a young boy playing with a toy not Batman or Superman, but a new toy, a NHS nurse. Her arms are stretched out in the old-fashioned superhero pose. She is wearing an apron, a mask, a cape and a hat. The

only colour in this piece of art was the Red Cross emblem, located on her apron. Recently, it was sold for £1.4 million and the money went to a charity. The theme of this artwork is superheroes and there is a strong message behind it. The message shows that superheroes are all around us, they are not only the ones that we see or hear about. The artwork, as well as the message behind it, is really important because it lights up the world and makes everybody aware of how hard key workers are working, even during a pandemic. Vandalism can affect a piece of artwork and most importantly, the property it was made on. If you are interested, continue reading this essay.

Vandalism is the act of damaging or destroying someone else's possessions without permission. Many graffiti artists need to get permission before spray painting on a wall. Although Banksy is a street artist, why is he not charged for spraying on a wall? Banksy's identity is a secret, so not alot of people can charge him if they do not know his identity. Secondly, Banksy's artwork is worth quite a lot, so not as much people can charge say that his artwork is a criminal act. Banksy's artwork costs so much that it can give millions to worthy causes. Read on to see why graffiti remains reflective of current global issues.

Case study

2. Study examples of excellence.



- Using the displays as examples of excellence is a really useful teaching tool. Students find it inspirational, aspirational and motivational.

modelling... it's all in the handover

Learning is not an instantaneous exchange of knowledge from teacher to student. Like a baton exchange in a relay race, successful learning depends on the receiver getting a firm grip.



TS

TOM SHERRINGTON
@teacherhead

The teacher carries the baton — worked examples

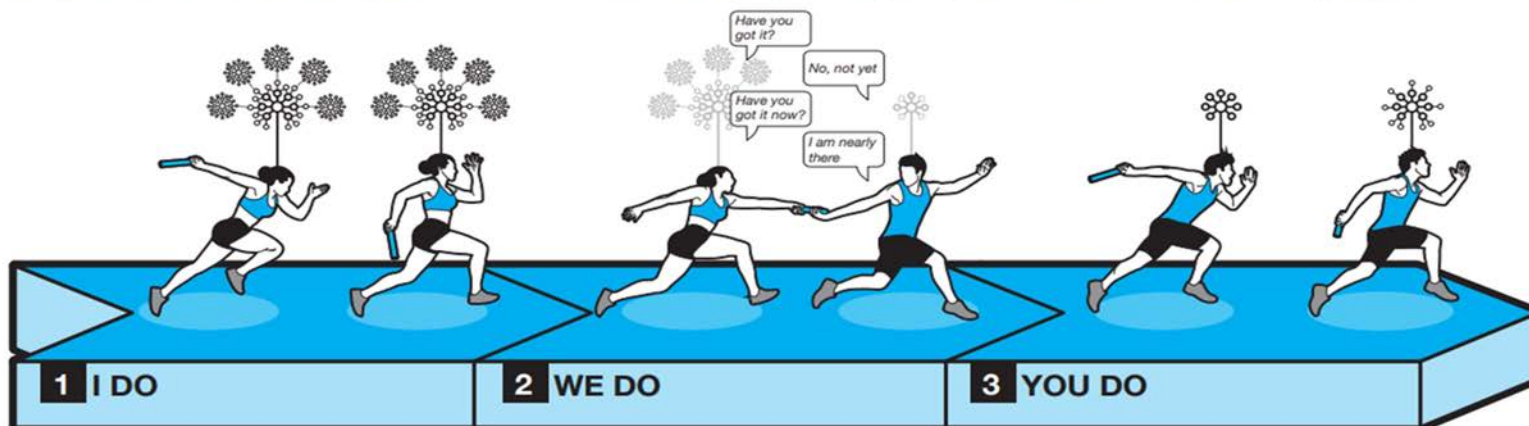
Fully model how to complete a task or problem. Model it live, narrating your thinking as you write. Check students' understanding by asking questions about each step of the model answer. Provide a second fully worked example. Highlight the ways the new model is similar and different to the previous. Doing so will reinforce the main ideas of the solution/method.

The baton handover — guided practice

The 'We Do' phase is key to successful modelling. Design guided practice tasks that obtain high rates of student success. Students should get a sense of how success feels while working towards independent practice. Gradually reduce the level of support to build towards independence. If students struggle, the handover will need to be longer — more guided practice.

Students carry the baton — independent practice

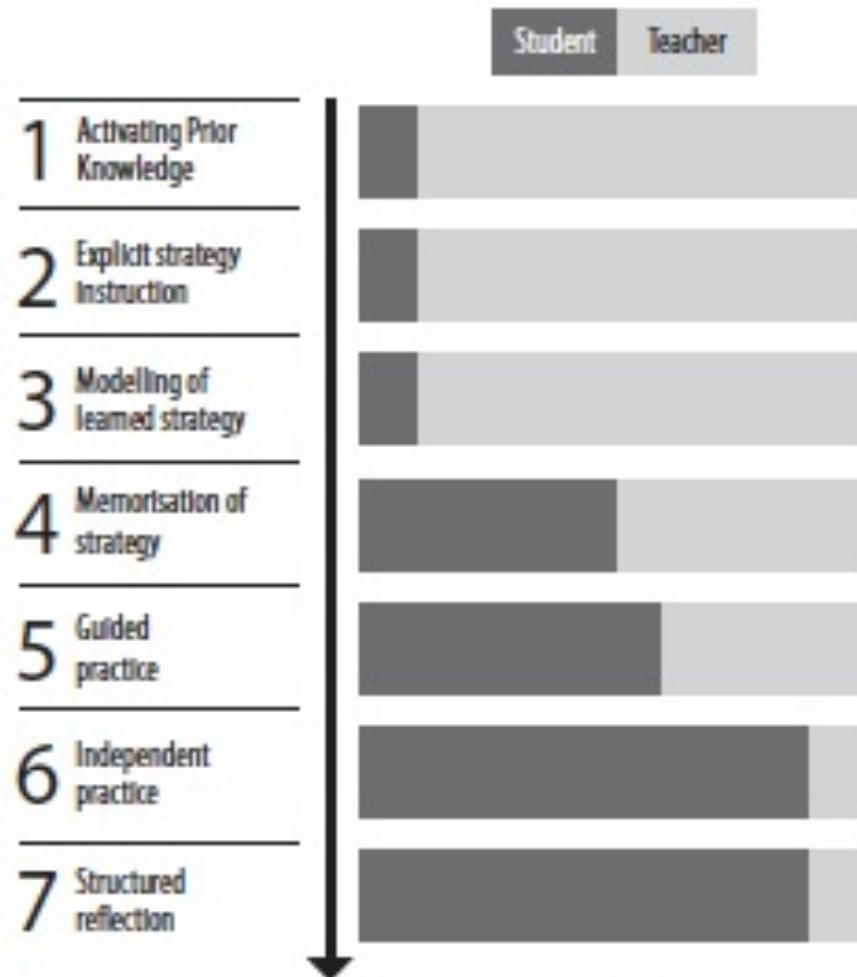
Independent learning should only happen when there is enough knowledge in the room. Use check for understanding to ensure a high success rate — students answer approximately 80% of the questions correctly. In a mixed ability class, 80% might be more realistic over a series of lessons. During independent practice, students should recall knowledge from memory.



‘A tailor will teach an apprentice by allowing them to work alongside them, watching their movements and techniques closely, modelling their craft. The most effective teachers – like a master craftsman working with a novice apprentice - are aware of their expertise and of how to reveal their skills to learners.

EEF - Metacognition

Metacognition



Source: EEF (2018) Metacognition and self-regulated learning: Guidance report.

2

Explicitly teach pupils metacognitive strategies, including how to plan, monitor, and evaluate their learning



3

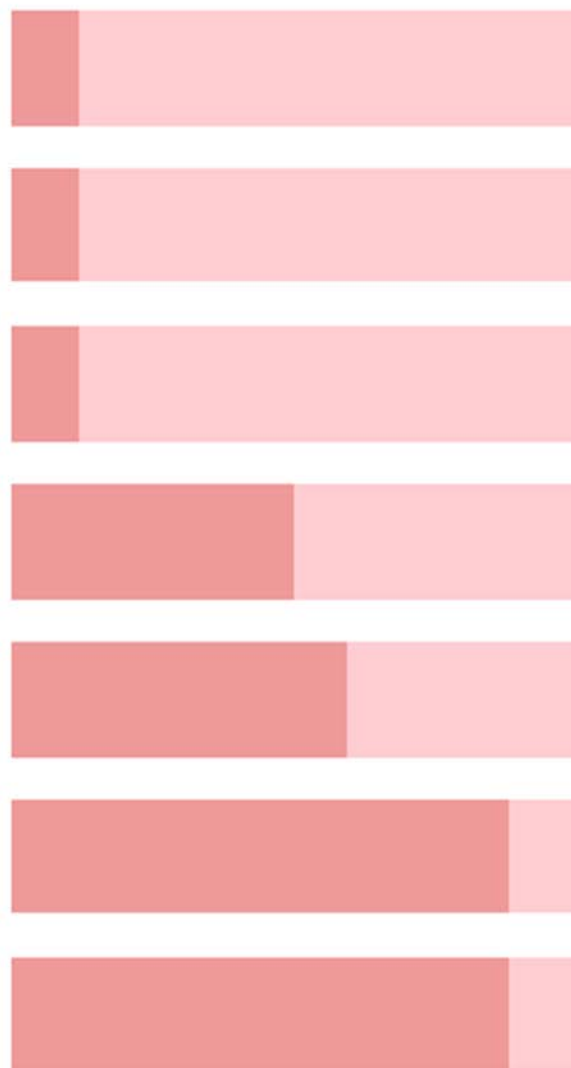
Model your own thinking to help pupils develop their metacognitive and cognitive skills



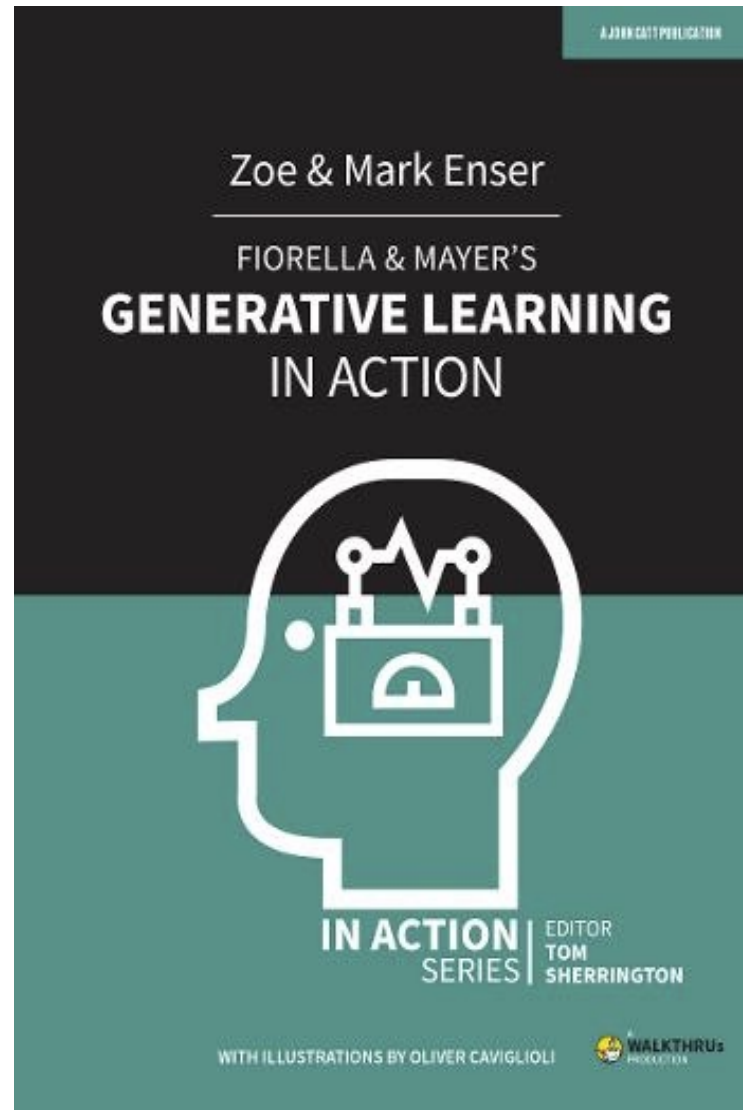
- 1 Activating prior knowledge
- 2 Explicit strategy instruction
- 3 Modelling of learned strategy
- 4 Memorisation of strategy
- 5 Guided practice
- 6 Independent practice
- 7 Structured reflection

Student

Teacher



Generative Learning strategies



Active ingredients: Modelling is...

- **An opportunity to provide students with excellent examples of work.**
- Giving children time and support to analyse the strengths and weaknesses of an exemplar. What makes this work strong?
- Saving models of the final product and also models of earlier drafts, so that students can see both the creative and refinement processes.
- Encouraging students to practise, using the model as a guide.
- **Keeping a wide range of models, so that students do not think there is only one response to a particular question, task or problem.**

Multiple drafts

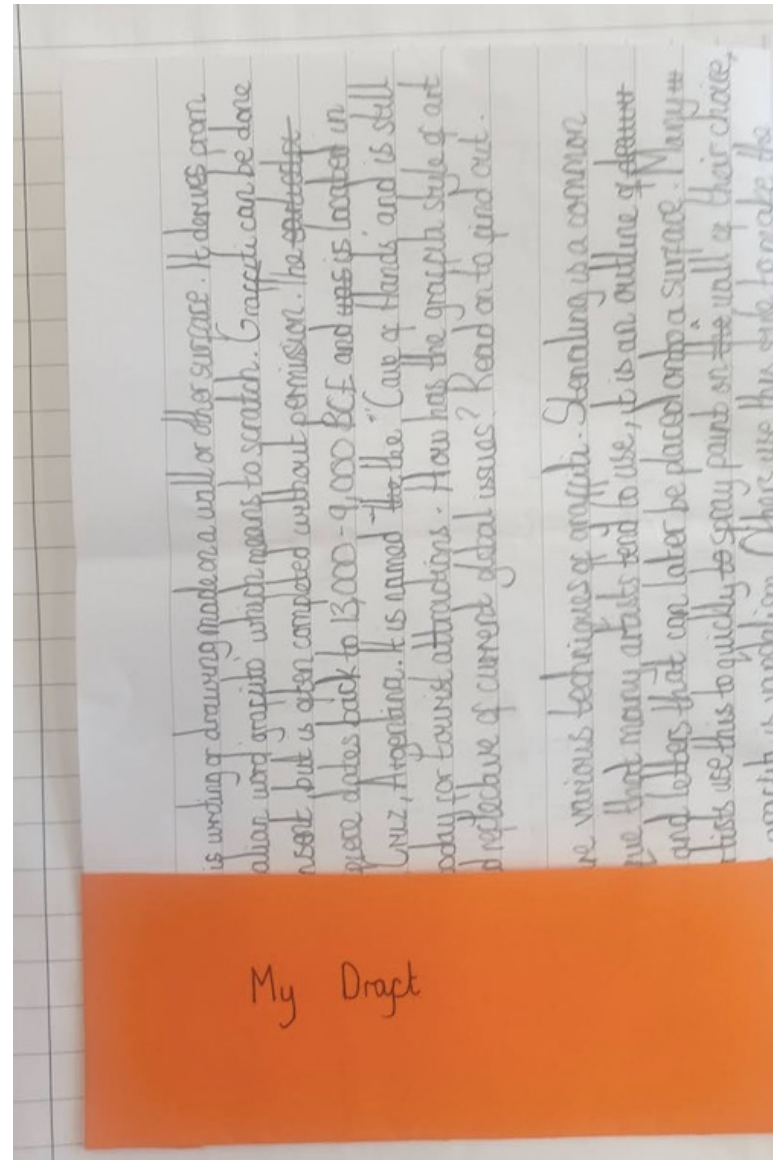
**‘What could you
produce of
quality in a single draft?’**

Ron Berger

Keep evidence of the drafting process

It is important that the preliminary stages of the drafting process are given as much credence as the final piece.

Drafts are given pride of place in the learner's books.



Art Plan



LF: Research and plan essay

Enquiry Question: "How has the graffiti style of art remained reflective of current global issues?"

Research notes

Important artists - Nicholas Romero
Argentinian street
artist (Ever)

Banksy
Anonymous
street artist
United Kingdom

Jeon Mitchell Basquiat
American Artist
(deceased)
Influence of Banksy

Graffiti - Writing or drawings made on a wall or other surface, within
public view and usually without permission. Graffiti - Italian language - graffiti
(means to scratch)

Artistic interests - Nicholas Romero
Focuses on the human body
Religion, contradiction and politics

Banksy
Stenciling
Combines art with
with his politics

Banksy artwork - Southampton General Hospital - Game Changer
Depicts a toy playing with a toy, not batman, but a new superhero/an
NHS nurse. Her arms are stretched out in the old-fashioned superhero
pose. Recently sold for £14.4 million - given to a charity
Monochrome art - only colour is a Red Cross emblem

Jeon Mitchell Basquiat - Others describe his artwork as messy and
meaningless. His artwork shows a message, like Banksy's artwork.
Banksy did artwork for the Black Lives Matter protest

Earliest graffiti - The Cave of Hands in Santa Cruz, Argentina
13,000 - 9,000 BCE

Nicholas Romero - influenced by Gustav Klimt, Francis Bacon and
Van Gogh

Box up plan

Intro	<ul style="list-style-type: none"> What is graffiti? When was the earliest piece of art produced? Where? Who by? Pose the question "How has the graffiti style of art remained reflective of current global issues?" Graffiti - Writing or drawing made on a wall or surface Graffiti has been... I will guide you through... Now I will...
Paragraph 1	<ul style="list-style-type: none"> Discuss typical techniques of graffiti - brush strokes, stencils History of artists - Basquiat Which artists and artwork will you focus on? Banksy, Romero and Basquiat
Paragraph 2	<ul style="list-style-type: none"> Analyse how the artists did artwork that you mentioned in the previous paragraph have used their art for commentary. Southampton General Hospital What is the theme/subject of their artwork? Heroes is that important? Why? Why not? Yes is important
Paragraph 3	<ul style="list-style-type: none"> Vandalism and why Banksy's artwork does not class as vandalism Vandalism - damaging or destroying someone else's possessions without permission
Conclusion	<ul style="list-style-type: none"> Summarise your points Answer the question "How has the graffiti style of art remained reflective of current global issues?" Yes, Banksy's Southampton tribute Banksy's response to the Black Lives Matter protest

Final Art Draft

Thursday 1st April 2021

How has the graffiti style of art remained reflective of current global issues?

Graffiti is writing or drawings made on a wall or other surface. It derives from the Italian word "graffito" which means "a scratch". Graffiti can be done with consent, but is often completed without permission. The earliest piece dates back to 13,000 - 9,000 BCE and is located in Santa Cruz, Argentina. It is named "The Cave of Hands" and is still on site today for tourist attractions. The question that will be answered today is, how has the graffiti style of art remained reflective of current global issues? Read on to find out.

There are various techniques of graffiti. Stenciling is a common technique that many artists tend to use, it is an outline of shapes and letters that can later be placed onto a surface. Many street artists use this to quickly spray paint on a wall of their choice, because graffiti is classed as vandalism. Others use this style to make the artwork look good, but it is hard to tell the difference whether it was done for style or whether it was done to quickly spray and run away because graffiti is a crime. One of the many street artists in the world is Argentinian graffiti artist, Nicholas Ramirez. He is often referred to as 118, which is his tag. A tag is a drawing of an artist's name, in a single colour. 118 focuses on the human body and its importance in religion, contradiction and politics. Banksy however, is a British born street artist whose identity is a secret. He uses stencils and he compares dark humour with his politics, his artwork often displays a message. Jean Michel Basquiat was an American artist, who is deceased. Some describe Basquiat's artwork as messy and meaningless, on the other hand, several say that his artwork convey a message, like

Exemplar

Thursday 1st April 2021

How has the graffiti style of art remained reflective of current global issues?

Graffiti is writing or drawings made on a wall or other surface. It derives from the Italian word "graffito" which means "a scratch". Graffiti can be done with consent, but is often completed without permission. The earliest piece dates back to 13,000 - 9,000 BCE and is located in Santa Cruz, Argentina. It is named "The Cave of Hands" and is still on site today for tourist attractions. The question that will be answered today is, how has the graffiti style of art remained reflective of current global issues? Read on to find out.

There are various techniques of graffiti. Stenciling is a common technique that many artists tend to use, it is an outline of shapes and letters that can later be placed onto a surface. Many street artists use this to quickly spray paint on a wall of their choice, because graffiti is classed as vandalism. Others use this style to make their artwork look good, but it is hard to tell the difference whether it was done for style or whether it was done to quickly spray and run away because graffiti is a crime. One of the many street artists in the world is Argentinian graffiti artist, Nicholas Romero. He is often referred to as 2per, which is his tag. A tag is a drawing of an artist's name, in a single colour. It is often on the human body and is interpreted in religion, contradiction and politics. Banksy however, is a Bristol-born street artist whose identity is a secret. He uses stencils and he combines dark humor with his politics, his artwork often displays a message. Jean Michel Basquiat was an American artist, who is deceased. Some describe Basquiat's artwork as messy and meaningless, on the other hand, several say that his artwork conveys a message, like

Banksy's artwork. In particular, Banksy's artwork (Game Changer) is a beautiful piece of art. Dart your eyes to see more about his artwork.



Game Changer, a piece of art created by Banksy, was made in honour of all the workers at Southampton General Hospital. This monochrome art (art made in one colour) depicts a young boy playing with a toy not Batman or Superman, but a NHS nurse. Her arms are stretched out in the do-fashioned superhero pose. She is wearing an apron, a mask, a cape and a hat. The

only colour in this piece of art was the Red Cross emblem, located on her apron. Recently, it was sold for £14.4 million and the money went to a charity. The theme of this artwork is superheroes and there is a strong message behind it. The message shows that superheroes are all around us, they are not only the ones that we see or hear about. The artwork, as well as the message behind it, is really important because it lights up the world and makes everybody aware of how hard key workers are working, even during a pandemic. Vandalism can affect a piece of artwork and most importantly, the property it was made on. If you are interested, continue reading this essay.

Vandalism is the act of damaging or destroying someone else's possessions without permission. Many graffiti artists need to get permission before spray painting on a wall. Although Banksy is a street artist, why is he not charged for spraying on a wall? Banksy's identity is a secret, so not alot of people can charge him if they do not know his identity. Secondly, Banksy's artwork is worth alot, so not alot of people can charge say that his artwork is a criminal act. Banksy's artwork costs so much that it can give millions to worthy causes. Read on to see why graffiti remains reflective of current global issues.

Draft 1 - Opening paragraph



One lovely orb and it captured

2

One summer's day, when the birds sang their elegant song, Layla sat on the ^{sun-like} yellow sand and watched as the seagulls flapped by. Her father was a lighthouse keeper and every night, he ^{hugged} caresses Layla and ^{held} holds her very ^{tightly} tight as they ^{gazed} gaze at the sky, until they shut their eyes ready to fall asleep.

There lived one man (or monster) who hated the sight of love. He watched angrily in the water as Layla and her father fell asleep. Anger took over him like a ^{flowing} stream. A plan slowly formed in his

Draft 1 with peer feedback



St. Matthew's
Research
School

Wednesday 4th November
LF: Independent Writing

One Lovely Girl and It Captured

One summer's day, when the birds sang their elegant song, Layla sat on the yellow sand and watched as the seagulls plapped by. Her father was a lighthouse keeper and every night, he caresses Layla and holds her very tight as they gaze at the sky, until they shut their eyes ready to fall asleep.

There lived one man (or monster) who hated the sight of love. He watched angrily in the water as Layla and her father fell asleep. Anger took over him like a stream. A plan slowly formed in his mind. He swam to the depth of the ocean. "Help, help, I'm freezing!" The man shouted loudly, so loud in fact, that Layla's father woke up looking very confused. He glanced at the man, then pulled a ladder down to rescue him. When the man finally reached the light house, water dripped from head to toe. The man and Layla's father both exchanged looks and stared at each other for a while.

Suddenly, the four-eyed man angrily touched Layla's father and he transformed into a hairy four-eyed monster. Lightning forked, sparking across the sky. As the sky changed to a bit of grey, Layla's father emerged from the once-light darkness. He approached Layla with a sincere grin on his

pallid face. She shuddered as a shiver ran up her spine. "D-d-dad," Layla whispered as she wept soft tears. An eerie silence lingered on. He answered, "You shall be destroyed for an eternity." A hue of yellow shone in his eyes like a ray of sunlight. It wasn't as happy as the sun, but as dark as the rain. In those days, sunlight wasn't something to be proud of because a drop of rain never settled in the land.

Layla thought contemplated, then she knew exactly what to do. She found a rusty rope that was so broken, lying on a heap on the floor. Layla swung it to check its strength, then found out it was ready. She tied her father up as quickly as possible. "Aaah," he screamed, "let me go!" "Never," replied Layla with a smirk on her face. The clock was ticking. Time was running out. In a split second, her father was back to his normal self again.

"Layla," he croaked with his jewelled eyes twinkling. "Thank you. Tears of joy formed in his eyes. Take this necklace as a reward for your loyalty and courage." "Dad, this is so kind of you, but we should share this together." she echoed quietly. Whilst they both held their reward, the four-eyed man disappeared forever. "None of us know where..."

Great story but where did the golden necklace come from did it come from his pocket did they go to a store and get it where did they get it from.


Draft 2 – opening paragraph



St. Matthew's
Research
School

Many days ago, when the birds sang their elegant song, Layne sat on the sun-like sand. Her feet were ^{swelling} burning dark red as she hopped to the crystal water. In those days, the scorching hot sun arrived with a childish smile. Back then, the sun was a symbol of darkness, and the rain was a symbol of joy and love since a drop of rain never settled in the land. Layne's father was a lighthouse keeper and every night he had open arms to her. When the ^{drifting} inky stars scattered across the sky like ink, they both thought about the wonderful life they lived in, a fresh like a fresh ^{new} clean page of happiness, life ^{a book} without Layne's mother.

Guide Student practice

 <p>Guided Work</p>	<p>Date: 23rd October 2019</p> <p>Group: Tigers</p>
<p><u>Lesson Structure</u> in this group</p> <p>=> Children decided to change their original idea to 'an internal monster' rather than a physical one.</p> <p>=> This was decided after reading each others pieces of work.</p>	
<p><u>Child's Name</u></p>	<p><u>Teacher Observations/Next Steps</u></p>

new. an

Guide Student practice

‘Teachers can model their thinking as they approach a task to reveal the reflections of an effective learner.’

EEF

Draft 3

darkness. She was suffocating. There was nothing for her to do. How would she live? How would she survive...

Layne called out "Dad, dad, please, answer me!" "Shut up!" her mother hissed, "Before I take away your phone too. Then, just like that, tears rolled down her cheek. She wept. The Earth seemed dark all around her. Pow Boom! Bash! thump! What was that noise? Layne thought. "Layne, Layne, Layne." whispered a voice, "It's me, dad." "Greg, you too. Who goes there!" boomed the voice, the witch stood up with a sincere look on her face. "YOU'RE CAPTURED TOO!" said the witch. All alone, the pair knelt down and wished that they would be saved, and FAST!

Tony Roberts

Running as fast as the wind, a hero named Gashertron appeared. He had black thin hair, leather boots and a tan overgrown waistcoat. Roberts shoulders were low and relaxed and his hairy air arms pricked stood up like an army of soldiers. His eyes were small and so was his lips. He approached with a shiver running up his spine. "Never fear, Tony Roberts is here!" he exclaimed even though he was shaking himself. "Can this dog really stop me, I doubt?" the witch shouted. She caught Layne's eye. Where have I seen her before? she questioned herself, but the question drifted away from her mind. "Who are you?" the poor girl and her mother asked in

Monday 9th November
LF: Independent Writing (Draft 2)

Many days ago, when the birds sang their elegant song, Layne sat on the sun-like sand. Her feet were ^{sun-like} burning dark red as she hopped to the crystal water. In those days, the scorching hot sun arrived with a childish smile. Back then, the sun was a symbol of darkness, and the rain was a symbol of joy and love since a drop of rain never settled in the land. Layne's father was a lighthouse keeper and every night he had open arms to her. When the inky stars scattered across the sky like ink, they both thought about the wonderful life they lived in, a fresh like a fresh ^{new} clean page of happiness, life without Layne's mother.

But Layne's mind didn't work that way. She admired her mother like a perfect piece of art. Her mother's hair was a tint of blonde and brown, mixed together like a potter's wheel. She hummed the tune her mother always sang to her whilst she was plaiting her hair. Layne saw a shadow move quickly behind her, with black lips, but she just ignored it. On the outside, she was carefree, but on the inside, she longed for her mother to come back. The black-lipped figure stepped forward, with a smirk on her face. "Mum?" she asked,

Active ingredients: Multiple drafts are...

- An opportunity to provide children with the time to draft and redraft (produce multiple drafts)
 - To produce quality.
 - To fulfil the on-going element of the writing process, which requires time.
 - To avoid the 'expertise reversal effect'.
- A chance to keep evidence of each stage of drafting - For evidence of teaching and learning.
 - For evidence of assessment.
 - For exemplars (only the exceptional publications).
 - For models (used during the drafting process).
- A guide for student practice
 - Through fully guided instruction.
 - Through review.
 - Through critique (gallery and in-depth).
- A way of encouraging collaboration
 - Peer to peer.
 - Through teacher (expert) to child (novice).

Critique

'I suggest teachers take critique to a whole new level and **make critique a habit of the mind that suffuses the classroom in all subjects**.'

Ron Berger

The power of critique

In our classrooms, the word critique must be disassociated with negative connotations. The act itself harnesses power.

- Power to create amazing work.
- Power to drive intrinsic motivation.
- Power to drive improvement.
- **Power to improve oracy skills**

When critique is explicitly taught and is understood, enacted and welcomed by the pupils, craftsmanship is truly in progress.

Three rules for critique



1. **Be Kind** – it is essential that the critique environment feels safe and the class and I are vigilant to guard against harmful comments. This includes sarcasm.
2. **Be Specific** – No comments such as, It's good or I like it. These just waste time.
3. **Be Helpful** – the goal is to help the individual/class, not for the critique to be heard. Echoing the thoughts of others or pointing out details that are not significant to improving the whole, also wastes time.

‘In the heat of a good critique, we may abandon guidelines, **but we never abandon [norms].’**

‘If learners have no interest in improvement then no matter how thoughtful and insightful the feedback is, **the time that teachers spend on crafting [it] is likely to be wasted.’**

Ron Berger

Case Study: Kate Jones

Case study

Kate Jones is head of history at The British School Al Khubairat, Abu Dhabi, author of the *Retrieval Practice* collection and *In Action: Wiliam and Leahy's Five Formative Assessment Strategies*. Kate tweets @KateJones_teach.

**Good critique requires good listening skills.
These need to be modeled/taught, as part of
good oracy teaching.**



Formal Critique Formats

- **Gallery – whole class**
- **In-depth – one child**
- Build vocabulary in the critique process
- **Subject-specific vocabulary**

**‘The ultimate goal of critique is to
share knowledge and skills.’**

Ron Berger

Authentic purpose and audience

The aim: A purposeful project

For children to read with fluency and perform to a high standard, so that we could win the prestigious *CLiPPA poetry Shadowing Scheme*. (A scheme which aims to promote the teaching of poetry in schools)



‘Motivation governs both our initial choice and ongoing effort’ vital for a team endeavour to be successful.’

Peps McCrea

Formal Critique Formats

- **Gallery – whole class**
- **In-depth – one child**
- **Build vocabulary in the critique process**
- **Subject-specific vocabulary**

Language of critique

‘Once they learn the vocabulary that describes the dimensions of the work, they are often clear about exactly what impresses them.’

Ron Berger

Vocabulary	Definition
Automaticity	When you read effortlessly at the pace intended by the author (think - intent!)
↓	
smoothness	Sound smooth, go with the flow and fix mistakes
Intonation	The way your voice falls or rises
Tone + Pitch	Pitch and tone should vary. Helps you read with expression. High voice - excited? Low, slow voice - suspense?
Posture	Attitudes/emotions are communicated through these.
Body language	Open B.L suggests energy/harmony. Small/closed B.L suggests fear.
You used X, which made me/the audience feel...	
Your posture ^{might have/} made the audience feel...	

**‘The ultimate goal of critique is to
share knowledge and skills.’**

Ron Berger

Valerie Bloom



What make an excellent performance?

- **Teacher modelling and watching videos of performance poets**
- Through the understanding of this terminology, we were able to refine our idea of what constitutes an 'excellent performance'.
- **We applied a 'gallery critique' lens to poet performances. What was it about their performance that made it worthy of a win?**
- This enabled us to build our own success criteria for our performances – engaging audience how? Projecting voice – link to Oracy framework and conveying meaning – open to interpretation of course.
- Measurable outcomes for the pupils.

‘Dylan Wiliams suggests *The most successful learners attribute both successes and failures to internal, unstable, specific factors: it’s down to them (internal) and they can do something about it (unstable).*’

‘Feedback is used not to look backwards, **not to just improve the work but to improve the learner.’**

Dylan Wiliams, Embedding Formative Assessment

Videos from schools involved in the CLiPPA Shadowing Scheme



CLiPPA Shadowing
Scheme 2020 Winners
for Poems the Wind
Blew In - St Matthews



CLiPPA 2020
Shadowing Scheme
Winners for Cherry
Moon -



CLiPPA Shadowing
Scheme 2020 Winners
for The Proper Way to
Meet a Hedgehog -



CLiPPA Shadowing
Scheme 2020 Winners
for Midnight Feasts -
Mandeville Primary

Teacher feedback to improve pupil learning

An EEF Guidance Report

*With forewords from Professor Becky Francis and
Professor Dylan Wiliam*

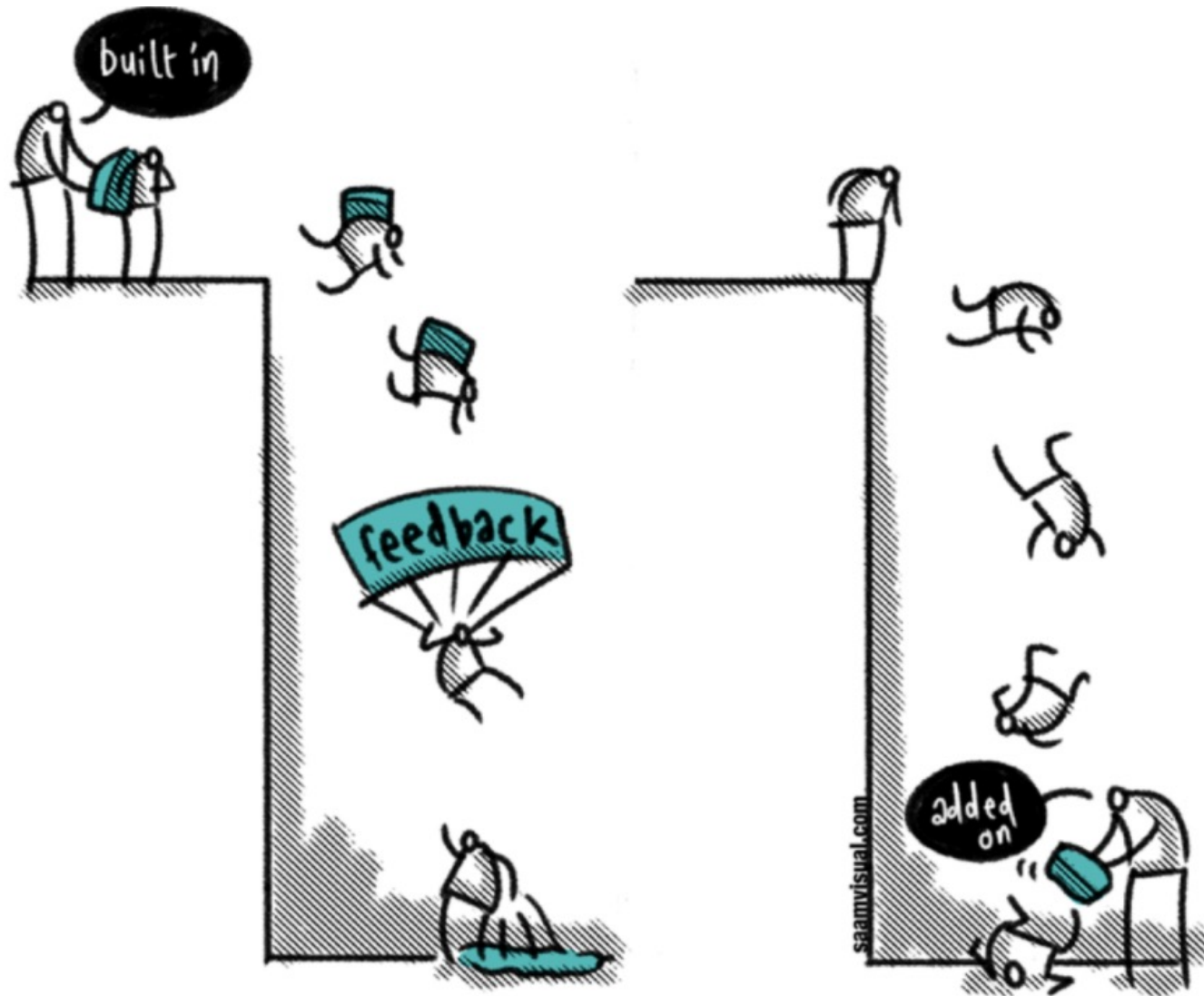
Joe Collin and Alex Quigley



Recommendation 1: Lay the foundations for effective feedback

General principles of high quality instruction include:

- build on pupils' prior knowledge and experience;
- avoid overloading pupils' working memory;
- encourage the retention of learning by using repetition, practice, and retrieval of critical knowledge;
- deliver a carefully-sequenced and developmentally-appropriate curriculum;
- **use powerful analogies, illustrations, examples, explanations, comparisons, and demonstrations;**
- adapt teaching in a responsive way to support struggling and excelling learners while maintaining high expectations for all (Early Career Framework); and
- **provide pupils with tools and strategies to plan, monitor, and evaluate their learning.**



Active ingredients: Critique is...

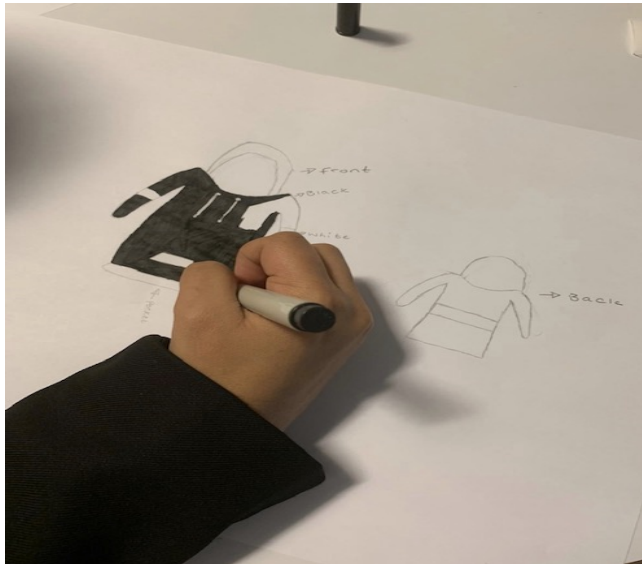
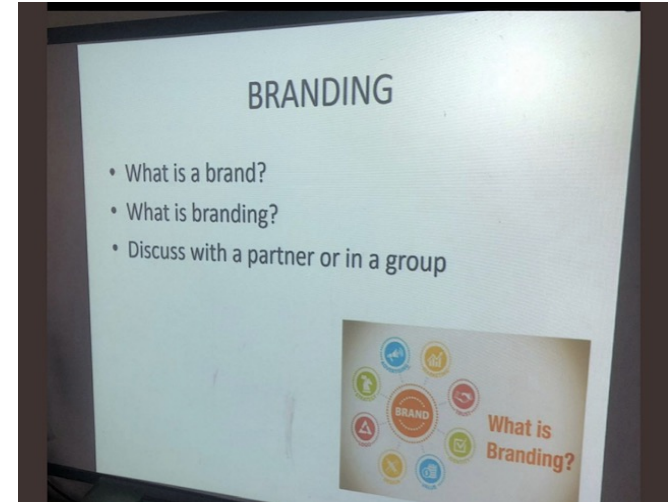
- **The culture of the classroom – it is the lesson.**
- Name it to know it (in-depth critique and vocabulary).
- Powerful projects enabling intrinsic motivation.
- **Metacognition – developing children's ability to know how they are improving.**
- Teachers driving the critique culture in the room.

Making Work Public

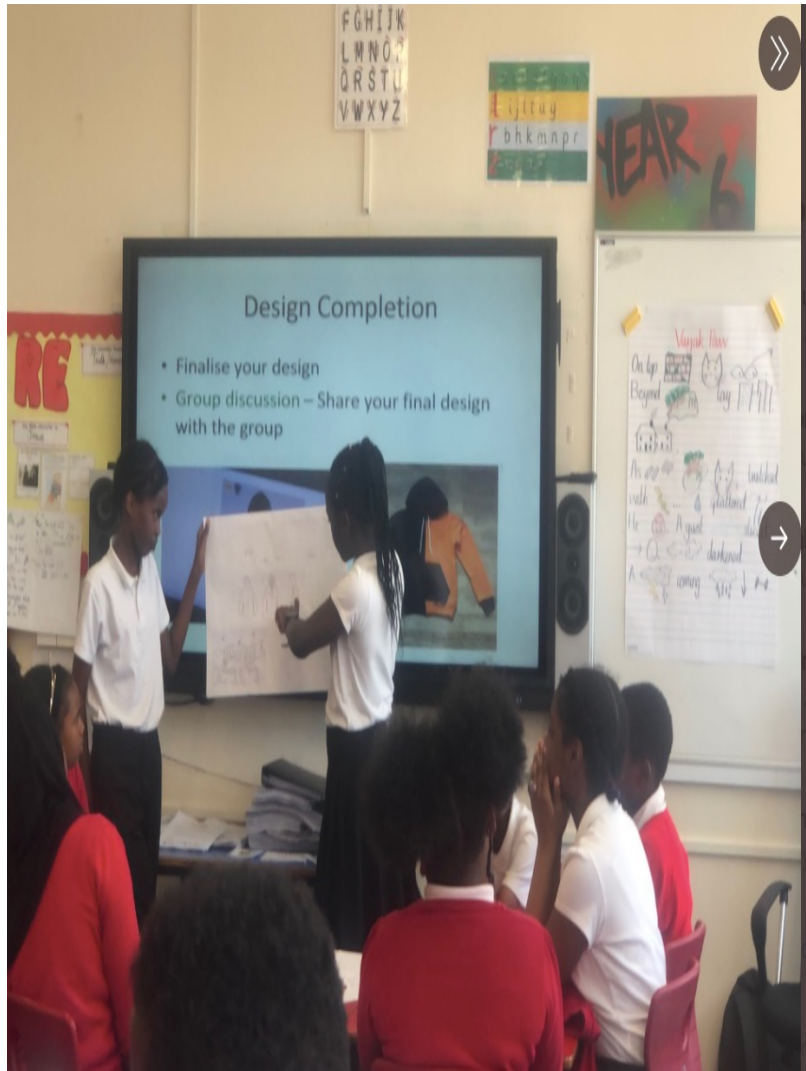
‘Not every project or assignment can have life importance, but when students know that their finished work will be displayed, presented, appreciated and judged – whether by the whole class, other classes, families or the community - work takes on a different meaning’.

Ron Berger

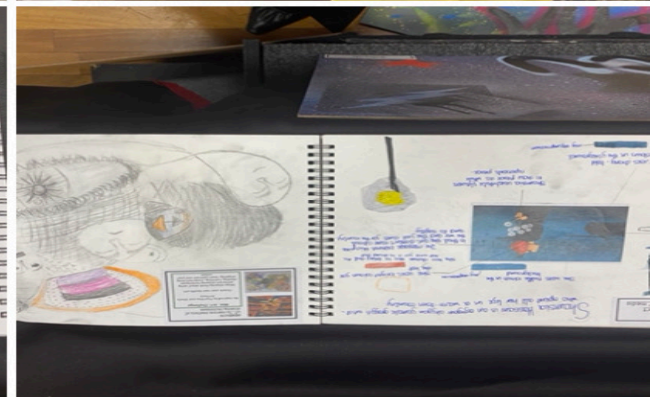
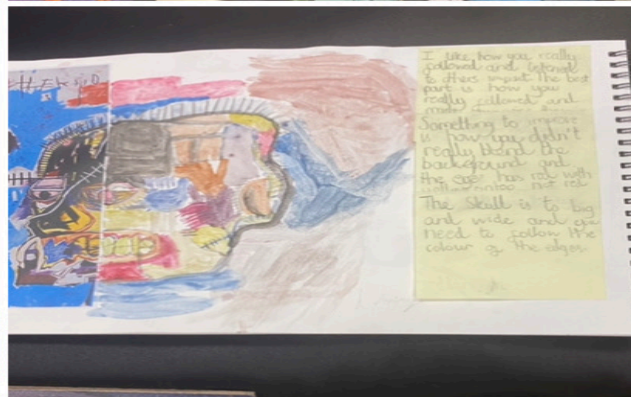
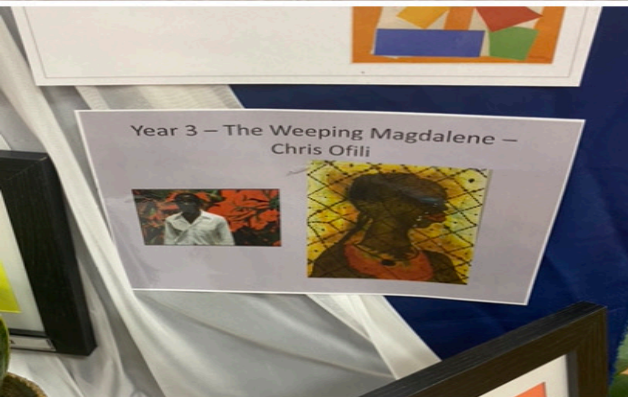
Design and Technology- Y5/6



Make your work public



The Great St Matthew's Art Gallery - showcasing our children's work





St. Matthew's
Research
School



Active ingredients: Making work public is...

- **An appreciation that sometimes children need more than the teacher as their audience. It doesn't have to be elaborate. Another class can be an audience.**
- Publicly displaying children's work, so that it makes them feel it is valued and more important.
- Enabling children to care more when they have to present to others.
- An opportunity for children to articulate the challenges and victories that their work represents.
- **A chance for the teachers to help children get their work ready to display... to a standard of excellence.**

Section 3:

The Third Toolbox -

Teaching of Excellence

**teachers improving through
bringing passion and
scholarship to the role**

The key to excellence



‘Builders receive guidance for years from the master builders. Teachers are left alone in the classroom...some struggle to develop systems and strategies...they often fall back on things that don’t work...when forced to attend PD, they often talk about why things won’t work’

Ron Berger

The Teachers' Standards – key principles



‘Teachers make the education of their pupils their first concern, and are accountable for achieving the highest possible standards in work and conduct. Teachers act with honesty and integrity; have strong subject knowledge; **keep their knowledge and skills as teachers up-to-date and are self-critical; forge positive professional relationships; and work with parents in the best interests of their pupils**’

The CPD Standards – **teacher led**



Standard for teachers' professional development

Implementation guidance for school
leaders, teachers, and organisations that
offer professional development for
teachers

July 2016

- keep their knowledge and skills as teachers up-to-date and be self-critical;
- take responsibility for improving teaching through appropriate professional development, responding to advice and feedback from colleagues;
- demonstrate knowledge and understanding of how pupils learn and how this has an impact on teaching;
- have a secure knowledge of the relevant subject(s) and curriculum areas;
- reflect systematically on the effectiveness of lessons and approaches to teaching; and
- know and understand how to assess the relevant subject and curriculum areas.

The CPD Standards

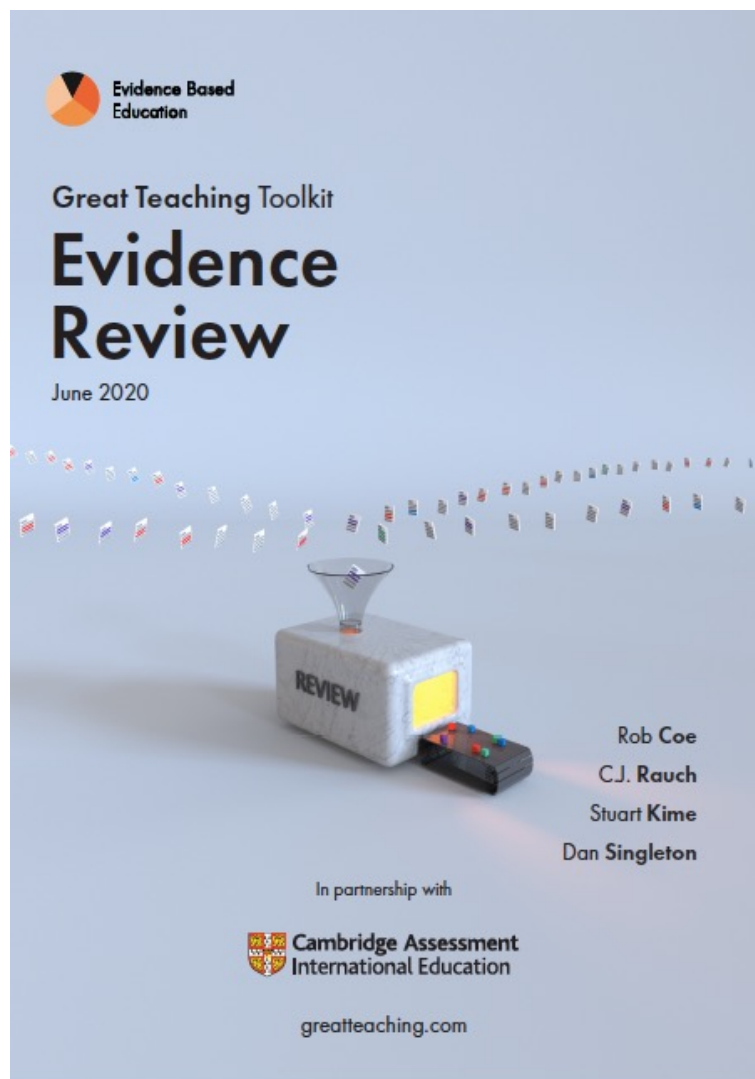
**“Every teacher needs to improve,
not because they are not good
enough, but because they can be
even better.”**

Dylan Wiliam

2019 changes to teaching/leadership pathways

Figure 3. Teacher career pathways





1. Understanding the content

- 1 Having deep and fluent knowledge and flexible understanding of the content you are teaching
- 2 Knowledge of the requirements of curriculum sequencing and dependencies in relation to the content and ideas you are teaching
- 3 Knowledge of relevant curriculum tasks, assessments and activities, their diagnostic and didactic potential; being able to generate varied explanations and multiple representations/analogies/examples for the ideas you are teaching
- 4 Knowledge of common student strategies, misconceptions and sticking points in relation to the content you are teaching

2. Creating a supportive environment

- 1 Promoting interactions and relationships with all students that are based on mutual respect, care, empathy and warmth; avoiding negative emotions in interactions with students; being sensitive to the individual needs, emotions, culture and beliefs of students
- 2 Promoting a positive climate of student-student relationships, characterised by respect, trust, cooperation and care
- 3 Promoting learner motivation through feelings of competence, autonomy and relatedness
- 4 Creating a climate of high expectations, with high challenge and high trust, so learners feel it is okay to have a go; encouraging learners to attribute their success or failure to things they can change

3. Maximising opportunity to learn

- 1 Managing time and resources efficiently in the classroom to maximise productivity and minimise wasted time (e.g., starts, transitions); giving clear instructions so students understand what they should be doing; using (and explicitly teaching) routines to make transitions smooth
- 2 Ensuring that rules, expectations and consequences for behaviour are explicit, clear and consistently applied
- 3 Preventing, anticipating & responding to potentially disruptive incidents; reinforcing positive student behaviour; signalling awareness of what is happening in the classroom and responding appropriately

4. Activating hard thinking

- 1 Structuring: giving students an appropriate sequence of learning tasks; signalling learning objectives, rationale, overview, key ideas and stages of progress; matching tasks to learners' needs and readiness; scaffolding and supporting to make tasks accessible to all, but gradually removed so that all students succeed at the required level
- 2 Explaining: presenting and communicating new ideas clearly, with concise, appropriate, engaging explanations; connecting new ideas to what has previously been learnt (and re-activating/checking that prior knowledge); using examples (and non-examples) appropriately to help learners understand and build connections; modelling/demonstrating new skills or procedures with appropriate scaffolding and challenge; using worked/part-worked examples
- 3 Questioning: using questions and dialogue to promote elaboration and connected, flexible thinking among learners (e.g., 'Why?', 'Compare', etc.); using questions to elicit student thinking; getting responses from all students; using high-quality assessment to evidence learning; interpreting, communicating and responding to assessment evidence appropriately
- 4 Interacting: responding appropriately to feedback from students about their thinking/knowledge/understanding; giving students actionable feedback to guide their learning
- 5 Embedding: giving students tasks that embed and reinforce learning; requiring them to practise until learning is fluent and secure; ensuring that once-learned material is reviewed/revisted to prevent forgetting
- 6 Activating: helping students to plan, regulate and monitor their own learning; progressing appropriately from structured to more independent learning as students develop knowledge and expertise

A Model for **Great Teaching**

01



Great teachers understand the content they are teaching and how it is learnt

02



Great teachers create a supportive environment for learning

03



Great teachers manage the classroom to maximise opportunity to learn

04

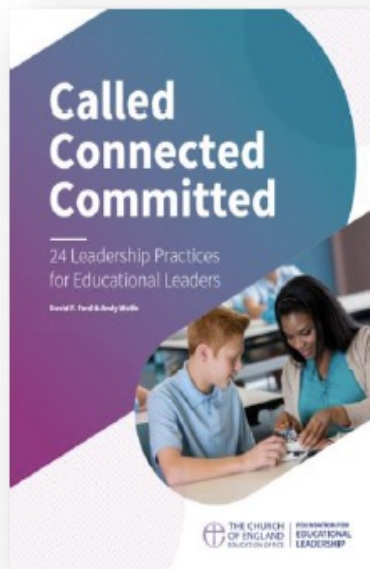


Great teachers present content, activities and interactions that activate their students' thinking

CofE NPQs

Our Core Identity

Our mission is to develop school leaders to be **Called** to a lifegiving vocation, **Connected** to a thriving learning community, and **Committed** to evidence-informed excellence in education.



This mission is outlined in our core leadership document:

'Called, Connected, Committed – 24 leadership practices for educational leaders' (2020)
available at www.cefel.org.uk/ccs

Its aim is to equip, inspire and resource leaders to put the

**Church of England Vision –
Deeply Christian, Serving the
Common Good** (2016) into
practice in their leadership



A clear calling back towards teacher excellence.



‘...the more leaders focus their relationships, their work, and their learning on the core business of teaching and learning, the greater the influence on student outcome.’

Vivian Robinson, 2018

Active ingredients: Teaching of Excellence is...

- An understanding that if schools are to improve, it must begin in the classroom, with teachers.
- **An assumption that strong teachers view their profession as a calling. They want an environment that respects and supports the growth of their teaching practice. When teachers are excited and passionate, students get excited and passionate – find the beauty in your subject and embrace an ethic of excellence.**
- A view that teaching is a craft – it takes time and support to get it right.
- **An expectation that teachers should see themselves as scholars – reading, researching, observing others and identifying best practice.**

Conclusion: A call to excellence

Teaching of Excellence

The power of *An Ethic of Excellence* is embedded within the context of its author Ron Berger. He uses his **master carpentry** to analogise his educational practices and to punctuate and clarify his messages around:

1. Being proud, and
2. Finding beauty in both what we, as educators/scholars, do and what our children do/have the potential to achieve.

Cuthbert and Standish (2021) are clear when they distinguish this thinking and propose ‘that a school curriculum should challenge pupils to consider moral (what is right), aesthetic (what is beauty) and epistemological (what is true) questions’.

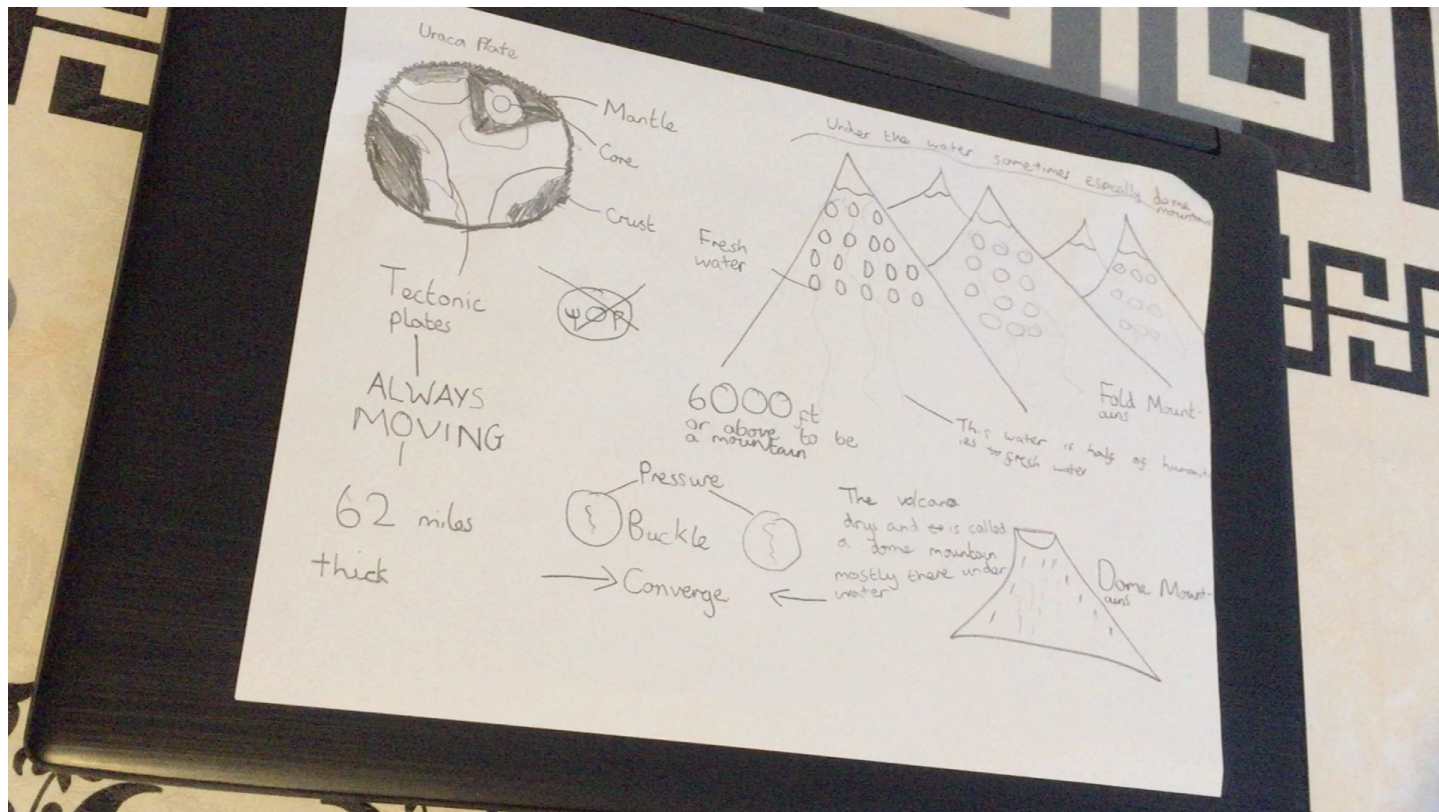
Mary Myatt:

This is not to make the case that every lesson needs to produce a final produce of beautiful work. Rather it is the opposite: that there should be opportunities across the curriculum for this quality to take place, over time. It is a worthwhile endeavour not just for pupils, but for adults as well. It shifts the landscape, it raises the game and it means that we have to continually ask, is this the best it can be? It's a question worth asking: What do standards actually look like when met with integrity, depth, and imagination?

The key to excellence

‘The progress of the drawing, from a primitive first draft to an impressive final is a powerful message for educators...we often settle for low-quality work because we underestimate the capacity of students to create great work.** With time, clarity, critique and support, students are capable of much more than we imagine’.**

Ron Berger

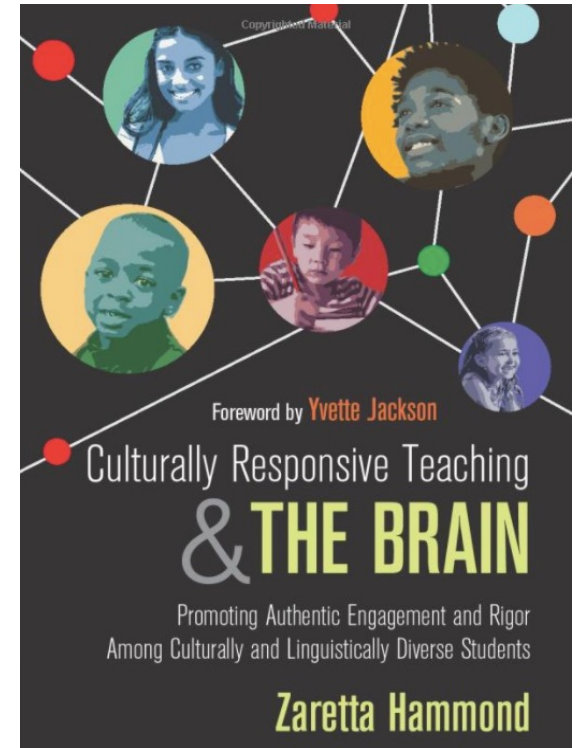


Leverage Leadership Institute



‘Our students belong in academic spaces and it is our job to create the environment that welcomes them, so that they are able to intellectually flourish’.

(Zaretta Hammond)



PUTTING EVIDENCE TO WORK: A SCHOOL'S GUIDE TO IMPLEMENTATION

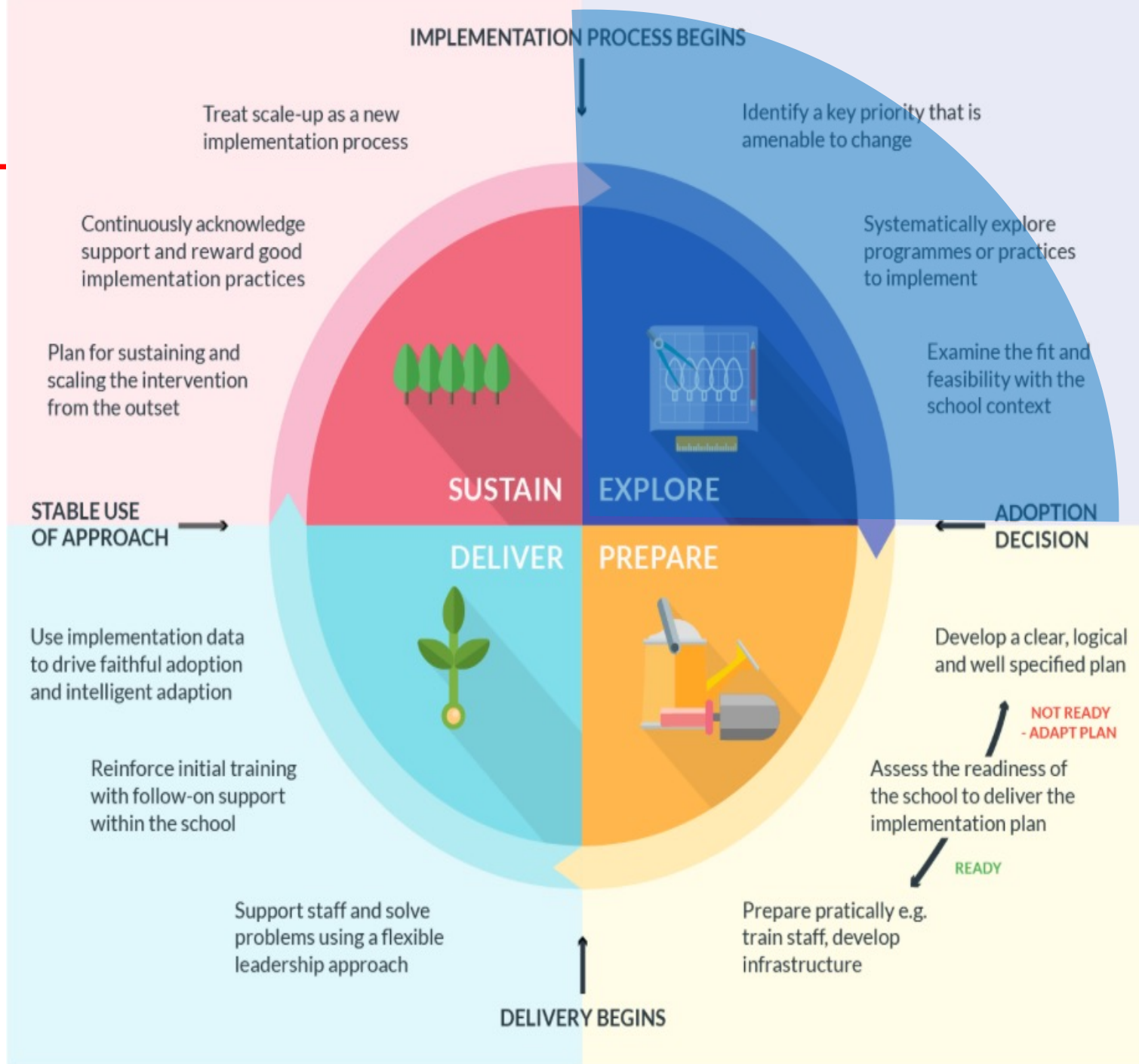
Guidance Report



PUTTING EVIDENCE TO WORK: A SCHOOL'S GUIDE TO IMPLEMENTATION

Implementation plan template

Problem (why?)	Intervention Description (what?)	Implementation Activities (how?)	Implementation Outcomes (how well?)	Final Outcomes (and so?)
What needs to change e.g. teacher behaviour, student behaviour, attainment?	What are the essential 'active ingredients' of the intervention? What activities and behaviours will you see when it is working?	How will it be done? What blend of activities are required?	How will you know that it is working? Do staff feel the approach is feasible and useful? Short term Medium term Long term	How will pupils, teachers and the school benefit?





Precision

Does our analysis focus on a sharp, drilled-down description of the problem?

Accuracy

Are we confident that the identified problem is the root cause of the issue we're trying to address?

Understanding

Have we established a shared understanding of why the problem is a priority?

Stopping

Are there existing activities that we need to consider stopping in order to free-up the space needed to implement new approaches?

Evidence

Have we checked that our initial ideas about potential solutions are not driven by impulses and biases, but by evidence-informed 'best bets'?

PAUSE

FIVE QUESTIONS TO ASK BEFORE IMPLEMENTING SOMETHING NEW IN SCHOOLS



Schools are busy places with staff working hard to meet the needs of pupils. In any organisation, fast-paced activity can lead to misplaced efforts, ineffective implementation and a conflation of activity with impact. Before investing effort into a potential solution, it may be useful to 'PAUSE' and ask the following questions:

P

Precision

Does our analysis focus on a sharp, drilled-down description of the problem?

Have we avoided a general description of the problem that doesn't get to the root of the issue? More precise descriptions often identify a nuanced aspect of teaching, learning, behaviour, personal development etc., recognising the complexity of these practices and pin-pointing the issue(s) that needs addressing.



A

Accuracy

Are we confident that the identified problem is the root cause of the issue we're trying to address?

A precise identification of a problem doesn't guarantee it's an accurate one. Our analyses can all point to the same problem but unknowingly miss the mark. Gathering and interpreting reliable data accurately can help identify the true issue that needs addressing, particularly when combined with objective verification.



U

Understanding

Have we established a shared understanding of why the problem is a priority?

Do all staff understand what will be gained if we invest time and effort addressing the problem e.g. improved pupil outcomes, wellbeing, reduced workload etc? Establishing a warrant for the work rooted in moral and practical purpose will have a better chance of generating the intrinsic motivation needed to see it through.



S

Stopping

Are there existing activities that we need to consider stopping in order to free-up the space needed to implement new approaches?

In order to introduce new approaches we need to ensure there is the motivation and capacity to do so, which may involve reviewing and stopping ineffective practices. This includes assessing the capacity of all staff who will be involved in, or effected by, any potential change.



E

Evidence

Have we checked that our initial ideas about potential solutions are not driven by impulses and biases, but by evidence-informed 'best bets'?

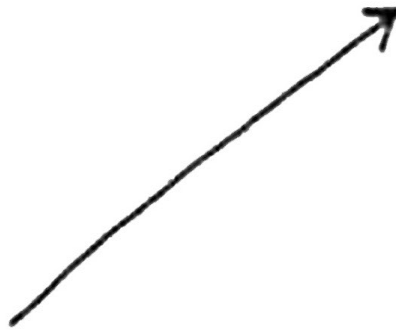
It can be tempting to borrow ideas from other schools or rely on anecdotal evidence without fully interrogating the supporting evidence. Combining external evidence with professional judgement will build greater confidence in your decisions.



For more information about effective implementation in schools and evidence-based guidance, evaluations and promising projects, visit www.educationendowmentfoundation.org.uk or contact your nearest Research School to learn more about how the Research School Network is providing regional school-led support for implementing evidence in the classroom www.researchschools.org.uk

Success is messy!

Success



what people think
it looks like

Success



what it really
looks like

An Ethic of Excellence

**‘This is a call back to teacher excellence.
Through pursuing excellence in
teaching and working together for the
common good, **we will be enacting social
justice for every community.**’**

Genders and Barber 2021

An Ethic of Excellence in Action

Sonia Thompson
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Thank you so much for
listening!

