

UNIVERSITY OF CAMBRIDGE
FACULTY OF EDUCATION

HISTORY PGCE COURSE HANDBOOK

POSTGRADUATE CERTIFICATE IN EDUCATION 2014-15

CONTENTS	PAGE
A INTRODUCTION an overview of course structure, aims and assessment	3
B THE SUBJECT STUDIES PROGRAMME	8
Term 1 programme	12
Independent study week reading	45
Preliminary PP2 visit	62
Christmas holiday reading and preparation for early Term 2 task	65
Term 2 programme	70
Term 3 programme	79
C MANAGING YOUR TRAINING IN SCHOOL	
1) The pre-structured subject programme	82
Pre-structured reflection and discussion with mentors: the fortnightly themes, PP2	83
Assignment 1a	92
Assignment 1c	93
2) The negotiated subject programme	101
Setting and meeting targets	102
Training activities	105
Questioning the trainee about lessons	109
Weekly mentor meeting	113
Negotiating and planning an individualised programme for the whole of PP2 (including sample outline plan)	114
3) Monitoring, assessing and recording your progress in school	117
Records for which trainee is responsible	117
Teaching File	121

D	READING HISTORICAL SCHOLARSHIP	125
E	APPENDICES	
	APPENDIX 1: Lesson objectives and plans - proforma and examples	130
	APPENDIX 2: Targets, training activities and Mentor Meeting Record Sheets - proforma and examples	137
	APPENDIX 3: ICT - chart and examples of training activities	143
	APPENDIX 4: Subject knowledge action plan and review (PP2) - proforma and examples of training activities	150
	APPENDIX 5: Oral and written feedback on lessons - expectations and examples	155

N.B. For information on whole-course structure and assessment requirements, please refer to the PGCE General Handbook. The History Handbook extends the General Handbook with reference to detailed subject matters, including all details of school-based training with your mentor.

A INTRODUCTION

OVERALL COURSE STRUCTURE

The course is organised around three interdependent strands:

Subject Studies:

a taught strand linked closely with and developed by planned training in the professional placements in all three terms;

Professional Studies (the wider professional role of the teacher):

taught largely in school across all three terms; supported in the Faculty by eight short keynote lectures offering critical perspectives on contemporary educational issues; extended reflection and research in a specialist area of your choice in Term 2.

Professional Performance in school and classroom:

professional placements in Terms 1, 2 and 3, known as Professional Placements 1 and 2 (PP2 spans two terms).

COURSE STAFF (HISTORY)

Trainees spend a quarter of the course in the Faculty of Education, three-quarters in Partnership schools.

Your **course tutors** for the university-based elements of the course and **coordinators** of the whole history PGCE course, including the work of mentors, are Subject Lecturer, **Christine Counsell**, and History's Seconded Mentor, **Kath Goudie**. Kath is seconded to the Faculty staff for two days a week. **Michael Fordham**, Faculty Teaching Associate, seconded to work on international projects and former trainee and mentor on this programme, also supports elements of PGCE history work.

In school you will be assigned an experienced history teacher as **mentor**. He or she will play a key role in training you to meet all of the 'Teacher Standards' through a personalised programme responsive to your changing needs. Christine, Kath and Michael work closely with all history mentors in developing the course and in monitoring and improving the work of all mentors in schools.

AIMS OF THE COURSE

By the end of the course trainees will have developed teaching styles which they find personally exciting, as well as the courage, commitment and practical skill to try out and evaluate styles with which they are unfamiliar. As well as meeting all the necessary professional requirements, we want trainees to kindle their own imagination and flair, and to harness these in the interests of excellent history teaching. We expect trainees to lay foundations for self-critical, constantly improving classroom practice, inclusive of all kinds of learners, throughout their careers.

This much, you might expect. But the course is designed to prepare trainees to become more than just confident, effective teachers meeting the Teacher Standards. Trainees will go into their first post ready to participate in an influential career, not only inspiring pupils but also playing a distinctive part in teams or communities concerned with improving pupils' knowledge and disciplinary thinking, challenging existing conceptions of practice and developing history's place in the curriculum. You are preparing to inspire other professionals, as well as pupils.

Successful Cambridge history trainees often end up contributing to professional communities beyond the confines of a single school, locally, nationally and sometimes internationally. With the highest expectations not only of pupils but also of other teachers, they display early interest in supporting professional development in others. They find ways of serving and strengthening the wider subject professional community. Our trainees should have expectations of influencing significant debate about history curriculum or pedagogy, and about the impact of history on the wider curriculum and learning.

To that end, during the PGCE year, history trainees will:

- build their own historical knowledge - both substantive knowledge of periods and a deeper understanding of the concepts, structures and practices of the discipline - well beyond their degree course(s), display sustained curiosity about new areas and types of historical knowledge, regularly read recent historical scholarship and model their own enduring fascination with the subject to all pupils;
- learn how to plan and implement lesson sequences which build historical knowledge efficiently, systematically and rigorously, and to situate lesson sequences with longer-term plans for systematic knowledge growth across the secondary phase;
- gain knowledge of recent developments in history education, including the development and impact of changing versions of the National Curriculum, new qualifications and specifications at 16+ and 18+, debates about history education, particularly over the last thirty years, and the underlying reasons for shifts and changes in patterns of content, progression and assessment;
- enhance the rigour of lesson sequences using disciplinary concepts of historical change/continuity, historical difference/similarity, historical causation and historical significance, analysing the way in which these concepts affect approaches to historical study and shape historical thinking;
- use and apply history's conceptual language that shapes enquiry within the discipline (evidence, interpretation, causation, causality, consequence, significance etc) confidently, analytically and in ways that are helpful and productive in dialogue with other history education professionals;
- develop informed and independent views on the aims, objectives, scope and wider contribution of school history, building their own robust criteria for high standards in history education;
- practise and evaluate varied classroom teaching techniques that build pupils' historical knowledge first, while also attending to their disciplinary thinking such as using forms of historical argument;
- build understanding of the many forms of historical interpretation that accounts or representations of the past can take, and consider short-, medium- and long-term planning issues concerning how and when pupils may best be helped to explore these interpretations;
- develop criteria for teaching approaches that are rigorous and effective (i) in building secure, enduring, coherent knowledge; (ii) in building secure chronological frames of reference (iii) in helping pupils to understand and apply the principles of disciplined historical enquiry;
- analyse pupils' responses and use these to assess progress using contrasting models of progression in historical learning, including those that challenge, transcend or improve on statutory frameworks;
- evaluate their own classroom experience, and the experience of others found in professional literature, in order to theorise *for themselves* about what constitutes progression in historical learning and how best to secure it;
- take account of differing pupil needs, community histories and history-related experiences, in helping the secondary age and attainment range to reach their potential;
- set their own practice in the context of wider developments and trends in history education, discerning and evaluating these critically, in the light of their own classroom experience;
- develop classroom explanation, narrative, questioning, intervention and presentation skills that serve history's distinctive purposes - such as different types of story-telling, clear and engaging exposition of new content, modelling, modes of explanation, debriefing, intriguing lesson openings - and know how to move in and out of 'period' within each of these;
- begin to articulate their criteria for effective and ineffective practice for audiences such as other professionals in school and the wider professional community of history teachers.
- relate the history curriculum and pupils' historical learning to other aspects of intellectual, linguistic, social, cultural and emotional development (especially language, literacy, the arts, citizenship, moral

development and critical use of information technology) developing both rigorous conceptual links and efficient practical links in planning and teaching;

- generate ideas for out-of-classroom learning, especially those that build ‘cultural literacy’ - e.g. buildings, sites, museums, galleries, theatre - and integrate these into purposeful learning journeys so that historical knowledge is improved, use of evidence and interpretation is strengthened and enjoyment of the arts and landscape is fostered, especially in those pupils for whom ‘high culture’ or landscape seem alien, boring or irrelevant;
- strive to create in pupils a lasting intellectual **curiosity** about the past, an enduring **enthusiasm** for learning, a sustained **motivation** to enquire historically, a sense of **wonder**, a **fascination** with the human condition and a **responsible interest** in the lives and values of peoples separated from them by time and space.

Contrast these with the Teacher Standards and you will gain some idea of the enhancement of those Standards - and the secure intellectual and critical underpinning of them - that we aim to secure.

ASSESSMENT

Overview of subject-related assignments and professional performance

Subject Studies assignments comprise:

3 short professional exercises (Section 1a) to be handed in by noon on Friday 12 December 2014;

a **study in depth** (Section 1c) of a subject teaching issue, involving systematic research into teaching experience in Term 2 and linked to a chosen, specialist aspect of the **Professional Studies** strand, to be handed in by noon on 27 May 2015.

These assessed assignments will be built around work that you do in school. You will work closely with **your mentor** in preparing for them. Work in university and work in school are closely related. **Each written assignment supports your work towards meeting the Teacher Standards and can be used as evidence to show that you are addressing them.** In particular, these assignments show how you are building professional knowledge, understanding and skill in history education. Details of the three written exercises for Section 1a are in a separate (blue) document.

During the two **Professional Placements** (known as PP1 and PP2) your performance will be monitored and assessed according to the demands of the Teachers’ Standards. Three reports will be written on your performance during this time. The structure of the reports will be directly related to the QTS Standards. You will work collaboratively with your mentor, week by week, setting and monitoring targets that relate to these Standards. From early in PP2, you will also keep an ongoing Index (the ‘Standards Index’) pointing to the location of evidence that you are addressing each of the Standards. You will be shown how to complete the Index in Subject Studies sessions from January.

The reports on your Professional Placements and the Standards Index travel with you as you move from school to school. One of the first things that you will do in PP2 will be to examine your PP1 report with your new mentor, so as to establish those areas where initial targets must be set and training experiences devised. In this way, assessment continually informs your future training and learning.

As far as possible, target-setting and assessment of your thinking and your practice will be related to history (your subject knowledge, thinking and planning) and to pupils’ learning in history. As you develop your teaching in PP2, you will be expected to develop your thinking about pupils’ historical learning, building upon the practical work in this area in Subject Studies and school in PP1.

You will also keep a Subject Knowledge Audit throughout Term 1 and a Subject Knowledge Action Plan and Review throughout Terms 2 and 3 in order to monitor and plan the development of your own thinking about history and your knowledge of substantive historical areas required by the National Curriculum.

General reporting arrangements and guidelines can be found in the General PGCE Handbook.

Overall pattern of assessment

Term 1	Section Ia	Subject Studies: three 2000-word exercises linking school and university experience submitted to PGCE Office by noon, Friday 12 December 2014
	Section II	Professional Performance: Report 1, 5 December 2014
Term 2	Section 1b	Professional Studies: 4000-word assignment to PGCE Office by noon, Tuesday 24 February 2015
	Section Ic	Subject Studies (with a Professional Studies strand): action research project in school and oral presentations in Subject Studies
	Section II	Professional Performance: Report 2, 20 March 2015
Term 3	Section Ic	Subject Studies (with a Professional Studies strand): 8000-word assignment to PGCE Office, by noon, 27 May 2015
	Section II	Professional Performance: Report 3, 3 June 2015

PGCE and Qualified Teacher Status

Sometimes trainees become confused about the difference between PGCE and QTS and the respective assessment requirements. The difference is only technical. *To gain the award of PGCE* you must secure a pass in each of the above. *To gain Qualified Teacher Status* you must meet all of the Standards. The two are closely interdependent, however. Varied and sufficient evidence for a judgment that the Standards have been met will be found within the documentation arising from *all of the above, including the Section 1 assignments*. Weaknesses in the Section 1 assignments are normally signs that the knowledge, understanding, skill or values required by the Standards are not yet adequate.

Because of the nature of teaching, evidence for assessment of QTS has to be personalised. Evidence emerges differently for each trainee. By taking responsibility for gathering evidence as you progress, you help your mentor to adopt a flexible, tailor-made approach to training, monitoring and assessing.

PROFESSIONAL BEHAVIOUR: EXPECTATIONS OF TRAINEES

Tasks

A PGCE is a course of professional training. It is totally different from an undergraduate course and from most postgraduate courses. Trainees are required to attend all parts of the course and to complete all tasks set. This includes a substantial amount of informal coursework outside of formally assessed exercises such as regular reading and activities based upon it and recorded in Subject Studies file, small exercises or items to bring to university sessions from school and a range of negotiated tasks in school. **You must complete all tasks that are not explicitly optional.**

Absence or lateness

i) School

Always phone your Professional Tutor or mentor (via the school office if that is the only practical way to reach them) if illness or emergency prevent you from attending school or cause you to be late. This is a **basic expectation of a professional**. If you get held up by train or traffic and anticipate being just 20 minutes late, even on a day when you start with a 'free' period, **you must still get messages to your PT or mentor**. Text messages via other trainees are not acceptable. You are responsible for getting a message direct to the school office, at least, by 8.30am at the very latest. Schools become justifiably angry if trainees leave it until 9.30am to let the school know that they are unwell or delayed. By then, plans for

the day have been thrown into confusion, no one knows if you will appear for lessons and you will have created an impression of extreme discourtesy. We state this strongly because, very occasionally, a tiny minority fails to grasp this, jeopardising both their success on the course and the goodwill of the Partnership.

ii) University

The same principle operates with university-based work. Christine (Tuesdays) and Kath (Fridays) can normally be contacted on 767648 or via messages left with reception 767600 or the PGCE office 767676 / 767672 or by e-mail cc247@cam.ac.uk / km432@cam.ac.uk should unforeseen and unavoidable personal difficulties prevent you from attending a Subject Studies session or cause you to arrive late. **Excepting obvious emergencies, please NEVER wait until after a session to give apologies.** University sessions are not optional. As this a course of professional training, records are kept of punctuality and attendance. These are analysed centrally at the end of each term and statistics presented to course examiners. It is vital *for you* that our records show your faultless attendance, punctuality and reliability.

Of course, illness, personal or family difficulty and domestic disaster afflict us all now and then. Course staff will be sympathetic, supportive and flexible in the event of personal need or family difficulty. It is, rather, **reliability** that is at issue here. When unexpected personal difficulty strikes, we will be supportive but you must **keep us informed**. Christine and Kath need a record of your apologies given and a valid reason (submitted *before* 8.50am), even for being 20 minutes late, if we are to describe 'attendance, punctuality and reliability' as 'excellent' on any reference. Simply let us know. Just as with school days, do not rely on text messages via other trainees. Please ensure that a phone message has been left with personnel in the Faculty or an e-mail sent to Christine/Kath **before 8.50am**, so that there is no doubt as to your whereabouts or the reason for your absence when the register is taken and the session begins.

Working with colleagues in school

In school, remember that teachers are always busy and work under pressure. Your history mentor will be committed to your training and you can expect every support in accordance with course requirements and expectations of trainers. However, just as if you were a full-time member of staff (you will be treated as a proper teacher while you are there), do remember the obvious: choose *appropriate* moments to ask for help, *always* express thanks to colleagues, offer to help out with general departmental tasks, especially in PP2 and 3, and try to smile and be gracious, even when you are under extreme pressure.

Always act as though you are part of the history department. For example: notice when colleagues need help with a display, offer to help with a website, file resources with consideration for other colleagues who use them, attend all parents' evenings and departmental meetings (no matter what hour these are held), volunteer to work with a colleague after school on some joint-planning. *Trainees who regularly disappear at 4pm will not be regarded as serious or realistic about the demands of the profession.*

Other members of the department will also play a part in your training. Under the management and direction of your mentor, they, too, will observe you, give feedback and discuss aspects of history education with you. Sometimes, you will plan or evaluate with them. Inevitably, much of this happens outside of the allocated training time. You can show your appreciation for this 'goodwill' work by being meticulous in providing history teachers with your lesson plans **well in advance of your lessons** and by displaying initiative in researching new topics and preparing your own learning materials.

You are also a source of new professional learning for the department. You will find that you can support the department by sharing material from Subject Studies or insights from your own research that the busy department may not yet have encountered. For example, a department might be delighted for you to give a short presentation at a department meeting on new approaches to teaching 'historical change' at Key Stage 3 or on using ICT to improve pupils' essay writing. Alternatively you might help out by producing a digest of an article and an appraisal of its relevance to the department's work schemes or plans.

B THE SUBJECT STUDIES PROGRAMME

Bear in mind the following when studying the detail of the Subject Studies course:

Theory and practice

All of the history sessions will be highly practical. In addition to short presentations, group discussions and professional problem-solving activities, a wide range of practical classroom activities will be practised. There is no truth in the out-dated notion that university-based work is 'theoretical' and school work 'practical'. You are required constantly to interweave theory and practice, ultimately building *your own*, effective 'learning theory' that is responsive to what **you judge** is effective in making pupils more knowledgeable. **Your mentor** plays a central part in ensuring that this happens. Remember that:

- it is vital that university-based work is practical;
- it is also vital that school-based work is theoretical (in the sense of developing clear, justified principles for rigour in curriculum and effectiveness in pedagogy).

Every time that you analyse history-specific issues and pupils' learning with **your mentor**, you are, in effect, *theorising* and/or drawing upon others' theoretical frameworks. This is an essential part of professional activity, allowing you both to communicate your professional understandings to others, and to understand and use others' accounts of successful practice.

Your contributions

Whilst there will be much input from the subject lecturer and from visiting speakers, as the course progresses more and more of the teaching ideas will come *from you*, as you share and evaluate your experience in school. You will be expected to contribute fully and professionally to individual, paired, group and plenary sessions. This is yet another way in which course tutors will monitor your progress.

Key themes in each session

Each of the bullet points in the programme set out on the following pages describes the main themes of the session. Some of these will happen concurrently. The bullet-pointed items are not descriptions of *activities*. These are too numerous and varied to mention. The themes for each session are itemised in order to help you to identify a clear purpose in the session, to relate them to your work towards meeting the required 'Standards' and to allow **your mentor** to gain a quick understanding of the history issues and teaching skills which are the focus of training for that week. Use the bullet points as you work on your post-session reflections, to help you draw out the significance of the sessions.

Links with school-based work

Subject Studies sessions are only valuable if you link the new ideas and your new thinking with what you have seen and experienced of history teaching and learning in school. The more you get to know the types of learning problems that pupils present, the more you will understand the ways in which history teachers have tried to solve these problems. The more you have experimented for yourself, the richer will be your learning from Subject Studies sessions. The sessions do not happen in a vacuum.

In order to cement this linking process, the assessed exercises in Section 1a are based on practical work in school. As you tackle each assessed piece you will integrate the practical and theoretical knowledge gained from Subject Studies with your reading and your school experience. A particular school-based activity - observing, planning, teaching, marking or evaluating - will always form the heart of each of the assessed exercises. You are free to negotiate the substance of that activity with **your mentor**.

Time with Subject Lecturer and/or Seconded Mentor

Time will be set aside for individual tutorials. These will be with one of the history course tutors - Christine or Kath. In addition, during the serial placements in Term 1 Christine or Kath will also be available on most Tuesdays until early evening and on some Monday afternoons, and Kath on most Friday afternoons, to discuss immediate practical planning and teaching issues or to give other individualised support to individual trainees or pairs of trainees working together. Please e-mail Christine or Kath if you need an extra meeting of this type.

What to bring to each session

In addition to any items that you are explicitly asked to bring, always remember to bring the following to each Subject Studies session:

- readings and required tasks related to those readings which you will have completed prior to each session;
- your Subject Studies File, ready for inspection or for reference;
- anything from recent school experience that looks relevant and which you would like to share or discuss (there will be opportunity in many sessions to share your recent experience in school, and sometimes with the whole group, so we might want to photocopy or make an OHT out of what you have brought in);
- your Teaching File *whenever it is your turn to show it to Christine/Kath/Michael in a tutorial.*

Preparing for tutorials

About 36 hours before you have scheduled tutorials you are requested to bring your Subject Studies File and your Teaching File to Christine and Kath's office so that they can study them before your tutorial. During tutorials, you will discuss what you have been doing at school, using the Teaching File as illustration and evidence. You will also discuss your reading and post-session reflections on Subject Studies sessions.

When tutorials are on Fridays, you may bring your Teaching File and Subject Studies File that Friday morning (you will have needed it in school on Wednesday and Thursday). But please take it to Christine and Kath's office by 8.30am.

The Subject Studies File

You will keep a file of all your Subject Studies work. This must be clearly structured, using the session titles of the Subject Studies course as section headings, together with dates. You must undertake all tasks specified in the Subject Studies programme unless they are explicitly designated 'optional'. This file will be quite a personal document, in that you may put almost anything of relevance to each of the Subject Studies sessions into each section. However, it is also a public document in that you will sometimes show it to your mentor (so that he or she understands, can draw upon and can contribute to your Subject Studies work) and to your subject lecturer. It should be kept up to date and in good order at all times.

The file will contain:

- copies of pre- or post-session reading and critically reflective notes/activities based on that reading;
- notes, handouts and activity outcomes written *during* Subject Studies sessions;

- personal reflections, retrospective notes and any short reflective tasks carried out immediately *after* Subject Studies sessions (your ‘post-session reflections’) on yellow paper;

All Subject Studies sessions will involve trainees in carrying out some activity. The effectiveness of this approach to learning depends not simply on doing the activity, but upon discussing it with others, and organising the ideas that emerge from that discussion. To help this process the subject lecturer or visiting tutor will normally ensure that the activity is reviewed, either in working groups or in a plenary session. You should keep a record of this work, especially the different ideas that emerge.

In addition you will find it useful to summarise what you think you learned from the session. This is why trainees complete ‘**Post-session reflections**’ at the end of each Tuesday and Friday. It should be clear to a tutor, mentor or any other reader, where the in-session notes and reflections end and the post-session begin. To make this easier, special yellow paper will be provided for these reflections.

The file will act as a useful activity bank ready for your Professional Placements. It will contain a wealth of practical examples that you can use as exemplars or models in all aspects of teaching history.

The Subject Studies file is not formally examined in its own right; it is however, a vital part of your training and a rich source of evidence for showing how you are addressing the Teacher Standards.

To summarise: the Subject Studies File is a very important document because it:

- supports your *immediate* learning;
- provides *evidence* of your learning;
- is a source for *future* reference.

Subject Studies sessions and the Standards

The Subject Studies programme - including and especially the linked work in school, the school-based assignments, and the reading - prepares you to meet many of the Standards.

Take care, however, in interpreting the Standards. The Standards cut across other structures and themes that shape progression in the course. They are also of different types and your development in relation to them will take different forms. Simply relating every single activity to one of the Standards would be pointlessly bureaucratic as well as inadequate and distorting. The Standards are there to determine whether you pass or fail, and to uphold a minimum common standard for entry to the profession, across the country. You can be confident that all your activity in school and university combines to support your progress towards them. It is important to have regard to the Standards, as PP2 unfolds, but they are not a ‘syllabus’ to be ‘covered’. Nor are they designed to describe the lengthy and complex learning process that will lead to them.

Some Standards are pivotal and underpin the rest. Many are addressed in virtually every Subject Studies session and will be tackled with your mentor virtually every week. But none can ever be learned or ‘covered’ in isolation. You cannot learn to frame lesson objectives nor to do medium-term planning, for example, in a one-off session, nor in a one-off task in school. These things are underpinned by reflection on and practice in subject issues and pupils’ learning, over time.

You will find that:

- some Standards will be explicitly addressed in almost every session from mid-October onwards.

e.g. those relating to developing a critical understanding of your subject, planning for progression and challenge, teaching and evaluation. In almost every session we will relate historical ideas and expectations for pupils’ thinking and learning to the wording of lesson objectives and to ways of defining appropriate challenge. To word good lesson objectives is a difficult but vital accomplishment. We will practise and practise this in the context of the different concepts shaping the 2014 NC, different

historical topics, and different ages and needs.

- some Standards will be prepared for in almost every session from mid-October onwards.

e.g. those relating to assessment and monitoring. Assessment requires judgment about expectations for pupils in historical knowledge, historical concepts, historical thinking and so on. These areas overlap, are contested, get described in different ways by different teachers, examination specifications etc. A history of changing practice and debate surrounds them. Therefore, in all our sessions, as we focus on pupils' knowledge, their ability to argue in rigorous ways, their ability to read historical scholarship fluently, their causal reasoning, their ability to classify things historically and so on, we preparing the ground for intelligent and critical use of assessment devices. You cannot simply learn to assess in a session on assessment! Nor is assessment chiefly about current structures such as Level Descriptions or GCSE markschemes. You need to build up deep understanding from revisiting areas of subject knowledge and thinking. Therefore, even though a session may not appear to be about assessment, it is usually playing a key role in helping you to cope with assessment later.

In summary, Standards explicitly addressed and/or prepared for in almost every Subject Studies session would include almost all of Standards 1 to 6, and some themes within Standards 7 and 8.

Because of the recurring nature of these Standards, rather than list these Standards in every single session in the detailed programme of Subject Studies sessions that follows - an exercise which would involve the pointless repetition of nearly every Standard for nearly every session - we have simply illustrated, through occasional examples only, how each session addresses the Standards, in the box at the end of each session.

Standards 'health warning'!

Do not worry at all about these Standards during most of Term 1. Your Subject Lecturer, Seconded Mentor and mentor will only gradually start to show you their relevance and how to use the 'Standards Index' at the point when this starts to become helpful and meaningful, usually towards the end of Term 1. Until you have got going in your teaching in school, trying things out in practice, the Standards will seem like abstractions.

SUBJECT STUDIES SESSIONS

MICHAELMAS TERM (TERM I)

MICHAELMAS TERM, WEEK 2, Monday 15 September

Introduction to Subject Studies: Why school history? Views and practices, past and present

Session content

9.30 am - 4.30 pm

- Getting to know each other. Sharing personal experiences of and aspirations for history teaching
- Introduction to history Subject Studies and to its place within the PGCE course as a whole.
- In at the deep end: practical teaching activities to start you thinking straight away.
- Why teach history? Activities to build awareness of widely contrasting rationales for history as a school subject and to share reflections on the role of an historical education in young people's development.
- The big debates, trends and issues in the teaching of history during the 20th and 21st centuries: contrasting approaches to the teaching of history - their origins and chief characteristics (Part I).
- Introduction to reading on sources ready for Thursday. Finding a 'reading friend'.
- Managing your time and getting organized: reading, planning, thinking and reflecting (and finding a friend to read with...). Basics on keeping a Subject Studies File and a Teaching File.
- Varying and blending approaches to learning: how did you learn today? Did you notice? How did others learn? Did you care? How did the *style* of learning vary across the day? How did the *object* of learning vary? Getting analytic and curious about these matters, right from the start...

Read before Thursday

- Extracts from the Teaching History Research Group pamphlet: Portal, C. (ed) (1990) *Sources in History, From Definition to Assessment*, Longman.
- Sean Lang (1993) 'What is bias?' *Teaching History*, 73.
- McAleavy, T. (1998) 'The use of sources in school history 1910 - 1998: a critical perspective' *Teaching History*, 91, *Evidence and Interpretation Edition*.
- Woolley, M. (2003) ' "Really weird and freaky": using a Thomas Hardy short story as a source of evidence in the Year 8 classroom', *Teaching History*, 111, *Reading History Edition*.
- Extract from Thomas Hardy, *Jude the Obscure*.

NB See next page for detailed instructions on tasks you must complete on each of the above before Thursday.

Your work on THRG/Lang/McAleavy

Carry out the first three pieces of reading in that order. The dates of these three are significant. On each piece, make *brief* notes on the main points that arise - i.e. **not** detailed notes but an absolute maximum of a side of A4 for each, crisply summarising the pivotal issues in note or diagrammatic form - ready for discussion (i) on Thursday 18 September; (ii) with **your mentor** in relation to Exercise 1.

Keep the reading extracts and your notes in your Subject Studies file. Later, you will store them along with the handouts and notes arising from the activities in the session on Thursday 18 September: 'From source work to evidential thinking: Part 1', and with the further reading on evidence, following up that day.

As you read, test your understanding by making sure that you can do the following things:

- Understand and explain the difference between the terms 'source', 'evidence' and 'information' as developed in the Teaching History Research Group materials.
- Establish the substance of Sean Lang's argument. What does he seem to be reacting *against*? Lang's piece was typical of a shift in the early 1990s against what was becoming an orthodoxy of teaching on bias and reliability. Lang was an experienced head of history who had also been a teacher-trainer. He wrote this article in response to a growing problem of reductive, atomized, purely technical source use that he was discerning in many history departments.
- Establish the substance of McAleavy's argument. By the time he wrote this, the reaction against the 'pure' emphasis on source evaluation (of which the THRG's materials are typical) had gained a head of steam. What additional problems - over and above those identified by Lang - does he discern in the common practice of history teachers? What does he feel is missing in many teachers' practice? What solutions does he offer? McAleavy was adviser and inspector for history in Gloucestershire L.E.A. at the time of writing and was also well-known by this time for consultancy to national bodies such as the National Curriculum Council. He was a critic of the textbooks of the 1980s and argued that pupils' inadequate knowledge seriously weakened much work with sources.

Your work on Woolley/Hardy

Mary Woolley sought to engage her 'low-ability' pupils with more demanding texts than they normally had confidence to tackle. She was passionate about using difficult 19th century, literary texts with all pupils. In Subject Studies on Thursday you will draw upon this to develop your thinking about how another Hardy passage might be used with pupils of different ages and abilities.

- Again, make *brief* notes (max. 1 side A4) on what Woolley judges as her main achievements in developing these pupils' learning, adding any comments or questions of your own.
- Study the extract from *Jude the Obscure* and annotate it with ideas about how it might be useful in a *history* classroom. Draw upon Woolley's article for ideas (and, if you have read it, upon your knowledge of the whole novel and/or anything you know about Hardy). Start thinking about how you might use the extract both with Year 9 pupils in a lowish set and how this might differ from ways you would use it with older and/or able pupils, such as sixth-form or a gifted Year 10 pupil.

Mary Woolley was a trainee on the Cambridge PGCE in 1998-9. She first taught in Birmingham, returning to Cambridge to do an MPhil in 2001-2. She then became Head of History at an RC comprehensive in London. She now runs the history PGCE course at Canterbury Christchurch.

Today's readings are typical of the readings you will receive after most Subject Studies sessions. As often as possible, we will give you short articles or chapters written by history teachers or former history teachers - especially those teachers who have been influential in shaping history education or have reputations for encouraging outstanding classroom practice or opening up new debates.

Plan before Thursday 18 September

In preparation for a short, group activity that will be carried out on the morning of Thursday 18 September, please plan a presentation on a favourite or specialist historical topic in which you feel secure and confident that you can enthuse others. You will give your presentation to a group of 3 or 4 other trainees so it can be very informal but must nonetheless be prepared thoroughly and carefully. It can be any topic in history at all. There is no need to worry about whether it is NC-relevant or exam-relevant. You may bring along pictures, copies of written sources or other things for your group to look at or reflect upon, but you may not use presentation aids such as PowerPoint. Your presentation must last twelve minutes (not a second more) and should be made up of approximately:

c.6 minutes giving an oral account of the issues, themes or outline narrative that enthrals and intrigues you. You need to think hard about your audience here, not just about logical structure of content. Your aim is to hold their attention, to enable them to retain much of what they hear and to trigger genuine questions and abiding interest. So think about pace, energy, eye contact, your delivery, your style, your voice, your balance between story and analysis, your sense of audience. Try to include some element of story-telling within your oral presentation.

c.6 minutes sharing ONE special source from the period (i.e. primary source for your topic) - picture, artefact (or picture of artefact), written source, taped speech, music? If you don't have your treasured primary sources here in Cambridge then use imagination and initiative... or the Internet. Use this source to interest your listeners in your topic. At this point your presentation must be interactive. Have questions or tiny tasks you want them to carry out using your source. Build in time for questions *from* them and discussion. If your listeners brim with questions and comments, you have done well.

You may blend elements of these two sections, across the twelve minutes. For example, you might want to begin with your special source, to start by posing questions about it, inviting reactions and sucking your listeners in, perhaps setting up a puzzle or stimulating them to want to know more. You might then want to move into explanation, story and/or commentary - and back to the source again to conclude, allowing 2 minutes for further discussion at the end.

Be imaginative, but remember that you *must* create new knowledge and understanding in your audience, you must generate some sustained interaction and you must stay within the twelve minutes.

The impact of the National Curriculum on history education in England

Session content

9.00 am - 5.00 pm

- More activities to warm up your thinking about historical learning, to build your subject knowledge and to give a practical context for some of the themes of the day.
- Continuation of the story of debates, trends and issues in school history's development (Part II). How have successive NCs affected secondary school policies and practices? How school history has been shaped by curriculum patterns, assessment structures, expectations of different abilities and accountability and performance measures.
- The Schools Council History Project (SCHP, or SHP from 1982): a brief appraisal of this change of direction in school history, including views from those of you who experienced SHP as GCSE course.

The first National Curriculum for history in 1991 was influenced by this (once radical) development. An understanding of the principles underpinning the SHP revolution is vital for (i) a proper understanding of the intended and unintended consequences of the assessment structures of successive NCs and (ii) your own informed thinking about problems in assessment in history and how they might be solved.

- Contentious history and history in the news: why have people got so upset about the history that is taught in schools? The empathy debate and other hot potatoes. The importance of being properly informed about the evolution of such ideas and how they have been critically appraised *within* the profession (rather than merely lampooned outside of it).
- The 1991, 1995, 2000, 2008 and 2014 statutory National Curriculum orders for history: learning the language and understanding the background to curricular terms commonly in use.
- Principles underpinning the Programme of Study and changing assessment structures in the NC:
 - the impact of the focus upon historical evidence, sources, methods and processes;
 - the 1990s quest to integrate knowledge, concept and process and the resurgence of concern for knowledge and narrative (the 'first knowledge revolution')
 - exploring where our practical history activities so far might fit into NC structures, new and old.

The practical activities and explanations are designed to help you develop a working knowledge of history NC principles and how they are commonly interpreted in school.

NOTE: the 2014 History NC in its content structure is based largely on the 1991 and 1995 NCs and, in its 'Aims', on assorted wording from all four previous versions. So it is not a new departure in any way. In its tight pointers to rigour in its 'Aims', it deliberately invokes some elements of the 1995 solutions albeit with wording that captures subsequent, more knowledge-rich history teacher practice more effectively than was possible in 1995.

- Schemes of work: how do history departments translate the National Curriculum into a programme of learning? How do teachers bridge the gap between prescribed content and practical planning?

This is an early, generalised look at 'medium-term planning'. It is inspiring to see high-quality schemes of work at the start of the course, even though you won't, yet, have tools to analyse them. After this session, the focus will be on short-term planning - i.e. nitty gritty of constructing a workable lesson - so as to build competence in the classroom rapidly. As the course progresses, however, you will move back into exploring principles of medium- and long- term planning, both in Subject Studies and in school, always examining how the demand of the NC is being realized in practice and gaining confidence to build your own history curriculum, achieving and exceeding the expectations of the history NC.

- The challenge of professionalism: (i) understanding and respecting the range of views your mentors and history departments might hold; (ii) the importance of developing and refining your own perspectives on teaching history whilst relating these to the (perhaps quite different) understandings and expectations that might be held by other history teachers, school managers, governors and parents.
- Auditing your own subject knowledge using the 2014 National Curriculum - a starting point for ensuring that you (ultimately) meet *Standard 3 'demonstrate good subject and curriculum knowledge'*.

By the end of this session you will be better informed about the history curriculum context, how it has arisen and the ways in which it affects the culture and structures within which you will be working. The practical examples of planning will prepare you to put what you see in history classrooms into a wider context and to reflect on it in terms of past and present national curricula (See *Standard 3 re 'critical understanding of developments in the subject'*). The session will give you a framework for analysing the subject dimension of what you see and do in history classrooms (*an interplay of Standards 2, 3, 4 and 5*) and help you to be sensitive to views and perspectives of history teachers from different stables (See *Standard 8 re effective professional relationships with colleagues*). You will also have reflected further on the meaning of 'learning' in order to prepare you for analytic observation in school.

You will also have begun the process of formally auditing your own knowledge against the requirements of the 2014 NC.

From 'source work' to evidential thinking: Part I

Session begins immediately after lecture, 'Teaching without disruption' in the Auditorium.

Session content

10.15 am - 5.00pm

- Challenging the reign of the mini-gobbet: exploring why *longer* sources can *help* lower attainers and pupils who struggle with text. The importance of narrative, atmosphere, puzzle, context.
- Source, evidence, information - why precision and consistency in the use of these words matters and how each has been abused.
- How the history education community got beyond its obsession with bias, why this matters, where you are still likely to see its traces and what to do about it.
- Communicating our own knowledge to a small group. Using a source to stimulate curiosity and interest and...., well, what *do* sources 'stimulate'? Your presentations to each other on a favourite topic.
- The historian's method and tools: how far should/can/do we replicate these in the classroom? Practical ways of working with sources at KS3 and GCSE. Examining contrasting perspectives on this issue.
- Public examinations: GCSE examination questions on historical sources: How have they changed? Why? What is wrong with them? What needs reform?
- Developing criteria for defining 'challenge' in source work: avoiding banal, formulaic and mechanistic source-based tasks. Comparing random activities on sources with those that link up and go somewhere.
- Providing *access* to the *challenge* - what does the classroom teacher need to do get the pupil interested, intrigued and ready to persevere with something demanding? Back to our Thomas Hardy, and a new challenge: using Dickens, *even with low-attaining students*. Published examples from real history classrooms.
- Sources and knowledge: the vital importance of background knowledge; types of knowledge needed.
- What have researchers concluded about how children acquire and develop evidential understanding? A very general, brief introduction to one aspect of the work of Denis Shemilt.
- Further introduction to Section 1a assessment: Putting **Exercise 1*** (due Mon 6 Oct) in context: why you are doing it and how to go about it: reading, observation and discussion in school, writing it up.

By the end of today, you will have begun to acquire a framework for high standards in using sources for historical learning and you will be able to locate this in a context of changing policy and practice, especially the growing realization – characteristic of history teachers' re-working of the tradition in the mid-late 1990s – that knowledge is central. Through trying out practical techniques – and having to 'be the pupil' – you will have begun thinking about different types of learning using sources and how these might be used to stimulate thinking and/or build knowledge (*this is an example of elements of Standards 3, 4 and 5 working in interplay*). You will have laid some foundations for thinking about progression in a key area of historical learning – evidential understanding (*Standard 3*). You will also be ready to do further reading on the changing and varied use of sources and evidence in history classrooms (*see 'critical understanding of developments in subject' in Standard 3*).

You will also have built your knowledge in a new area, and begun to reflect on how each new knowledge increment re-shapes your overall knowledge. This process will continue in every session.

In school during Weeks 2 and 3

During this induction period you will follow a structured programme planned by the Professional Tutor in your school. That programme will range widely but even at this early stage you can expect considerable subject focus. Time will be allocated for you to spend with the history department. During the induction period **your mentor** will help you to undertake the following subject-specific activity:

- You will get to know **your mentor** and the rest of the history department.
- **Your mentor** will give you documentation concerning the way in which the history department organises teaching and learning (work schemes, policy documents, key resources used and so on).
- You will observe several history lessons. You must place your notes on observations and reflections in an induction section of the Teaching File. At least some of these observations should be built around a structure. Use the examples of observation exercises starting on page 106. As a minimum, carry out examples 1, 2 and 3. **Your mentor** will give you further observation tasks and exercises, asking you to look at particular aspects of a history lesson.
- **Your mentor** will also begin steer you into history lessons that will give you enough observation experiences to complete **Exercise 1** of Section 1a, that is, lessons where historical sources are being used. Your mentor will give you further things to look out for, observe and reflect upon that relate to the use of sources and pupils' learning about evidence. (Don't forget you have Wednesday and Thursday in Week 4 to continue these observations, but your mentor will see to it that you make a start within induction). Remember that for Exercise 1, you are supposed to be looking at contemporary or period sources - that is sources that were created *in the period under study*. You are NOT (yet) focusing upon secondary sources (i.e. modern interpretations or subsequent constructions and representations).
- You should read the material on teaching about sources and evidence that was supplied in the sessions on 15 and 18 September. Discuss at least one item of reading on historical sources (whether from 15 or 18 Sept, or from other prescribed reading for Exercise 1) with **your mentor**.

(**Your mentor** might wish to focus on a particular item of reading, following up Subject Studies work in their own way OR you and your partner trainee might want to *request, in advance, that the three of you will discuss a particular item in your first mentor meeting of Week 4*. Suggesting a reading that you would like to discuss is an excellent way to proceed, but do give your mentor notice.)

- **Your mentor** will give you a provisional timetable for your Wednesday and Thursday activities in the next two or three weeks. This is likely to shift and change during the term, according to ongoing review of your progress, targets set and training activities which you and **your mentor** devise. But **your mentor** will be able to give you an initial idea so that you have an overall sense of how Wednesdays and Thursdays will unfold in the first few weeks and, in particular, so that you can tackle any extra subject knowledge preparation that you might need, well in advance. If you will be having a first go at teaching the Russian Revolution to Year 12 in just three weeks' time, and this is currently an area of maximal ignorance for you, you might like to know now!
- With **your mentor**, you will plan exactly what you are going to do in the very first Wednesday/Thursday (1 and 2 Oct, Week 4). You should also know exactly what preparation you will need to do to be ready for it. **By the end of Friday 26 September you should have a clear idea of the activities you will engage in during the following Wednesday and Thursday (Week 4) in school so that you can prepare for them in the intervening period.**

At this early stage, your two-day (Weds/Thurs) programme will be structured by your mentor and will normally include focused observation activities, work with small groups or short activities taking small groups out of lessons, pieces of pupils' work to analyse, little marking exercises or resources to analyse. For Week 4, your mentor will link some of this to the themes in Exercise 1.

Planning a collaborative whole-class teaching episode for Week 4 with your mentor

In order to get your feet wet early, during Week 4 all history trainees carry out a **short teaching episode with a whole class** - a short section of a lesson. This will be planned *with your mentor* during *this* week and delivered *with your mentor* and/or partner trainee during Week 4. This might be a lesson introduction, a lesson conclusion, a setting up of an activity or managing a short, structured discussion. This **MUST** be built into your training programme for Week 4 (not later) and must, therefore, be *planned* during induction in Week 3. It **MUST** involve **addressing a whole class**. It need only be short and will involve collaborating with an experienced teacher. You will carry out many other classroom-based activities as well, according to the opportunities available, but this one, short, whole-class activity, including ‘teacher-talk’ to the whole class is a core experience for all history trainees.

It is normal for a **mentor** to plan this activity closely with you. You won’t be given a blank sheet of paper. It will be a structured episode in which you are supported in both planning and teaching. However, it is bound to involve further preparation, refinement, research or reflection on your part *between* now and Week 4. So make sure you go away knowing exactly what you still need to do.

Read before Tuesday 30 September

- Wineburg, S.S. (1991) ‘On the reading of historical texts: notes on the breach between school and academy’. *American Education Research Journal*, Vol 28. No.3, pp495-519
- LeCocq, H. (2000) ‘Beyond bias: making source evaluation meaningful to Year 7’ *Teaching History*, 99, *Curriculum Planning Edition*.
- Smith, P. (2001) ‘Why Gerry now likes evidential understanding’, *Teaching History*, 103, *Inspiration and Motivation Edition*.
- Hinks, T. (2014) ‘Getting Year 10 beyond trivial judgements of “bias”: towards victory in *that* battle...’ *Teaching History*, 155, *First World War Edition*.
- Chapter 9 of the grey NCC booklet, NCC (1993), *Teaching History at Key Stage 3*.
- Mastin, S.J. (2002) “‘Now listen to Source A’: music and history’, *Teaching History* 108, *Performing History Edition*.
- Card, J. (2008) *History Pictures: Using Visual Sources to Build Better History Lessons*, Hodder Education, pp7 to 9.
- Card, J. (2004) ‘Picturing place: What you get may be more than what you see’, *Teaching History*, 116, *Place Edition*.
- Ormond, B. (2013) ‘Pictorial pedagogies: interpreting historical images as evidence’, *History Matters: Teaching and Learning History in New Zealand Secondary Schools*, Wellington: NZCER
- Thomas, K. (2003) ‘Protestantism and art in early modern England’, *The Historian*, No.78.
- Duffy, E. (2004) ‘Brush for hire’ (Review of J.L. Koerner’s *The Reformation of the Image*) in *London Review of Books*, 26 (16)
- Byrom, J., Counsell, C. and Riley, M. (1998) *Changing Minds*, Addison Wesley Longman. Chapter on the border raiders and reivers: ‘Revenge for revenge and blood for blood’.

N.B. See following pages for work to be done on each of the above items.

Your work on Wineburg

When you have read all of Wineburg, use it to stand back and reflect on *your own* reading of historical texts. Appraising your own reading, are you closer to 'school' or 'academy'? If you feel you switched at some stage from 'school' to 'academy', can you work out why this might have been? In the light of Wineburg, reflect on how you have been taught and helped to learn. Can you think of how you might have been *better* helped - at any stage in your secondary school or university career - by a different emphasis or approach in your own teachers or lecturers? For your notes, first, produce some commentary on these issues as they relate to your own learning in history; second, try to summarise Wineburg's main arguments about why work with texts in schools needs to be subject-specific. Spend plenty of time on this and read the article closely.

Your work on Smith, LeCocq and Hinks

Each of these pieces offers a constructive, practical response, direct from real history departments, to the issues and problems identified by McAleavy and Lang (which you read in the first few days of the course). Together with McAleavy and Lang, think of all these as a kind of 'second generation' of practitioners who started to reflect during the 1990s on how we can make pupils' work on sources and the development of pupils' evidential thinking *better*, in the light of strengths, weaknesses and problems that were seen to emerge in the first generation of use (1970s and 1980s). Use this sense of context to help you be selective with your notes. For each of these three pieces - 1 on Key Stage 3 and 2 on GCSE - consider what problems, difficulties and suggested solutions raised by McAleavy and/or Lang these authors are responding to and developing. Aim to make about half a side of notes or commentary on each. In each case, try to isolate the two or three aspects of teaching/learning using historical sources that the author(s) seems to be arguing for and how this represents a change from or a resolution of an apparent problem in existing practice.

In particular, note how LeCocq tries to influence pupils' dispositions towards source material, early - right from Year 7. What is she trying to achieve? Sum up, in a nutshell, how she is trying to do it. LeCocq was directly influenced by Lang and was deliberately trying to address the issues he raises in his piece.

Phil Smith echoes some of these themes. Much of his piece, however, is the result of trying to do drastic 'damage limitation' with older pupils (he focuses on Years 10 and 11 as well as earlier years) and with lower-attaining pupils after they have received a rather reductive diet of bias/reliability source teaching that has left them with all kinds of new misconceptions and confusions. (Quite early on in your school placements, you should notice the kinds of problems Smith identifies as you watch and listen to pupils, and read their work.) Smith shows how acute the damage can be if misconceptions are allowed to become entrenched, what one might do about it, and, like LeCocq, how one might avoid it by taking constructive action earlier in a pupil's secondary career.

Notice and record what Smith has in common with LeCocq and also how their methods for resolving difficulties *differ* or complement each other.

Tom Hinks sits firmly in the same tradition, but note that thirteen years' later, and twenty years since Lang, Hinks *still* considers the typical misconceptions of pupils concerning bias to be an ever-present danger and a problem that continues to rear its head. (One of the reasons why these problems persist is that GCSE examination questions often actually encourage reductive work on 'reliability' and outdated, formulaic answers concerning bias.) The similarities with 1990s/early 2000s articles will be obvious, and Hinks acknowledges his debt to those teachers. Therefore, just decide - and record - any principles for good historical learning that Hinks *adds* to the above pieces.

IMPORTANT NOTE BEFORE YOU MOVE ON TO THE NEXT ITEMS:

From LeCocq, Smith, and Hinks, you now have a brief introductory (and up-to-date) overview of the way in which sources and evidence are increasingly used in the classroom in different year groups. But bear in mind that we should probably call this kind of source usage 'reconstructed'. For you will still come across

history teachers taking pupils through a dry, decontextualised routine of ‘source work’ or ‘evidence skills’, as though these things could be taught and assessed separately, and without rooting them deeply in growing knowledge or a lively learning journey shaped by a good enquiry question. Occasionally you still find teachers teaching pupils to treat bias as something negative, to be rooted out at all costs. You will still come across teachers asking pupils to consider whether a source is ‘reliable’, rather than asking what it is reliable *for* and *interrogating* the source *as evidence*.

There are many reasons for this and it is important not to be too judgmental. Sometimes it is the result of a lack of investment in the training of subject teachers over the last twenty years or so, leaving some history teachers outside the mainstream of debate and development; sometimes it is the result of pressure to meet surface requirements of an outdated ‘skills-based’ assessment structure such as still dominates GCSE (e.g. where source work simply becomes practice for exam questions). These two reasons are linked, perhaps. There are still many history teachers who lack time, opportunity and encouragement to reflect on the potential of a more rigorous, contextualised and integrated approach to sources.

Your work on the NCC chapter

The National Curriculum Council materials (1993) fit into this story. They were produced in the wake of the first National Curriculum for history (1991), by teams of teachers and advisers from Devon, Bristol and Gloucestershire. Led by the then history subject officer for the NCC, Sue Bennett, these teachers and advisers tried to bridge the ‘skills-knowledge’ divide that had arisen in much 1970s and 1980s practice. You can sense in these materials, for example, an attempt to show how knowledge, a secure grasp of chronology and different kinds of conceptual work complement pupils’ ability to use sources well. At every stage - not just in the chapter on sources - these materials are offering an integrated approach. *They need to be understood as an overt challenge to the purely skills-based approaches that had become widespread in the 1980s.*

These NCC materials were, however, ahead of their time. Only now, long after going out of print, are these materials used and discussed more extensively. Despite their unusually practical format they had minimal impact on practice in the early and mid-1990s, probably only being debated at a deep level by exceptionally ‘with-it’ history departments. McAleavy led much of the classroom research behind these materials. It is as though he was already offering *solutions*, whereas others needed longer to notice or get their heads around the *problems*. This also helps explain what motivated him to write the more influential 1998 piece. Sometimes things need time to work out in practice. With so many history departments isolated from other history teachers, debates take time to germinate.

To develop and record your thinking using the NCC chapter, simply pluck out some examples of source-based activities and teaching ideas which seem to suggest an integrated approach - i.e. an approach to source work that places it in the context of a wider investigation or enquiry and a concern for pupils to bring wider contextual knowledge to the study.

Your work on Mastin and Card

Mastin reminds us to broaden our concept of ‘source’ to include music. From his article you will gain some simple, practical ideas for using music in the classroom which you can try out as early and often as you are able. Wineburg discusses ‘text’ in the broadest sense, but in his examples sticks to reading ‘text’ in the narrow sense. Mastin and Card remind us that Wineburg’s messages about ‘text’ need reflection and application in the context of other media.

Mastin’s rationale for using music is multi-faceted. Some of his practical ideas are related to teaching about the nature of historical evidence but his rationale is broader than this. In your own commentary, try to classify Mastin’s use of sources in terms of the primary emphasis he is trying to secure in pupils’ learning: when is he treating musical sources primarily as *evidence* (i.e. reflecting chiefly on issues of reliability, utility, typicality etc)? when is he treating them primarily as *information* (i.e. just using them as a knowledge-builder, e.g. expanding cultural awareness or chronological grasp)? and when is he using them simply as a *stimulus*? In places, this classification breaks down; in others it offers helpful distinctions. Make a diagram or pattern to show these or other ways in which Mastin uses music as a source.

For those of you who have never listened to any Thomas Tallis, see Christine who can loan you some Tallis CDs (or just take advice from those history trainees who are musically knowledgeable). Focused listening to this sixteenth-century 'sound world' is important: you are all likely to teach some sixteenth-century religious and political history during the year. It will add richness and new questions to your thinking about the period. Again, ask other history trainees who are highly music-knowledgeable to help you interpret the music in its historical context.

Card is similarly practical. Given the ease with which we can now find images on the Internet, you may well find yourself using some of her principles or techniques in your earliest lessons. Read her article and the extract from her book carefully. Her key point is that using pictures is not a soft option. The teacher needs strong subject knowledge in order to help pupils decode the symbolism or the layers of deliberate, period-specific meaning that the picture reflects. This will require careful questioning, a clear sense of direction in your lessons and focused tasks that force pupils to unravel the picture using period knowledge. Pictures may seem 'accessible' at one level, but to imagine that they are an easy option is to foster sloppy or unhistorical thinking in pupils. When processing your thinking about Card's work, make two lists:

- i) principles that, for her, underpin high quality work with pictures;
- ii) practical techniques (this might include styles of question, patterns of question, ways of listening to pupils' ideas and using them) that emerge from her article and from the extract from her book;
- iii) dangers and pitfalls - study the extract from her book, in particular, and note especially the two contrasting dangers to which she refers concerning poor use of the Bayeux Tapestry at the bottom of page 8 and top of page 9 - the danger of using the tapestry as a mirror (how does this tie this in with Wineburg's concerns?) and the danger of using the tapestry to do naïve 'is this reliable/biased?' activities (how does this tie in with LeCocq, Lang and McAleavy's concerns?).

Your work on Ormond

Ormond highlights the importance of understanding the context, process and intention of the *creation* of a source. Her examples of early colonial New Zealand paintings illustrate the dangers of a superficial approach to sources, where pupils just describe what they see and relate it to 21st-century assumptions without proper contextual knowledge. Read her piece through and then make a brief list (try to do it from memory) of the issues you need to remember to look for and/or research - and then to draw pupils attention to - in any work with visual sources. Finally, make a note of ways in which her chapter both complements and extends the techniques suggested by Card.

Your work on Thomas

This article on Protestant art is ideal for building your subject knowledge at this stage. It will be 'old hat' to some of you but new and challenging to others. It is a useful and stimulating overview of Protestantism and art in the 16th and 17th centuries. In its detail, it goes well beyond the level of Key Stage 3 (but don't rule it out for the exceptionally able 13-year-old) but it gives you the level of understanding that *you* need to tackle the issues with confidence, to make good selections of visual sources for your lessons and to avoid slipping into common inaccuracies and sloppiness that can dog both teaching and textbooks at Key Stage 3.

You will certainly teach either 16th or 17th religious and political history at some stage in the year. In your Key Stage 3 teaching, contemporary visual sources are a common way of gathering pupil interest, of building their cultural sense of period and of building evidential thinking.

Take a maximum of 2 sides of notes on this piece. *Avoid 'taking notes as you go'*. Instead, wait until you have finished and then reflect on the best way of reshaping or representing its main messages. You might like to draw a timeline, with examples highlighted along the way; you might want to produce a chart; you might want to isolate 4 or 5 main points and produce mini-diagrams to capture the strength of each. You might want to see if you can write, from memory, some overview of factual statements that help you remember the flow of events concerning 'Protestant art'. Do whatever is most helpful to building your own knowledge at this stage. But you must do *something*. Don't leave it unprocessed. And be ready to show your chosen note-making method to others in our next Subject Studies session.

Finally, conclude your work on Thomas with by thinking about how you might use one or two visual sources

on either the Tudor Reformation OR the mid-17th century in a Key Stage 3 lesson. If you are at a loss for ideas, revisit Card. Show your growing professional thinking by applying Card to Keith Thomas. And what ideas does Mastin have which could be transferred from music to art? **When examining your notes on these articles Kath, Christine and your mentor will look for this kind of explicit application and cross-referencing. We want to see open-minded reflection on how a practical method or a set of principles might be applied to a new topic or a new aspect of historical scholarship.** On Tuesday 30 September, one of our activities will be directly based on your work with this article.

Your work on the Duffy review of Koerner

Do not get bogged down with this piece. You are asked to do something very specific with it. It has been chosen precisely *because* it is likely to feel obscure and difficult on first reading. We have chosen it as a tool for reflecting on what it feels like to persevere with a text that isn't making much sense because of lack of knowledge reference points. We therefore just want you to go through it and find your 'Aha!' moments. Pluck these out. Keep up your concentration (despite probable distraction and mounting despair in those of you for whom the Reformation is an area of maximal ignorance) and pull out those bits where you feel your knowledge is re-shaped, where there is a connection or sense of resonance with the Thomas piece, or where you feel that the big picture of this topic is starting to get a *little* clearer in your head. These are your 'Aha!' moments.

In other words, be attentive to your own learning - where do the clouds clear? Mark the 'Aha!' moments on the text using whatever symbol you judge appropriate. Bear this technique in mind when you start to get reluctant A level students reading - you will need this kind of technique, and many, many more of your own creation, to get the reluctant reader reading. The trick is to start by analysing what is that makes YOU struggle when you read and how you overcome those struggles.

On Tuesday 30 September you will be comparing your 'Aha!' moments with your peers in the context of a practical activity on helping students to get over the pain/boredom barrier when they tackle something long, new or otherwise demanding. So mark them clearly.

Your work on Byrom, Counsell, Riley

This is direct preparation for an activity involving lesson objectives we will do on Tuesday 30 September and Friday 3 October, as well as a subject knowledge boost on 16th century Anglo-Scottish relations. This chapter will help you to arrive on Tuesday fairly knowledgeable about the Anglo-Scottish borders in the 16th century and with some sense of how one would 'pitch' this complex topic at a typical Year 8 class. So read the chapter, put yourself in the shoes of the pupil and **do all the activities**. Keep a record of these activities and make sure you have these, *and the book*, with you both on Tuesday 30 September AND on Friday 3 October. You will be using your work on this chapter in each of those sessions.

* * * * *

Keep all these notes (except Byrom/Counsell/Riley) in your Subject Studies file along with handouts and notes arising from the session on Thursday 18 September: 'From 'source work' to evidential thinking: Part 1'

Keep your Byrom/Counsell/Riley notes in your Subject Studies file along with the handouts and notes arising from the session on Tuesday 30 September: 'The history lesson: structuring learning around stimulating, rigorous tasks'.

The history lesson: structuring learning for building knowledge. Thinking about pupils' memories when designing stimulating, rigorous, efficient tasks

Session content

9.00 am - 4.15 pm

- Helping pupils to process *information* in order to create *knowledge*: a collection of practical techniques to get you started in the classroom, and to give you some freedom and confidence in your early planning. Practical guidance on how to set them up and evaluate them.
- Long and short-term memory: are you attending to their uses and development? What can cognitive science teach about memory?
- How to combine *thinking* with *recording* - your biggest challenge and (if you get it right) your most powerful tool for ensuring that pupils learn, understand *and remember* - rather than merely 'cover' the content. Links will be made with your reading prior to this session (e.g. your 'Aha!' moments in the Duffy review.) In the words of Heidi LeCocq, 'notemaking, knowledge-building and critical thinking are the same thing'. But how can you *make* them 'the same thing'? The importance of being alert to activities that *fail* to build or demonstrate knowledge.
- Techniques to enable pupils to read with purpose and independence, and to do something with their reading, from Year 7 to Year 13.
- Framing objectives: What does a history lesson objective look like? What types are there? (*Standard 1 requires you to '... set goals that stretch and challenge pupils'*). This is a very early look at objectives, just to get started. Once your teaching in school hots up, we will be bringing up and practising objectives in most sessions, no matter what the historical focus.
- Your first effort at lesson objectives: using the work you have prepared on Anglo-Scottish relations in the 16th century you will have a go at devising your own lesson objectives.
- A first look at lesson structure: What are the component parts of the lesson plans you will be expected to devise? What is the function of each part? How will your lesson objectives, plans and evaluations relate to each other? (This will be continued and developed on Friday).

By the end of today you will have seen models of lesson plans and you will know about procedures and formats in our expectations for your lesson planning. You will also have some frameworks for analysing lessons: you will have started to think about the interplay of thinking and knowledge that must result from an activity sequence, and the challenge of devising an activity sequence that has purpose, historical rigour and pace whilst staying responsive to individual needs (*key aspects of Standard 4*, e.g. 'effective use of lesson time'; *Standard 3*, e.g. 'critical understanding of developments in the subject'; and *Standard 4*, e.g. 'reflect systematically on effectiveness of lessons and approaches to teaching') Critical to your success will be your ability to frame objectives that challenge all pupils and to devise activities that allow pupils to meet those objectives in a demonstrable way. You will emerge from today's session with a sense of what to aim for and what to take account of when framing objectives and when devising a challenging, worthwhile activity sequence (*Standard 1 requires you to '... set goals that stretch and challenge pupils'*).

Read before Friday 3 October

- Willingham, D. (2010) *Why Don't Students Like School? A cognitive scientist asks questions about how the mind works and what it means for the classroom*, Jossey Bass (selected extracts)
- Phillips, R. (2001) 'Making history curious: Using Initial Stimulus Material (ISM) to promote enquiry, thinking and literacy', *Teaching History*, 105, *Talking History Edition*.
- Howells, G. (2002) 'Ranking and classifying: teaching political concepts to post-16 students', *Teaching History*, 106, *Citizens and Communities Edition*.
- Some sample, spoof lesson evaluations which we have written for you.

See guidance below on what you need to do with each reading item, how you are to process your thinking and what should result in the form of activities or notes in your Subject Studies file.

Your work on Willingham

Work out which principles explored in Subject Studies on Tuesday are supported by Willingham's conclusions, and how. Record your thoughts by annotating your Subject Studies activity sheets, handouts and notes with reference to Willingham's arguments and his supporting evidence.

Your work on Phillips

Phillips' influential article set out a rationale for 'initial stimulus material' (ISM) as a way of starting a lesson. It is a rationale that contrasts with many orthodoxies on how to start lessons. Phillips emphasises obliqueness at the start of lessons rather than direct setting out of lesson objectives to pupils. It is an approach that some history teachers have found more compatible with building lessons around narrative as well as a way of getting pupils to see the historical puzzle at the heart of a rigorous question. We will think about how to incorporate Phillips' ideas into lesson planning on Friday 3 October. Meanwhile, for your preparation for that session, summarise Phillips' thinking about ISM in no more than three sentences.

Your work on Howells

You are going to use this article as a vehicle for practising the art of wording lesson objectives. Imagine that you are about to teach a series of lessons on 19th century British politics, perhaps beginning with a major focus on 1832. Like Howells, however, you have decided that an initial reflective lesson is necessary, one designed to get students interested in the issues, arguing about the issues, using any prior knowledge and *beginning* to get them to make the leap into the nineteenth-century political mind. Imagine that you have developed a set of activities such as those Howells describes. The activities in Howells' article will be your lesson, and your goals are the same as Howells' goals. *So how will you capture those goals in the form of lesson objectives?* Using page 131 of this handbook frame between two and four lesson objectives that go with a lesson in which you would use Howells' activities. Study ALL of page 131 carefully. *You do not need to write the lesson plan* (just imagine that you already know that you will do Howells' activities in the lesson, and that you would do the more detailed thinking about how to deliver and link the activities later). **On Friday's session, you must arrive with your objectives (between two and four), ready to explain and defend them to your group and to Kath.**

Your work on the sample lesson evaluations

Use annotation and highlighting or underlining to show exactly what Evelyn Evaluator is doing right and Wally Waffle is doing wrong. At first glance this will appear obvious and easy. But go beneath the surface and strive to annotate in detail. We will use this to test just how much you have understood from Subject Studies so far, and how well you have reflected on it. Please arrive on Friday with your annotated evaluations, ready to discuss these with Kath and with your group.

In school during Week 4

Your mentor will have planned a range of activities for you, including activities such as focused observation, micro-teaching or small group work, resource analysis, analysis of pupils' work, research-for-teaching or elementary team-planning activities for this week. Sometimes you will be working closely with

a partner trainee; sometimes you will work separately and come back to together to compare. You will have a **mentor meeting** at some point on Wednesday or Thursday in order to review your current learning and to look ahead to the next week. Amongst these activities you and **your mentor** need to remember to:

- team-teach and evaluate the section of lesson that you planned with your mentor last week (see p 19);
- carry out more focused observation of teaching & learning using historical sources for Ex 1 of Section 1a (due Mon 6 October), so this is your last chance to gather relevant classroom observation experience);
- discuss the requirements for Exercise 1 of Section 1a very carefully with **your mentor** (see separate document on this) and ask your mentor any questions arising from what you have observed in lessons, from resources you have seen in school, from Subject Studies sessions or from your reading;
- carry out planning together, ready for Week 5 (see below).

Planning Week 5 with your mentor

During Week 5, as a minimum, in order to step up your teaching, you should team-teach a whole lesson. This will sometimes be a three-person team: you, your partner trainee and your mentor, but other combinations or other personnel, are possible. It is important to stress that you are not being given responsibility for planning a whole lesson on your own. The idea is that the lesson should be planned largely by **your mentor**, but *involving* you. The planning activity itself should form part of the mentor meeting.

This is called ‘guided planning’. It leaves you with a clear idea about what you need to go away and prepare in order to manage and deliver the little sections of the lesson that you know will be yours. You are not yet being sent away with the more open-ended brief that you will be handling in a couple of weeks’ time.

This will result in at least one full-lesson plan to go into your Teaching File. Please use the proforma supplied in Appendix 1 of this handbook.

Additionally, please ensure that there is a plan for *all* school-based activities in Week 5 and that you know exactly what you need to do between now and then if any additional preparation (such as subject knowledge work or activity planning) is required. **You should be able to draw up a plan like that on page 124 for Week 5 before you leave school on Thursday of Week 4. If, by lunchtime on Thursday, it doesn’t look as though you’ll be able to draw up such a plan, please show this page and page 124 to your mentor and make sure you CAN do it before school is over on Thursday.**

After Thursday is too late. Quick e-mails with your mentor are fine for fine-tuning or small queries, but you shouldn’t be discovering the basic structure of your training day by this method. You need your weekend for much more detailed planning, reading etc, not for establishing the basics.

Getting organised, building good habits

Get into the habit, from this week, of organising all your notes from school-based activity in your Teaching File, clearly labelled and within the relevant week. See pages 121 to 124.

You will also be able to insert your first Mentor Meeting Record Sheet, which your mentor will either complete for you at this stage, or else show you exactly how to fill in. Within a few weeks you will be completing this ‘MMRS’ yourselves, either during or after discussion with your mentor. Your mentor will always sign it as evidence that you have discussed and negotiated targets together and as a sign that your mentor agrees with your wording of targets. See Appendix 2 for examples of what your MMRS will eventually look like.

Managing the lesson-planning and evaluating process; developing and recording targets and training activities; organising yourself and monitoring your progress using the Teaching File.

Session content

9.00 am - 1.00 pm

- An early exploration of the relationship between ‘structure’ and ‘pace’ through practical planning exercises. What does it mean to ‘structure’ the *learning* in a lesson? How can you select and adapt teaching styles and strategies to suit the *stage* of the lesson? You will reflect on the many issues you must take into account when designing, selecting and arranging material to make a coherent, fluent, challenging, well-pitched lesson, one equipping pupils to listen intently, think hard and expend effort.
- More on lesson objectives. Remember to bring both your effort at lesson objectives on the Anglo-Scottish border exercise AND your lesson objectives based on Howells (2002).
- Initial Stimulus Material (ISM). What is Phillips getting at? How can ISM help a lesson ‘introduction’? What else might happen in an ‘introduction’? How can we get beyond the narrow idea of a ‘starter’? How can you create a sense of mystery or puzzle, *and* create a sense of direction? How can you create a sense of direction *without* relying on ‘lesson objectives on the board’? This session introduces you to what we mean by a ‘lesson introduction’ in the Cambridge history PGCE, its purposes and possibilities.
- What does the above look like on a formal lesson plan? Our expectations for your own lesson plans.
- Structuring your evaluations. You will review the task on Evelyn Evaluator and Wally Waffle and examine, especially, what it means to *evaluate against your objectives*. Evaluation is a form of proto-research. It is part of developing a researcher mindset, from the word ‘go’.
- Framing ‘targets’ and designing ‘training activities’. This session will look at this process in detail, modelling for you the kind of targets and accompanying training activities you are likely to develop with your mentor in forthcoming weeks. To prepare for this, study pages 138-9 and also Appendix 2.
- The Mentor Meeting Record Sheet - how and why you need to complete this with your mentor. The importance of building this into the mentor meeting rather than bolting it on.
- Structuring your Teaching File. Kath will talk you through pages 121 to 124 of this handbook, to make sure that you know exactly how to organise and use this important file. The Teaching File is NOT ‘paperwork’; it is a practical tool for planning and reflection, for helping others to assess the quality of your planning and reflection and for keeping organised in a demanding course.
- Keeping up your subject knowledge audit.

By the end of this session you will have reflected further on framing lesson objectives. You will also have thought about selecting and arranging activities to create a learning experience within a lesson. You will have considered what to take into account when ensuring that the activity sequence *coheres*, builds learning *cumulatively* and allows all learners to express and explore new understandings. You will have been introduced to criteria for useful introductions and conclusions. You will understand Cambridge expectations for constructing a formal lesson plan and the role of such plans in monitoring your progress. You will understand what is required in a lesson evaluation and why evaluations matter in securing and monitoring your progress (see *Standard 4: ‘reflect systematically on the effectiveness of lessons’*). You will have anticipated the process of negotiating targets with your mentor and begun to familiarise yourself with the Teaching File as a tool for planning, monitoring, assessing and recording your progress.

REMINDER: Exercise 1 of Section 1a is due Mon 6 Oct. Please upload on Moodle OR e-mail to Christine and Kath (e-mail both together) OR leave outside Christine and Kath’s office door, Room 3S21, third floor.

Read before Tuesday 7 October

- Carr, E.H. (1961) *What is History?* Chapter 4: 'Causation in History'
- Evans, R. (1997) *In Defence of History*, Granta. Short extracts.
- Extracts from the *Teaching History Research Group* materials, Scott, J. (1990) 'Understanding Cause and Effect'. This was first published in 1987 and later in 1990 by Longman. It was written by influential teachers, examiners, researchers and HMI at that time, such as Martin Booth, Tim Lomas, Sue Styles, Joe Scott, Henry Macintosh, Chris Culpin and John Hamer. (This research group no longer exists although Lomas, Culpin and Hamer are still active in publishing, training and consultancy.)
- Howells, G. (1998), 'Being ambitious with the causes of the First World War: interrogating inevitability' *Teaching History*, 92, *Explanation and Argument Edition*.
- Chapter 6 of the NCC booklet, *Teaching History at Key Stage 3*, NCC.

On Tuesday we will tackle practical matters relating to teaching pupils of all abilities to think, talk and write in response to causation challenges. Meanwhile, in preparation, it is important that you are aware of the ideas from which this particular National Curriculum idea came.

Your work on Carr

This is a classic. You are likely to have read it during the course of your degree, or earlier. If not, you will have read it over the summer as part of your preparation for this course. So your look at this chapter should be a reflective revision rather than a first-time plough-through. Carr has been challenged and criticised subsequently and many would now argue that his influence on the way we talk about causality and the study of causation in history has been too great. Nonetheless, the book is a reference point that you need to know about. Its principles have been drawn upon by history education theorists, both in the first version of the National Curriculum and in all public examination markschemes since the mid-1980s that relate to causal explanation.

First, summarise Carr's central arguments. Reduce them crisply to a precis OR bullet-pointed notes OR a diagram on 1 side of A4. Then conclude with a comment on what Carr says about higher-order causal explanations. Even in this piece, which was not really about history *education* - and certainly not about history education in schools - Carr points at what he thinks is high-quality causal argument. Rightly or wrongly, this has been enduringly influential. Find it and comment on it. You will be asked to share your personal reflections on Tuesday and to compare it with examples of recent historical scholarship that depart from Carr's principles, such as Christopher Clark's recent work, *Sleepwalkers*.

Your work on Evans

Evans comments critically on Carr and this short extract may help you to distil some of Carr's ideas. Where does Evans agree and where does he disagree with Carr? Make a note of both. Record any other reflections which interest you at this stage.

Your work on the THRG's proposals for teaching about causation

This was produced in the early days of using causation as an idea for teaching and assessing in schools. It influenced both GCSE markschemes and the first version of the National Curriculum. It argues that causal reasoning is an attribute of historical thinking that should be valued, taught and assessed in its own right. These researchers even produced a little hierarchy of progression in causal reasoning. Study this very carefully and notice its debt to Carr.

Later we will examine this closely and consider its problems and weaknesses. For now, read it carefully and just do two things to process your understanding:

i) Summarise and comment on the THRG's view about causal reasoning in the light of your own experience. Is this how you were taught to think and reason about historical causes in school? Would a stronger focus on causation have improved or weakened the way you were taught, do you think?

ii) Produce a *reduced* version of the THRG's 5 stages. Sum up the kernel of each 'stage' in just two or three sentences.

Your work on the NCC guidance materials

This is a repository of practical methods on which to draw, repeatedly, as the year progresses, in your own lessons. Make a little chart or diagram, showing its various ideas for teaching causation and causal reasoning, what they have in common, where they diverge and how they relate to each other. Remember that this booklet was produced some time ago, in relation to a version of the National Curriculum now gone, but its theorising and guidance was ahead of its time, reacting as it did to some of the most serious problems in the original 'skills-based' history.

Your work on Howells

Howells, an experienced head of history and published historian (and since 2009 Deputy Head in a London school), shares his own practice and offers a reflective rationale for it. Notice that his thinking about the stages that pupils need to go through is much more complex than the simple progression model provided by the old (1991) AT1b that we looked at on 16 September, and far more complex than the causation elements of the Level Descriptions. Howells starts with what he sees as worthwhile historical thinking and also his experience of working with children's reasoning, and he works out, for himself, what he wants to achieve and how. Read this piece carefully and pick out your own points of interest - features that strike you as worthy of reflection in the light of your other reading on causation and your observation of pupils working. List them. Discuss your impressions with another trainee. Howells has high expectations of pupils, but he can reach them because he thinks through some rational and practical ways of getting there.

In your Subject Studies File, these notes on your work on causation should be positioned along with your work from the session on Tuesday 7 October.

MICHAELMAS TERM, WEEK 5, Tuesday 7 October

Making shapes and patterns in history: causal reasoning and explanation

Session content

9.00 am - 4.15pm

- Teaching causation: its role and origins in the National Curriculum (this builds on the activity you carried out on 16 September, sorting 'statements of attainment' in AT1b in the 1991 curriculum).
- How do we get students to see the puzzle at the heart of a causation problem? How we do help Key Stage 3 pupils to see that there is a *problem* to be solved? How can we use causation problems to improve A Level students' reading and motivation to read.
- Reasoning causally, organising causes... what does it look like when an historian does it well? Examples from historical scholarship. What does it look like when Year 7 pupils do it well? Examples from extended, formal written essays on the Battle of Hastings.
- Some techniques for teaching historical causation: setting up paired and group discussions on causation and the vital role of good whole-class teaching in making them work.
- Practical approaches that develop and test understanding of cause and consequence (including diagrams, organisational challenges and effective counter-factual questions).

As a way of exploring and practising some of the techniques taught in this session, you will carry out an extended activity on the causes of the English Civil War, using textbooks and other resources.

- General principles for *teaching* pupils to *get better* at explaining historical events and developments, over time. Looking at progression models developed by others: Where might they be useful or flawed?
- Causes and consequences: identifying, describing and explaining. Is this skill, knowledge or conceptual understanding? 'Second order concepts' in history: their role in viewing history *as a discipline* (and some of the pickles they have got us into in the assessment of pupils' work at Key Stage 3 and GCSE).
- Framing a good enquiry question on causation and finding the causal issues in a topic - which ones lead to promising activities for pupils? and which lead to confusion or poor outcomes? Positioning speaking/listening/reading/writing activities within causation enquiries.
- Research awareness: an introduction to the scope and limits of the CHATA research tradition.

By the end of the session you will have reflected on how historians construct causal argument and begun to build a repertoire of approaches for teaching it. In the context of historical causation, you will also have explored ways of i) making talk focused, reflective and purposeful; (ii) balancing individual, group and whole-class work. You will have laid foundations for thinking about progression in causal thinking, and why this is difficult to define and assess. For some of you, significant knowledge gaps in 17th century British history will also have been addressed. As usual, all parts of *Standard 3* have been addressed: thinking about historical causation and its meaning for pupils' learning is central to understanding the discipline of history and its manifestations within old & new national curricula and improved progression at GCSE/A Level. *This session illustrates the typical blend of Standard 1 (which is about defining challenge), Standard 2 (defining and promoting progress), Standard 3 (especially building 'children's intellectual curiosity') and Standard 4 (especially reflecting on factors that inhibit pupils' learning 'and how best to overcome these') that will characterize nearly all the remaining Subject Studies sessions and their linked work in school.*

Read before Friday 10 October

- Chapman, A. (2003) 'Camels, diamonds and counterfactuals: a model for teaching causal reasoning', *Teaching History*, 112, Empire Edition.

- Extracts from Ferguson, N. (1997) *Virtual History*, Picador and a short review by Andrew Wrenn in *Teaching History* 92, *Explanation and Argument Edition*.
- Buxton, E. (2010) Fog over channel; continent accessible? Year 8 use counterfactual reasoning to explore place and social upheaval in eighteenth-century France and Britain, *Teaching History*, 140, *Creative Thinking Edition*.

Your work on counterfactual reasoning (Ferguson, Chapman and Buxton as stimulus)

Read the extracts from Niall Ferguson and the Wrenn review of Ferguson, just to remind you of the fun some historians have had with counterfactual history. Study Chapman on teaching causal reasoning at A Level. Chapman is an enthusiastic missionary for using counterfactual approaches to strengthen the historical reasoning of post-16 students. Then read Buxton in order to broaden your imagining of wider possibilities for teaching causal reasoning, including those with a counter-factual dimension. By the time you have finished this, you will be buzzing with ideas and ready for your task. Tip, DON'T try to tackle the task below too early. Don't attempt it, or even try to think about it, until you have read Ferguson, Wrenn, Chapman and Buxton, fully and carefully. Just enjoy them in their own right. Chapman and Buxton in particular have a winning and distinctive style in the way they write about their practice. Buxton's article was a very successful '1c' assignment when she was a Cambridge trainee in 2009-10, so her piece doubles up as a taste of the kind of project you will be able to devise when you tackle your 1c in a few months' time. Note, too, that Buxton has a parallel concern: to increase the amount of knowledge that pupils are using to construct their written causation arguments.

In the light of these readings, *but especially Chapman and Buxton*, your task is to develop your own teaching idea for getting pupils to tackle the causes of the French Revolution through an active approach involving some counter-factual reasoning. Please produce a practical teaching idea to be shared and discussed on Friday 10 October. You must generate ideas for activities that would help i) Key Stage 3 pupils; ii) post-16 students to think analytically about the causes of the French Revolution using a 'What if?' (counterfactual reasoning) approach. Record your French Rev teaching ideas on paper in a form *that can be understood by other trainees without you being there to explain them*. This might include, for example, designing a bit of a resource or sketching out a possible activity so that others quickly get your ideas. In addition, you should also be ready to *explain, orally, how your written ideas were influenced* by particular principles/examples in Chapman and/or Buxton. Keep these ideas in your Subject Studies file along with handouts and notes arising from today's session on causation. When your Subject Studies file is inspected in your next Faculty tutorial, these notes will be discussed with you.

Optional reading

- Lee, A., Ashby, R. and Dickinson A. (1996) 'Progression in children's ideas about history' (pp71-83 only) in Hughes, M. (ed) *Progression in Learning, BERA Dialogues, 11*, Multilingual Matters Ltd.

Lee, Ashby and Dickinson led the CHATA Project - the biggest ESRC-funded research project into progression in children's ideas about history. This chapter focuses on causal reasoning. There is no pressure to look at it at this stage. Because it is not primarily about professional knowledge - ideas constructed by teachers - but rather a form of 'pure' research, some trainees find it too abstract for Term 1. Every year, however, a few trainees ask to see something of this kind and feel ready for it. So it is listed just in case anyone is hungry to delve into it early. But the best time to make sense of it (and to produce an informed critique of it) is in Term 3 when you have taught a wide range of causation problems and discussed them with your mentor in the light of many examples of *practitioner* research.

In school during Week 5

- Team-teach with **your mentor** and/or partner trainee the entire lesson which your mentor planned with you/for you last week (see page 26). Evaluate it carefully. This will give you and your mentor an idea of your early strengths and weaknesses and ideas for developing your practice in coming weeks.
- Carry out the usual range of other training activities, working with groups of pupils and other teachers, as **your mentor** has judged appropriate.

- With **your mentor**, discuss issues arising from Subject Studies work on cause and consequence. In order to be efficient in your mentor meeting, *you should arrive with specific questions or discussion points on causation for your mentor to consider*. Be prepared to summarise to your mentor the work you have done so far on causation (take your Subject Studies file with you).

Make sure that you explicitly discuss the piece by Chapman on causal reasoning and/or the Buxton piece with your mentor. (Your mentor might be able to give you tips to help you with your French Revolution counterfactual task for Friday...see above). Your mentor *may* also want to question you about other reading on causation, or to set you further reading of their own choice, linking this to forthcoming classroom work on causation that they have planned for you.

Where possible, **your mentor** will identify opportunities in forthcoming weeks where pupils are tackling cause / consequence. This may allow you to adapt some of the practical activities explored on Tuesday 7 October, or, at the very least, to analyse and evaluate experienced teachers' work in the light of your new understanding on causation in pupils' learning. So look ahead with your mentor at the department's workschemes *so that causation opportunities in the rest of PP1 are not missed*.

- Start to discuss possibilities for your Exercise 2 [due Tues 4 Nov]. Ask **your mentor** for help and ideas. Some trainees choose to use a lesson activity carried out this week; most use something from Week 6 or 7 so that there is time to think about it. Week 6 is best, however, as that leaves Week 7 as fallback if anything goes wrong. Make sure that you have a clear idea about how to go about preparing for the designated lesson. Mentors normally give trainees a lot of freedom with Exercise 2. It is deliberately open-ended so that you can exploit the opportunities that individual department workschemes offer. It is also an opportunity to be creative, if you want to be, but don't make the mistake of assuming that you have to be original. What matters is rigour in defining what you are after and thoroughness in establishing the nature and quality of historical learning that results.

Look ahead to pages 37-8 for more information on Assignment 1a Exercise 2 (detailed guidance can be found in the separate 1a document, copied in blue).

Planning Week 6 and beyond, with your mentor

- During Week 5, identify a couple of lessons or a couple of longer sections of lessons in Week 6 which you could plan jointly with your partner trainee and/or with an experienced teacher. You may be asked to plan *some* sections on your own - e.g. developing an activity idea and working out exactly how you will deliver it to a particular class. One of these could be the focus for Exercise 2. Exercise 2 should be part of normal, natural planning, teaching and evaluation.

You are now *preparing* to plan sections of lessons and whole lessons with more independence. Your mentor will provide guidelines, ideas and support, including critical feedback on draft plans, but from Week 7 you will be being expected to think through your ways of teaching aspects of content, concepts and historical thinking, integrating these in your own lesson plans. See Week 6 as a bridge into this.

- Make sure that you do not leave on Thursday without (i) an outline plan for next Wednesday and Thursday's activities (Week 6); and (ii) an overall sense of the direction of Weeks 6 and 7 together. You should be able to draw up a plan like that on page 124 for Week 6 before you leave on Thursday and at least have a rough idea of the sorts of things you will be tackling in Week 7.
- If you are currently in an 11-18 or 13-18 school **and** in an 11-16 school next term, ask your mentor NOW to help you think ahead about the A Level teaching you will be doing in *the whole of the rest of term*. You need to know NOW, even if the intention is not to start the post-16 teaching for a week or so. Ask for resources and guidance, so that you can build your knowledge, bit by bit. By the end of PP1, those of you in this situation should have planned and taught a minimum of five, full sixth form lessons, taking responsibility for marking and assessment and using that monitoring of students' work to help you re-plan or revise remaining lessons. Get this off the ground early, so that you can use the forthcoming 'Reading Week' (Week 8) to read around the historical topics.

Causation (continued), including the role of counter-factual reasoning

Session content

9.00 am - 1.00 pm

- Discussion of issues arising from reading on causation, and especially counterfactual reasoning, including any relevant issues arising in school.
- Sharing and comparing your ideas for teaching activities on the causes of the French Revolution.
- Reflecting on our teaching activity on the French Revolution in relation to other historical topics, including the Wars of the Roses and the 'Glorious Revolution'.
- More practical activities on causation, with a special focus on counter-factual reasoning.

Standards 1, 2 and 5 have continued in interplay in this session. You will have developed your thinking about ways of making causal analysis intriguing, motivating and worthwhile for different pupils. You will, at the same time, have further reinforced your knowledge of and thinking about the French Revolution, allowing this to be extended by others, and applied your learning to historical topics in British history. You will have debated the advantages and dangers, pros and cons of using counterfactual approaches. You will have continue to think about suitability of different approaches in order to marry high expectations (*Standard 1*) with responsiveness to individual needs (*Standard 5*) in the context of specific disciplinary demands (*Standard 2*).

Read before Tuesday 14 October

Lee, P.J. (2005) 'Putting Principles into Practice: Understanding History' in M.S. Donovan and J.D. Bransford, *How Students Learn: History in the Classroom*, National Academies Press. pp 42-6.

Dawson, I. (2007) 'Thinking across time: planning and teaching the story of power and democracy at Key Stage 3', *Teaching History*, 130, *Picturing History Edition*.

Foster, R. (2008) 'Speed cameras, dead ends, drivers and diversions: Year 9 use a 'road map' to problematise change and continuity', *Teaching History*, 131, *Assessing Differently Edition*.

Riley, M. (2000) 'Into the Key Stage 3 history garden: choosing and planting your enquiry questions', *Teaching History*, 99, *Curriculum Planning Edition*.

Your work on Lee and on Dawson

Lee is concerned with children's ideas and how they change. His research tradition seeks to understand children's existing ideas and conceptions/misconceptions in order to help us find a way of moving them forwards. How do Lee's concerns differ from those of Dawson? This will require some thought. Next session you will be asked to summarise the heart of what Lee is saying and the heart of what Dawson is saying. It is not quite so easy with Dawson. What *is* he saying? What are his core assumptions? Where do you think you agree/disagree with them? Different ideas jostle within his piece; try to unpick them.

Your work on Foster

Find places where Foster *directly comments on* her pupils' thinking about change/continuity. (i) What kind of analysis or reflection is she singling out as valuable? (ii) How did her road map idea help?

Your work on Riley

This is probably the most influential article in history education in the last fifteen years. It is now a classic. Summarise the principles that Riley deploys in choosing and wording an 'enquiry question'.

Big stories and little stories (I): Chronology, periodisation, time, change and continuity

9.00 am - 4.45pm

- Seeing & shaping frameworks, ‘maps’ and patterns in the past through timelines, time-centred activities and constant attention to chronology.
- Lessons from the primary school: how some primary teachers teach about time within story (and what happens when they don’t!)
- ‘Do you remember the dinosaurs Granny?’ Helping pupils who find time language and time concepts difficult. Helping very low attainers with ways of understanding time and describing change (i.e. linking the demand of NC (old and new) for an analytic focus on change and continuity with the demand for secure chronology. Problems in social, cultural, intellectual or linguistic development can lead to debilitating misconceptions and confusions in this area.
- Spotting ‘the chronologically lost’. How good are you at noticing when the reason for pupils’ misconceptions (and resulting boredom, apathy or giving up) is confusion about chronology or narrative? Boosting performance and confidence by being thorough with chronology and dates, with absolute and relative chronology.
- What *is* historical change? How do historians argue about historical change and continuity? Examples from Sandbrook (20th century Britain) Tuck and Fairclough (20th century America). How does ‘change’ function as a second-order concept in historians’ writings? An introduction to Rachel Foster’s (2013) more recent theorizing on change and continuity, from her own classroom, using some of these historians.
- Can Lee’s formulation help us with this? Research evidence on pupils’ thinking about historical change and how it has been used and/or challenged by diverse practising history teachers (e.g. Banham, Foster, Jarman).
- How do we apply Riley’s ‘enquiry questions’ to historical change? What makes a good ‘enquiry question’ about change or continuity? How can we interest pupils in change as an historical problem?
- What might be appropriately high expectations for high-attaining KS3 pupils when identifying and analysing historical change and historical continuity? Building your own definitions of ‘high expectations’ for *all* within this area of NC/GCSE requirements is tricky. Many textbooks, some exam specifications and common abuses of the old Level Descriptions all encouraged a low-level, facile hoop-jumping approach to historical change. Keep thinking about how we can get beyond this.
- Concepts of time and change and the learner with English as an Additional Language.

In the context of time, change and continuity you will have thought more about why pupils sometimes get stuck, confused or turned off, and what can be done about it. As well as acquiring yet more practical classroom techniques to try out in school this week, you will now be better equipped to think about subject principles that underpin planning and expectations: we can and should demand more of pupils but we must discern where some need *special* or *extra* reinforcement if they are to ‘move about’ within historical time without confusion. With the help of examples from historical scholarship, you will have developed your thinking about enquiry questions and related this to historical change. You will have thought about how change/continuity can be discussed, analysed, written about and visualised. Working with the second-order concepts of change/continuity, this session will have touched on aspects of Key Stages 1 and 2, on teaching the more able and on pupils with SEN, as well as on setting challenging expectations for individual pupils. *This session is therefore a crucial stage in making Standards 1, 3 and 5 serve each other in your learning.*

Read before Friday 17 October

- Riley, M. (1997) 'Big stories and big pictures, making outlines and overviews interesting', *Teaching History*, 88.
- Counsell, C. (1998) 'Big stories, little stories' in *The Times Educational Supplement*, 8 Sept. 1998.
- Howson, J. and Shemilt, D. (2011) 'Frameworks of knowledge: dilemmas and debates', in I. Davies (ed.) *Debates in History Teaching*, London: Routledge
- Fordham, M. (2014) (blog post): <http://clioetcetera.com/2014/08/06/making-history-stick-part-2-switching-the-scale-between-overview-and-depth/>

Your reading anticipates the inter-related themes of the next session: (i) the interplay of outline and depth within efficient/enjoyable building of knowledge; (ii) different notions of 'big picture' - overviews, frameworks, chronologies - how are these terms variously used and what confusions can arise from them; (iii) the relationship between helping pupils make their own critical judgments about change, continuity and periodisation and their experience of breadth and coherence in the historical material they encounter. We have selected readings that embody significant contrasts in how the history education community has sought to understand and tackle these issues.

The context of Riley's and Counsell's articles

At the time of these two pieces, one in national press and one in *Teaching History*, there was much criticism of these words 'outline' and 'overview' that had crept into the 1995 National Curriculum. The new theorising about the interplay of overview and depth and the attempt to make 'big story' and 'big picture' as fascinating as its detailed, depth counterpart, seemed revolutionary (and was perceived by some as reactionary and a throwback to the 'old history') at the time. Each of these pieces was therefore a deliberate attempt to break old associations and assumptions that 'outline' history and chronology were dry-as-dust, sterile approaches, and instead to suggest that knowledge of the macro-scale of maps and 'big pictures' was interesting, achievable, useful and, crucially, entirely compatible with a perspective on historical accounts as provisional, constructed and contingent.

Your work on Riley

The practical piece by Riley is only the briefest of introductions to this issue. Riley wrote it when he was a Head of Humanities in a Somerset comprehensive and when he was first getting excited about the power of the 'big story' and secure chronological maps at a time when it was an orthodoxy to assume 'overview = boring; depth = interesting' (see above note on context).

Make a brief note on (i) the characteristics of good overviews; (ii) the rationale for overviews in pupils' historical learning, as Riley saw them.

Your work on Counsell

Summarise the essence of Counsell's argument about 'interplay not incidence'. Once again, this piece is designed to give you historical context. Counsell was seeking to foster new conceptions of overview at a time when there was considerable suspicion of teaching anything other than depth (the 'new' history was still reacting to the 'old' history by treating 'overview' as a dry, regurgitated 'outline').

She was also seeking to argue (as Banham was already doing through his training workshops) that the critical issue lay in *how overview and depth are related to each other* in the context of medium and long-term planning. Try to crystallize in a couple of sentences exactly what she means by 'interplay'. After you have done that, devote a paragraph to explaining a good example of the pedagogic *need* for such 'interplay', either from your own experience of learning history at school or university or from your recent experience and observation in school. Choose a topic and explain why pupils would need a good mix of fine-grained human detail and big sweep on that topic. Simply come up with an example, like Counsell's, to illustrate the same need for pupils to *move between* 'truffles' and 'parachutes'. Explain your example carefully and be ready to share it in the next session.

Your work on Fordham

Use this recent, short blog post to make a note of how Michael Fordham links ideas about overview and depth to (a) principles for long-term planning; (b) building pupils' secure knowledge by creating systematic opportunities for retrieval of knowledge from memory. In particular, consider how this relates to, but goes beyond, the idea of 'interplay not incidence' raised in Counsell.

Your work on Howson and Shemilt

Ostensibly on the same theme, the Howson/Shemilt piece is radically different from those above. This chapter will reward slow and careful reading. Don't rush it. Howson and Shemilt are operating within a particular research tradition and advancing a particular view about 'usable big pictures' and 'frameworks'. These notions are closely tied up with what they see as the proper purposes of school history and their concern to guard against an abuse of school history. Elsewhere, each author makes it clear that they think history should not be subsumed under a Citizenship agenda and they see dangers in what they see as misconceived notions of social utility.

To help you reflect on and check your understanding of this piece, make sure that you can develop short, clear answers to the following questions:

- What do Howson and Shemilt mean by 'framework' and by 'big picture'? Extract clear definitions of these two ideas and explain how, in the authors' vision, these two ideas would work in practice. In their view, how might a teacher work with 'frameworks' until a 'usable big picture' emerged?
- Why do the authors say that 'joined-up accounts of the human past have greater potential for both good and evil'? (page 79). Think that one through. For example, in what contexts do we frequently hear commentators (from outside the profession, usually) advocating that pupils should imbibe *a particular* joined-up account or overview?
- These authors differ significantly from Dawson who you read earlier in the week. (Elsewhere Howson challenges Dawson directly.) Why do you think that they would have problems with some of what Dawson says? (Howson's critique of Dawson is in *Teaching History* 136 if you want to look it up, but try to anticipate what his critique would be *without* looking at it up, if you can).

You need to understand all these angles so that you can soon take your own place in the history education community's debates, joining the work of developing solutions to considerable challenges. Don't worry if it doesn't make complete sense yet. Just touching on some of these ideas now will help you to interpret and analyse the practice you see around you, in fresh ways. If, during the coming weeks, you want to see what the Howson/Shemilt approach looks like in practice then look up the work by Rick Rogers (*TH* 133). He teaches in a large, challenging urban comprehensive in Leeds. He is one of only a tiny handful of history teachers to have begun to implement the Shemilt/Howson vision of 'big history' and its really serious effort to embed secure chronological frames of reference. Rogers' work is well worth examining ... when you are ready. For now, just reflect on Howson and Shemilt's chapter, and consider *your* ideas for how it might work in practice.

Consider too, possible problems. A counter-argument (although this could be a counter-argument against Dawson, too) is that pupils cannot embrace such 'big history' or 'low-resolution history' meaningfully without moving into it *via depth*. Banham, for example, has argued that pupils must *start* with depth, and that there is 'overview lurking in the depth' (see his piece in *Teaching History* 99) by which he means that pupils will subsequently assimilate overview much more rapidly if they first have a strong 'sense of period' that comes from engaging with stories, personalities, detail, drama ('high resolution' history).

- So, what are your early thoughts and reactions on all these debates? Do you instinctively think pupils are better to start with detail/depth and then move outwards? Or should they always begin with broader frameworks, as Howson/Shemilt argue? Reflect on it in the light of what you now know of real pupils and real classrooms - especially the worrying lack of sense of period and chronological grasp that many pupils still seem to exhibit. If pupils *could* spend more time learning history, whose approach might you be inclined to adopt to fix these problems? And what should we

do *for now*, with the desperately limited time for history that most pupils have? The more you think about these questions, the readier you will be for Friday's activities and discussions. Make sure you briefly summarise your thoughts so far, in your notes on this reading.

In school during Week 6

You and **your mentor** will have planned a variety of classroom-based training activities for this Wednesday and Thursday, including teaching and related activity of planning and evaluation. In amongst these, please don't forget to do the following:

- With **your mentor**, discuss some aspects arising from your Subject Studies reading and activities on change and continuity, overview and depth or big pictures. Be prepared to speed things along by summarising to **your mentor** all the work you have done on these issues, whether on your own or in Subject Studies sessions. In order to help your mentor, you should arrive with specific questions or discussion points. For example, ask **your mentor** how change and continuity are explored in the department's schemes. Do the departmental workschemes have any particularly interesting enquiry questions that require pupils to problematise a process or pattern of change? What kinds of balance and interplay does the history department have in its handling of overview and depth? (All this will be useful when feeding into SS discussions on Friday).
- Develop or firm up your ideas for a teaching opportunity for your **Exercise 2** of Section 1a. In addition to your substantive knowledge focus, your learning objectives could relate to any of the areas of historical thinking raised so far - or about to be raised - in Subject Studies: change, continuity, cause, consequence, similarity/difference, evidential thinking or any integrations of these (the only area we would ask you not to focus on is 'interpretations of history' - please leave this until we have tackled it in Subject Studies). There must also be a clear knowledge dimension built in to your objectives, one that is being shaped by the chosen issue or concept.

All assignment exercises must be grounded in relevant professional or academic literature. Consider what reading you might do on the basis of your core focus. Reflect carefully on what your core focus will be:

Is the lesson about causation?

Does it require pupils to think evidentially?

Are the pupils directly developing their understanding of change, continuity? (e.g. are they problematizing or redesigning period labels? Looking for temporal pattern? Questioning such pattern?)

Or is it about similarity and difference of people's beliefs, actions or experiences within a period?

Would you characterise your work as overview knowledge or depth knowledge or both? Would some other description of the layers or types of knowledge and their interplay be helpful? Do you need to develop secure understanding of substantive concepts (such as 'parliament', 'government', 'capitalism', 'monarchy', 'taxation', 'appeasement')? Remember that for all assignments you need to think about knowledge. How did you try to ensure that pupils gained, recalled and used new knowledge? What kind of knowledge was it? What readings by history teachers could help you to explore this directly?

Do you need to cultivate other properties of thinking/ knowledge that don't have an obvious home within NC or examination language but which seem vital, such as 'sense of period'? What do your pupils need in order to 'climb into' period ideas and how will they be enabled to do this?

How will pupils develop and demonstrate their new knowledge and developing thinking? What form of communication will they use? Extended writing? Diagram? Chart? Arranging activity? Judging/weighing activity? Metaphor? If so, why? At what point in the activity will they re-arrange or transform information in some way? And why? What process of analysis or type of knowledge will this serve?

When you have chosen your focus, you must revisit relevant readings already used, and you must find three or four new items of reading (see blue sheets) beyond those compulsory core items that you have all read so far, so that, steadily, you link your experience to a wider pool of teachers' published professional knowledge.

Several good examples of Exercise 2, or parts of them, written by former Cambridge trainees, have been published. Look at some of these for a sense of the gold standard to aim for Exercise 2. The first two are shortened versions of their original Exercise 2, with the in-depth analysis greatly condensed (LeCocq) or removed (Bradshaw and Hawks), but are well worth consulting for an illustration of the kind of practical innovation that is possible and the ability to relate practice to principle:

- LeCocq, H. (1999) 'Note taking, knowledge-building and critical thinking are the same thing' in *Teaching History*, 95, *Learning to Think Edition*.
- Bradshaw, M. and Hawks, K. (2003) Triumphs Show: 'Queen Elizabeth herself arrived to gather the good people into the church' in *Teaching History* 113, *Creating Progress Edition*.

Two other articles, Foster and Jenner, are more similar to the authors' original Exercise 2s. These two give you a good model of what to aim for and what we will look for. You have read one of them (Foster) already:

- Foster, R. (2008) 'Speed cameras, dead ends, drivers and diversions: Year 9 use a 'road map' to problematise change and continuity', *Teaching History*, 131, *Assessing Differently Edition*.
- Jenner, T. (2010) 'From human-scale to abstract analysis: Year 7 analyse the changing relationship of Henry II and Becket', *Teaching History*, 139, *Analysing History Edition*.

LeCocq's, short, simple, practical piece has become internationally influential as an archetype of two related arguments: (i) that good note-making is a demanding, active, critical, necessarily independent activity of high cognitive demand: at its best, it involves selection, arrangement, deliberate reduction and transformation; (ii) that building knowledge and thinking can be one and the same thing, and do not function in opposition to each other. (Much more recently, cognitive scientists, such as Willingham, have pointed to evidence which lends strength to LeCocq's argument: we remember those things which we *think about*.)

- You will be supplied with a further example (unpublished) from Michael Fordham when he was a trainee in 2006-7.

Study Foster, Jenner and Fordham for ways in which they used pupil response (oral and written). Study all five pieces for inspiration concerning simple, but winning practical approaches. If you study some of the above examples, bit by bit, your imagination will start to take off, and you will be motivated to be ambitious.

You would be well-advised to discuss one or two these items - LeCocq, the Hawks/Bradshaw Triumphs Show, Foster, Jenner or Fordham - with **your mentor** so that you are both clear about expectations for this exercise and so that you have models of what is possible. If **your mentor** is new this year, this will be particularly helpful for him/her.

Planning Week 7 with your mentor

- As usual, please make sure that you do not leave school on Thursday without an outline plan for *next* Wednesday and Thursday's activities (Week 7). You should be able to draw up a plan like that on page 124 for Week 7 before you leave on Thursday.

The amount of independent planning, teaching, marking and evaluating that you are now doing will vary considerably from trainee to trainee. As a rough guide, you might expect to be teaching about two lessons in Week 7. These can still be jointly-planned and team-taught with another trainee or teacher. Your mentor or another history teacher will still be playing a significant role in modelling aspects of teaching to you - for example, launching an activity, explaining a difficult idea or leading a discussion.

You can teach your Exercise 2 lesson either this week (Week 6) OR next week (Week 7).

Big stories and little stories (2): What is the difference between an overview, a framework and a 'big picture'? What is each for? How can they be taught? How can we/ should we blend overview with depth?

Session content

9.00 am - 1.00pm

- Outlines and overviews: exploring their role in a sequence of lessons; understanding their function within successive NCs and especially the 2014 NC. Analysing workschemes in order to spot depth enquiries, overview enquiries, mixed depth and overview enquiries.
- Making outlines/overviews fun and active: using big story and big picture to motivate pupils. Can we tell 'big' stories engagingly? (traditional political 'grand narratives'? themes showing change/development in a cultural issue? quick overviews of complex events? 'gist' rather than 'list'?). What story-telling techniques help even with really 'big' stories? Different styles for teaching overviews (e.g. role play, games and pupil-created overviews). How can hearing/seeing/reading 'big' stories engage pupils, give them a secure knowledge *and* make them think?
- Blending outline and depth: how does this *interplay* of O and D help pupils to build their understanding? Can we ever separate outline and depth? Are they even very helpful terms? Would three tiers such as 'close-up', 'landscape' and 'panorama' be more helpful? What does Dale Banham mean by his expression, 'the overview lurking in the depth'?
- Positioning stories, big and small, in your lessons - what is their status? what can they achieve? stimulus? insight? memorability? context? The overview as well-told ('big') story; the 'little' story, vignette, cameo or detail - what are the reasons for using these and what traps do we need to avoid?
- What are the dangers and pitfalls in telling '*big stories*' or overviews? What might be the dangers and pitfalls in Dawson's 'thematic stories'? How is the 'frameworks' and 'big picture' tradition (Howson and Shemilt) different from Dawson's approach?
- What is the relationship between helping pupils become interested in problems of CHANGE/CONTINUITY (Tuesday's session) and managing OVERVIEW & DEPTH in planning and teaching (today's session)? The 2008 NC saw an attempt to strengthen this relationship. Does 2014 NC differ in any way?

By the end of the session you will have considered different or layers of historical knowledge and how teachers can make these interact in medium-term plans (*the interplay of Standards 3 and 4 is at work here, but achieved through a constant focus on Standards 1 and 5*). You will have considered how *macro* story-telling can excite curiosity in pupils for different layers of knowledge. You will have developed a repertoire of interesting ways to convey (and to involve pupils in conveying or analysing) 'big pictures'. You will have explored how pupils' ability to play with the second-order concept of change/continuity is linked to breadth and coherence in their 'big picture' and 'small picture' knowledge. You will be aware of the Usable Historical Pasts research on frameworks and 'big pictures' recently carried out at the London Institute of Education.

Read before Tuesday 21 October

- Wiltshire, T. (2000) 'Telling and suggesting in the Conwy Valley', *Teaching History*, 100, *Thinking and Feeling Edition* (and the letters responding to it, especially Carlisle's).
- Wineburg, S. (2001) *Historical Thinking & Other Unnatural Acts*, Temple University Press. Chap 1.
- Byrom, J., Counsell, C. and Riley, M. (1999) *Modern Minds*, Harlow: Longman. Chapter entitled, *Severn and Somme: What can one man's letters and poems tell us about the First World War?*

- Evans, S., Grier, C., Phillips, J. and Colton, S. (2004) “Please send socks.” How much can Reg Wilkes tell us about the Great War?, *Teaching History*, 114, *Making History Personal Edition*.

Your work on Wiltshire (and the letters responding to it)

This introduces the now common practice of teaching pupils to choose from verbs such as *tells*, *suggests*, *implies*... etc in order to support their thinking about establishing degrees of certainty/uncertainty. Make a brief note of your reflections on both this piece and the letters responding to it. Reflect carefully on Carlisle’s critique of Wiltshire. In what way did Carlisle take Wiltshire’s achievement forward? Please record: (a) anything to which you will now be more alert as you listen to pupils’ use of language in this area; (b) any new ideas you would like to try out concerning the language of certainty/uncertainty.

Consider, too, the *cross-curricular implications* of the language of certainty/uncertainty. Pupils need to become conscious of the degrees of certainty with which they make their claims about the past and these notions of certainty are often different from those deployed in other subjects. Reflect on these issues of certainty, uncertainty, truth and proof. Most disciplines require pupils to think about degrees of certainty/uncertainty in their truth claims. How do pupils express certainty or doubt in science or mathematics? How do pupils express certainty and doubt in other languages? How could you support or draw on this in history lessons, while making it clear to pupils that certainty/uncertainty and types of truth claim necessarily differ between subjects? If your approach to literacy is going to be subject-sensitive rather than merely ‘bolt-on’, these are ideas to consider early. You could take such ideas to a school-based Professional Studies seminar on language/literacy: here is your chance to sharpen up cross-curricular discussion in school and contribute to whole-school literacy in disciplinary rather than generic ways.

Your work on Wineburg

This is not a quick read. Prioritise this one for a couple of hours of slow, reflective, enjoyable reading on the weekend; don’t leave it til Monday night! Read Wineburg thoroughly, especially the last few paragraphs. We will examine his arguments closely in Subject Studies. Wineburg is effectively saying that we must not sacrifice ‘strangeness’ to ‘familiarity’. Many classroom activities sanitise history, making it familiar, accessible and ‘everyday’ to pupils. Wineburg suggests that, at the very least, we should balance this with an effort to foster an awe and humility at *distance* and *strangeness*. How might we achieve this with pupils? Have you *seen* it being achieved? Record your reflections and leave a space for later ones.

Your work on the Gurney chapter in *Modern Minds* and Evans/Grier/Phillips/Colton

These are two examples of a focus on a particular type of source through an extended study of one person - one in a textbook and one in an account by University of Warwick trainees. Each also raises implications for interplay of overview and depth. Arguably, each is a ‘depth study’ of a highly singular kind, yet each could feed off or prepare for overview knowledge of WWI. After reading both, tackle the following:

- When you have read the Gurney chapter, go back and study the STEPS and the THINKING YOUR ENQUIRY THROUGH. Write down what you think is the essence of the **evidential understanding** that is being developed here. Try to isolate the purpose of the evidential work in this chapter and the outcomes *in terms of changes in pupils’ thinking* that you would be looking for.
- How can the study of a single, real individual - whether famous, as in Gurney, or ‘ordinary’, as in Reg - be justified? Some would say time is too short or demands of exams too narrow to bother with an in-depth, sustained study of an individual, no matter how moving, thought-provoking and productive of curiosity. But consider the counter-arguments. In particular, consider how an in-depth, evidence-based study of an individual (or a group, family or place) could be justified in terms of (a) evidential thinking; (b) feeding wider narrative or overview knowledge or making pupils ready to assimilate such wider structures; (c) the analytic tools of ‘similarity and difference’ (see 2014 NC)? If we want pupils to discern and analyse degrees of similarity or difference across people and situations in the past, how might a focus on one person or setting help? Draw on the article about Reg as well as the chapter on Gurney to help you generate ideas.

MICHAELMAS TERM, WEEK 7, Tuesday 21 October

Evidence (2): Being constructive with sources; certainty and uncertainty; using source collections; the familiar v. strange problem and the empathy debates

Session content

9.00 am - 4.45 pm

- Using longer, ‘difficult’ and challenging texts: lifting pupils up rather than dumbing them down. How to turn literacy problems into literacy solutions. ‘Hooking’ pupils at the start of a text.
- Being constructive: i) using sources in context; ii) what *DOES* it tell me? instead of ‘what’s wrong with it?/Why can’t we trust it?’ how do the very problems of the author(s)’ prejudices or position
- More approaches to whole-class word-level work in history - suggest, tell, infer, imply. Layers of inference, layers of certainty. Making pupils reflect on the status of their claims.
- Using lots of sources at once *without* drifting into ‘Death by sources A to F’. Whole-class activities to develop constructive cross-referencing and get pupils thinking critically about a group of sources as a collection. We examine two contrasting approaches: Byrom, J. (1998) ‘Working with sources, scepticism or cynicism? Putting the story back together again’, *TH* 91; Counsell, C. (2000) ‘Didn’t we do that in Year 7? Planning for progression in evidential understanding’, *TH* 99.
- Placing sources within an evidential enquiry that ‘goes somewhere’ and feels worthwhile. Developing intriguing enquiry questions to structure evidential thinking across a lesson sequence.
- Exploring the role of contextual knowledge in analysing and evaluating sources; exploring the way in which knowledge plays a pivotal role in making text comprehension possible; being systematic in making sure pupils have enough knowledge to tackle a textual source.
- Teaching pupils to interrogate sources: how do questions and hypotheses turn sources into evidence? How can pupils *learn* to ask questions of sources? How do we get them beyond obvious formulae into a self-generating series of questions?
- Wineburg’s ‘unnatural acts’: do we use sources to make the past sufficiently ‘strange’? Or do we over-familiarise the past in an effort to make it accessible? Do the empathy debates have anything to do with this? Why has ‘empathy’ been contentious and does the term have any use at all? What IS empathetic understanding? a form of knowledge? an attitude? We examine an early critique of empathy: Low-Beer, A. (1989) ‘Practising empathy with Joseph Chamberlain’, *Teaching History*, 55.
- Progression in ideas about evidence and empathy: what does CHATA research show?

By the end of today, you will know more about how history teachers have addressed major problems in source use. You will have developed critical awareness of the dangers of low-level, narrow or de-contextualised source work and laid foundations for your own rigorous, motivating, knowledge-rich models. You will be equipped with ideas for being constructive with sources, tackling longer sources and interrelating sources. You will have built on your Exercise 1 by reflecting further on evidential thinking and considering how we might teach pupils to *interrogate* a source. You will have developed views on the familiar/strange debate and how it relates to longstanding debates on empathy and issues of inclusion. *This is a tight interplay of Standards 3, 4 and 5 achieved through a continual focus on Standard 6 (in terms of debates about WHAT can be or should be assessed in history.) in these specific domains of historical thinking/knowledge.*

Read before Friday 24 October

These readings are actually in preparation for the session on Friday morning after half-term (7 November). But you need to get them under your belt now because (a) you will have other readings to do prior to that session, both in reading week and in preparation for the *afternoon* session on 7 November; (b) you may

already be doing some planning in school, and possibly for Exercise 2, on similarity and difference.

- Bradshaw, M. (2009) 'Drilling down: how one history department is working towards progression in thinking about diversity across Yrs 7, 8 and 9, *Teaching History*, 135, *To They or Not to They Edition*.
- Four mini-items from *Teaching History*, 135, *To They or Not to They Edition*: (i) Editorial (p2); (ii) Cunning Plan (pp13-15); (iii) Nutshell (p27); (iv) 'Mummy Mummy' on Burbules (p64).

Optional reading

- Burbules, N. C. (1997) 'A grammar of difference: some ways of rethinking difference and diversity as educational topics', *Australian Educational Researcher*, Vol.24, No. 1 (see Nicholas Burbules' own website for quickest access - just Google him).
- Black, S. (2012) 'Wrestling with diversity: exploring pupils' difficulties when arguing about a diverse past', *Teaching History*, 146, *Teacher Knowledge Edition*.

Your work on Bradshaw

Until Edition 135 of *TH*, there had been no articles in *Teaching History* or elsewhere, on how a department had reflected directly on similarity/difference as a *conceptual* tool for shaping pupils' enquiries and thinking, let alone on how they had done so across a whole Key Stage. So although teaching about sim/diff is as old as the hills, this article offers something new. To have a published article on how a department planned for progression and coherence right across a Key Stage is quite a find. Also, Bradshaw was brave to share his department's efforts at this very early stage. You'll see that he is modest about them, stressing that he and the department have much more work to do. So you need to read the article in that spirit. Study the article carefully, making a note of the following wherever you find them:

- helping pupils find a **language** for talking about similarity/difference;
- examples of contrasting **scales and settings** (e.g. assessing the diversity/similarity of experiences across the globe and assessing the diversity/similarity experiences within a small town in Norfolk);
- relationship with **evidential work / sources** (e.g. issues concerning typicality);
- any suggestions about how teachers might secure gradual **progression** in this area? CAN increasing difficulty be defined in this area or is it simply a matter of growing knowledge?

Record your thoughts carefully so that you can share these with others on Friday 7 and so that Christine and Kath can read them when they next look at your Subject Studies files.

Your work on the four bits and pieces from *Teaching History*, 135, *To They or not to They Edition*

The first three items have been selected as a speedy way of enabling you to be up-to-date with the meaning behind 'similarity and difference' as concepts in the 2014 NC (it was 'diversity' in the 2008 NC, 'characteristic features' in 1995 & 2000 NCs and similarity and difference in 1991 NC). Whatever it is called, the ideas for planning and teaching in these little pieces are based on a certain type of question that historians ask and that history teachers have always asked their students to reflect on, in one form or another. The enquiry questions in Nutshell come from varied history departments around the country from different times in the last 20 years. For now, make sure that you understand the idea of using similarity and difference as intellectual tools for planning by doing the following:

- Using the ideas in **Editorial** and **Nutshell**, invent a couple of enquiry questions, using your own specialist historical knowledge, which would genuinely enable pupils to analyse the degree and/or type of similarity or difference in an historical situation. Take time to do this thoroughly, so that these are firmly lodged in your notes and in your memories, ready for Friday 7 November.
- Having read **Cunning Plan**, invent two statements of your own that would work in a 'Too simple!' game - one statement that could challenge low-attaining Year 7; one that could challenge high-attaining Year 8. *Study all parts of the Cunning Plan carefully first, and read all the advice carefully, so that you do this well.* Have a go at imagining a sophisticated 'Too Simple!' response to one of your statements, such as those modelled in Figure 4.

- Now that you are familiar with this curriculum tradition and starting to get ideas for teaching (e.g. the ‘Too simple!’ activity or the ‘society line’ that we did back in September), you must start to reflect on all this more critically. Begin that process by reading the **Mummy Mummy** (p64). In what ways might **Burbules** make history teachers thoughtfully cautious about their assumptions concerning diversity? How might Burbules’ distinctions be a useful corrective to inherent dangers in Bradshaw’s scheme of work? Make some notes on this, just using the ‘Mummy Mummy’. [You don’t have to read the Burbules article itself but some of you might now be tempted ... (see ‘optional reading’ above). If you are focusing on similarity/difference for Exercise 2, we strongly recommend it as an Exercise 2 reading, as well as the article by Black, a history teacher who used it.]

Optional work on the optional reading by Burbules and/or Black

- If the summary of Burbules in *TH*’s ‘Mummy Mummy’ intrigues you, take a look at the real thing. Burbules is not writing about history teaching; he writes about the way in which ‘diversity’ as a principle seems to inform education at many levels - from including students who might be deemed to be ‘diverse’ to using ‘diversity’ as a tool with which to define or justify curricular-pedagogic decisions. Focusing on the latter, consider how his 8 types of difference could be applied to analysing the past for similarity/difference. How might the language of some of his 8 types affect/improve enquiries or tasks for pupils? You may want to return to this in a remaining 1a exercise, in your 1c project, in your general PP2 teaching or in your MEd.
- Black is a former Cambridge trainee (2009-10) who used Burbules’ ideas to stimulate new practical fresh theorising of ‘diversity’ as an analytic tool. The article in *Teaching History 146* is a shortened, version of her MEd thesis which she completed in her NQT year while teaching at Impington Village College.

In school during Week 7

- With help from **your mentor** please make two photocopies of one example of **extended writing** (i.e. at least two paragraphs of cohesive, independent prose) from pupils’ of any age. Please keep these safely, ready to bring with you to Tuesday’s session in Week 9. It doesn’t matter whether it has been marked or not. It doesn’t matter who taught the pupils. It doesn’t matter whether it is good or poor; either will serve our purposes in the sessions in Week 9 (the week after ‘reading week’). **Please make sure that it is analytic or discursive writing ABOUT the past - i.e. NOT in-period/in-role writing where the pupil has imagined that they are IN the past.** Choose something where pupils have been weighing up change, analysing causes, commenting on similarity or difference, assessing a past situation, explaining or arguing a case about the past. It doesn’t matter which of these it is, as long as it is an account *of the past*, written *from an historical perspective* (i.e. bird’s eye, 21st century view), rather than an effort to write empathetically from a particular perspective *in* the past. The latter is not our focus in Week 9, nor is it what you will focus on in Exercise 3. We are looking, rather, at the formal analytic essay, and how we can equip pupils to write in appropriate academic genres for historical accounts. It can be Year 7 or Year 13, two paragraphs or ten, just so long as it is an attempt to join up material in continuous prose.
- On Wednesday and Thursday of Week 7 you should be teaching c.2 lessons. These may be jointly-planned or solo-planned, team-taught or solo-taught, or any combination of these, depending on your confidence, progress and negotiated targets for this week.
- Take time, this week, to make sure that your objectives for lessons are as good as they could be (*use page 131 to help you*). Please ensure that your evaluations now relate directly to those objectives, drawing carefully upon and interpreting what pupils said, wrote and did.
- By now you are ready to start marking. This will inform your own **evaluations** of your teaching. If you haven’t done any marking yet, then ask if you can take a sample home with you on half-term. Try writing some feedback in the form of informal, qualitative targets to help pupils improve. Build this into your targets and training activities so that you have a clear training purpose (something to reflect on, something to look for) to discuss with your mentor in the week after half-term.

**NO SUBJECT STUDIES TODAY.
INSTEAD: Professional Studies Conference on 1b topics.**

Independent study week (Week 8)

Read before Tuesday 5 November

Think of this in four parts, the first two are about consolidation and extension of earlier work and the second two are about preparation for themes to be explored in Week 9.

- **Following up recent work on overviews, themes, frameworks, chronology, change and continuity**
You will devote some of independent study week to following up your sessions on overview/depth and change/continuity with a continued look at contrasting responses to some of the issues that have arisen in our sessions.
- **Following up recent work on sources and evidence**
You will devote much of independent study week to following up our work with sources. The following reading and accompanying activities will develop your repertoire of practical approaches, strengthen your ability to generate your own practical activities and develop your ideas about a history teacher's *purposes* in enabling pupils to work with sources. The items below are wide-ranging. They contain contrasting perspectives and approaches so that you can set what you experience in school within a much larger context.
- **Preparing for a focus on teaching emotive and controversial history**
One focus of your final Subject Studies session before the block placement will be the HA's DfES-funded *T.E.A.C.H. Report (Teaching Emotive and Controversial History 3-19)*. This will link with reflection on criteria for content choices in long-term planning, so as to fulfil the National Curriculum's demand for an adequate focus on diversity as *content* (not just diversity as second-order concept). To prepare for this, you are going to read elements of *T.E.A.C.H.* and a follow-up article by its authors.
- **Preparing for a focus on extended writing**
Week 9 will focus chiefly on extended, analytic writing. You have a small preparatory task to do prior to your session on this on Tuesday 4 November.

Please read the following **before Tuesday 4 November**. Guidance on your reflection focus and written outcomes is below as usual.

- Shemilt, D. (2000) 'The Caliph's coin: the currency of narrative frameworks in history teaching', in Stearns, P. N., Seixas, P. and Wineburg, S. (eds) *Knowing, Teaching and Learning History: National and International Perspectives*, New York University Press. ON MOODLE
- Gadd, S. (2009) 'Building memory and meaning: supporting Year 8 in shaping their own big narratives', *Teaching History*, 136, *Shaping the Past Edition*.
- Counsell, C. (2004) *Building the Lesson Around the Text: History and Literacy in Year 7*, Hodder Murray - Chapter 1. YOU HAVE THIS BOOK ON LOAN FOR THE YEAR
- Randall, T. (1999) 'Chartist poetry and song', in O. Ashton, R. Fyson and S. Roberts (eds) *The Chartist Legacy*, Suffolk: Merlin Press ON MOODLE

- Lee, P. and Shemilt, D. (2003) 'A scaffold not a cage: progression and progression models in history', *Teaching History*, 113, *Creating Progress Edition*.
- Historical Association (2007) *Teaching Emotive and Controversial History 3-19 (T.E.A.C.H. 3-19)* London: The Historical Association. ACCESS VIA HA WEBSITE
- Wrenn, A. and Lomas, T. (2007) 'Music, blood and terror: making emotive and controversial history matter', *Teaching History*, 127, *Sense and Sensitivity Edition*.
- Counsell, C. (1997) *Analytical and Discursive Writing at Key Stage 3*, Historical Association. Chapter 3 only - but please see note below before doing this. ACCESS VIA HA WEBSITE

Your work on Shemilt

We want you to think about this piece in the context of two pieces that you have already read - Dawson (2008) and Howson and Shemilt (2011). When you have read it, work through these stages:

- What assumptions is Shemilt working with concerning both the discipline of history and the purpose of history teaching in schools? He makes these assumptions quite explicit, so this shouldn't be too difficult, but reflecting on them will force you to gather and summarise them.
- What is the distinction, according to Shemilt, between a narrative and a 'map' of the past?
- Succinctly summarise what he means by a 'polythetic' framework.
- Look back at Howson and Shemilt (2011). The piece you have just read was a landmark chapter written eleven years before that, and quite a lot of research has happened since. How do Howson and Shemilt (2011) move things on from Shemilt's original (2000) account? In other words, how does the 2011 piece (and the research/theory it describes) take Shemilt's original vision and the earlier research forwards?
- Look back at your earlier work on Dawson (see tasks you did on page 33 and 36). What new understandings do you now have about how far and in what way Dawson differs from the tradition that Shemilt, Howson and Lee represent?

This is THE key history curricular issue at the moment. **An extremely common interview question for trainees in the last two years** was the following (or variations on the following): 'What the different options for overview teaching at Key Stage 3 and what do you think of them?' or 'We have limited curriculum time for teaching history. What do you think of the different arguments for teaching overviews/big pictures/frameworks ... etc and how might they improve our schemes of work?' Working through (i) to (v) right now will ensure that you will eventually be more than ready to give a succinct, informed and engaging response, and one that is truly your own. We are just using these pieces by Shemilt, Howson and Dawson as a way into complex current debates and the many practical options.

Your work on Gadd

Working with the additional challenge of a two-year Key Stage 3 (now extremely common), Gadd was concerned that her pupils' understanding and retention of historical knowledge was so unsatisfactory that meaningful thinking about change and continuity just wasn't happening. But in her effort at a solution, she departed from both Dawson's thematic approach AND the Shemilt/Howson idea of starting with a larger 'framework'. Instead, she based her new scheme of work on principles derived from Banham and used story to try to secure lasting understanding of more content. At the same time, she was influenced by some aspects of the original Shemilt, but not the idea of doing the larger overview first. This is therefore an excellent example of *practical, but critical* use of such works, by a teacher.

This article is a much-truncated summary of Sarah Gadd's MEd thesis and she was only able to implement her ideas within a very small part of her workscheme (just 12 lessons in Year 8). But although her research was understandably limited, it is worth reflecting on the principles and hypotheses she advances and the workscheme that she designed. To help you focus your reading, tackle these six brief tasks as you read:

- Explain how Gadd is critical of Dawson's thematic story approach.

- ii) How does her thinking also diverge from the ‘frameworks’ approach advanced by Howson/Shemilt?
- iii) Meanwhile, how *does* she draw on that tradition? For example, what does her thinking owe specifically to Shemilt?
- iv) According to this article, Banham is perhaps the biggest influence on Gadd. In what way?
- v) Putting all those influences on one side, what in your view, might be the strengths and weaknesses of Gadd’s scheme of work? Make sure that you look at the scheme as a whole, and notice any deliberate patterns and resonances within it.
- vi) Summarise Gadd’s various arguments for making more use of narrative in history teaching.

Your work on Counsell (Chapter 1: What use is Horace when he’s being horrible?)

Read the whole chapter through to make sure that you have understood the key issues that we explored on Tuesday in Week 7 and to build your knowledge further on ancient Roman culture. Then, for your tasks, focus on the issue of inference. Re-read the sections on pages 4 to 6: ‘inference and historical distance’, ‘language is helped by a focus on historical distance’, ‘inference and big points/little points’ and ‘enjoying the puzzle of an ancient text’. Whether the activities ‘work’ for you, is neither here nor there, what matters is that you have thought about the issues and distinctions so that, however you choose to resolve them, you are become alert to underlying problems in pupils’ responses.

In particular, study carefully the practical advice on page 22, on how to keep focused reflective activities both lively and purposeful (see: ‘completing a chart is not learning’). *Make sure you think about the activities as a unity.* For example, Activity 3 Stage 2 on page 25 would be dull and probably pointless, killing the joy of the thing, if were suddenly served cold and if pupils didn’t immediately see the point of it. Pupils only saw the point of it because earlier they had become familiar with the text by enacting it as a play. They had been absorbed and amused by absurd slaves in wigs enacting a very Roman kind of humour, a crazed Roman host, Nasidienus, taking himself far too seriously and howling on the floor at his disappearing guests and a very naughty Horace and Fundanius chuckling mischievously at it all. The Stage 2 writing activity was a reflective, quiet, 15-minute focusing activity, writing a single paragraph, at the end of a couple of lessons of energetic activity and very rapid knowledge growth.

To check your understanding, after re-reading pages 4 to 7 and 21 to 26, put the book on one side and:

- (i) make a note of the three types of inference;
- (ii) illustrate the three types of inference with reference to another, completely different source (i.e. We might infer 1..., We might infer 2..., We might infer 3...)

Then keep thinking about how **you** will obviate confusion and secure clarity in this area in future.

Your work on Lee and Shemilt

Having read the whole article, study the research-based progression model again in Figure 5. This time, study the ‘Evidence in isolation’ box very closely, especially the last sentence: ‘Reliability is not a fixed property of a source, and the weight we can rest on any piece of evidence depends on what questions we ask of it.’ Test your understanding of that idea by suggesting two or three questions that could be asked of a particular source - not questions YOU would ask PUPILS, but a set of questions that you hope THEY might ultimately be able to come up if you had brought them to this stage of understanding. Choose a source that you really are going to work with in a forthcoming lesson in school, so that your reflection is directly relevant to a forthcoming practical setting.

Your work on Randall

This reading will extend your historical knowledge of 19th century popular politics in general and Chartism in particular, by reflecting on the potential of an intriguing and neglected aspect of the evidential record. Drawing on principles and/or practical ideas in the items you have read above or earlier (eg making inferences, asking questions of a source, using wider knowledge and sense of period to shape a response to a source, framing enquiry questions, treating sources constructively, playing with generalisations), have a go at the following:

- i) Invent a couple of lively enquiry questions with a strong evidential focus that could be used as a context for a study of Chartist poetry and song. Please come up with one enquiry question for Y9 and one for Y13. We are going to use your questions as frameworks for an activity that we will do on the afternoon of Tuesday 4 November. So please remember to bring them with you.
- ii) Devise a punchy, focused activity on Chartist verse and song that might take place in one of your enquiries. It could be a small task or a big, substantial, lively and motivating activity for the end of an enquiry, drawing the whole enquiry together. Either way, concoct something **that would move pupils' evidential thinking forwards** and make **them** aware of **how** it had moved forward (i.e. fostering reflection on evidential processes). For example, go back to the work on Gurney - could you play about with notions of acceptable and unacceptable 'generalisation' about Chartists, using their verse and song? How would you help *very high-attaining, intellectually able* students to distinguish between different types of inference that they make from a Chartist poem?
- iii) As you scribble down your ideas, annotate them to show how your ideas were influenced and enriched by the other readings that helped you.

Your work on the TEACH Report and Wrenn/Lomas

In no more than 3 minutes, navigate the whole TEACH report just to get the gist of what kind of report it is. Then just read Sections 2 and 4 properly.

Then read Wrenn/Lomas (the authors of that report) carefully. Wrenn and Lomas were free to write in their own voice here, whereas they had to be more circumspect in a DfES-funded report.

Please do two things:

- a) Compare the TEACH definition of emotive and controversial issues on page 4, bullet point 1 with the Wrenn/Lomas definition in their Figure 1. In what ways does their definition *expand* that of the report? (You might also ponder why Wrenn/Lomas did not put all this in the report, but felt free to write it in their own article).
- b) Note down any questions, ideas or concerns that occur to you while reading the Wrenn/Lomas article and which you would like to discuss in the session on Friday 7 November.

Your work on Counsell (and preparation for next week's session on extended writing)

- First, before reading it at all, list problems and difficulties pupils seem to have with non-narrative extended writing (i.e. formal discursive prose, whether analysis or argument - we are *NOT* talking about straight recording, description or regurgitated narrative). Why do so many pupils find analytic/thematically organised writing prohibitively hard? Why is it so challenging? What is it that they don't 'get'? Don't worry about solutions yet. Just be analytic about the problems on the basis of your experience in classrooms so far. Be *analytic*. Unless you can divine the problems for yourself you won't be able to apply or generate solutions with discernment. Simply think through *why* any child, teenager or adult finds the construction of analytic/thematic prose difficult and daunting. What are the inherent difficulties in such work? And what makes them particularly acute in some learners? (Thinking about your own struggles as a writer, no matter how competent you now are, may also help.)
- **Then (and only then! No cheating!) read Section 3 of Counsell, C. (1997) *Analytical and Discursive Writing at Key Stage 3*, Historical Association. Section 3 is entitled: 'Why is analytical and discursive writing difficult?' Add any new issues that Counsell raises - ones that you had not thought of - to your list of difficulties. Bring the whole lot along to the session on Tuesday 4 November.**

Planning your independent study in Week 8

You are expected to use this 'Reading Week' for independent study. It is part of the course and is not 'holiday'. You can, of course, organise the week's work as you please, which will allow you to tailor your time management to your individual training needs. Even though it is working time rather than holiday, you will feel less pressured and you can work at your own pace. The week is thus a valuable breathing space and you should find more time than usual for relaxation as well.

In addition to completing the reading and activity (above), you should use this week to:

- carry out your own programme of reading and research to get ahead with tackling **subject knowledge** required for forthcoming lessons or other training activities in school, recording new advances carefully on your subject knowledge audit;
- plan lessons in **Week 9**, and possibly beyond, preparing draft lesson plans ready for your mentor to view;
- complete any **lesson evaluations** from the previous week, making sure that you evaluate carefully against the learning objectives;
- carry out any **other training activities** - e.g. marking pupils' work - that your mentor has set you;
- write up your **Exercise 2**;
- do any **organisational work** needed in your Teaching File or Subject Studies File.

MICHAELMAS TERM, WEEK 9, Monday 3 November

Observing and analysing expert history teachers

c.8.30 am - 12.00 pm

You will divide into five groups and visit local schools in order to observe expert history teachers in other departments. Observe and analyse (i) the *techniques* they deploy to secure learning; (ii) the *type* of historical learning secured; (iii) ways in which experienced teachers monitor and assess pupils' learning *as they teach* (iv) any interesting comparisons/contrasts with the practice you are observing or replicating in your own current placement.

You will have extended your thinking about principles that underpin effective teaching techniques and styles, as well as classroom management and discipline (*Standards 1 and 7*). You will have reflected upon the themes in earlier Subject Studies sessions in the light of expert practice. Further practical techniques will have caught your imagination and can now be integrated into your own emerging style. In particular you will have reflected on the ways in which experienced teachers (other than your own mentor) monitor and assess pupils' learning, as they teach, giving pupils immediate feedback and supporting pupils as they learn (*Standards 2 and 6*).

MICHAELMAS TERM, WEEK 9, Tuesday 4 November

[Exercise 2 of Section 1a due in today]

Extended writing in school history: structure and style

Session content

9.00 am - 4.45 pm

- Why do pupils find extended, analytic writing difficult? Further analysis of the causes of weakness in pupils' extended writing that you have seen in various schools.
- More on sorting, organising and sustaining relevance: helping pupils see wood for trees. 'Extended writing' as 'extended thinking'. Our practical activities will build upon those used in Week 5 (on causation) and will be related to earlier work on supporting memory, concentration and knowledge.
- Seeing text shapes, making text shapes - links between structuring a text and structuring knowledge. Organising and communicating as *transforming*. Turning information into knowledge: i.e. getting pupils to process new information through **decisions** about selecting, sorting and arranging.
- Learning to paragraph and learning to use history's substantive concepts: how are the two connected? (Here Christine will draw upon her experience of training teachers to work with EAL students in London boroughs. These literacy techniques fed into that EAL-History work in the 1990s.)
- Using speaking and listening activities *en route* towards extended, analytical written outcomes.
- The general and the particular in history - how activities with 'big points' and 'little points' help pupils to think about layers of generality and to find their own wood in their own trees.
- Relating writing to the structuring of enquiries (medium-term planning). What is the role of the early lessons in the sequence in preparing pupils for a substantial, concluding written response to its overarching 'enquiry question'? We will link this to the work that you have done on enquiry questions in relation to Chartism, using Randall's scholarship.

- A critical analysis of ‘writing frames’: opportunities and pitfalls; alternatives to frames - such as menus of connectives, sentence stems and categories of ‘clever starters’. An examination of Banham’s attempt to blend sorting and framing.
- Critically appraising (in the context of *history*) certain cross-curricular literacy approaches (e.g. the previous government’s Secondary ‘Strategy’). Text-types: problems and opportunities for sensitivity to the discipline?
- Genre theory. Contrasting the original Australian genre theory with England’s fashion (in the 2000s) for ‘text types’. Modelling a writing style to the whole class. Assessing the work of Lee Donaghy in securing formal scholarly style from his students in a virtually 100% ethnic minority, multi-lingual, Muslim context (Park View School, Birmingham). Understanding where Caroline Coffin’s work fits in to a bigger picture.
- Curriculum planning for systematic improvement in extended analytic writing. We will undertake an activity using the examples you have brought in from school.

By the end of this session you will have further practical approaches to help pupils to organise, define and re-shape their ideas, and to see *the point* of doing these difficult things. You will have considered the role of writing in studying history, especially its function in developing relevance and argument. You will have reflected upon strategies to support visual memory during writing, helping pupils hold substantial ‘information loads’ in their heads (necessary for developing any analysis or line of argument). You will be clear about the difference between random information and historical knowledge and how we can teach pupils to transform one into the other using prose. Finally you will have begun to examine how a focus on style can complement a focus on structure and critically considered trends in these areas (see reference to *high standards of literacy in Standard 3 and its implied relationship with subject issues*). In considering how word-level and paragraph-level work are connected, with additional reference to students with EAL, you will have learned more about how students, are affected by ethnic, linguistic and cultural background (see *parts of Standard 5*).

Read before Friday 7 November

In preparation for the Friday *afternoon* session on diversity in the past and today, ‘emotive, controversial and sensitive’ please read:

- Byrom, J. and Riley, M. (2007) ‘Identity shakers: cultural encounters and the development of pupils’ multiple identities’, *Teaching History*, 127, *Sense and Sensitivity Edition*.
- Whitburn, R. and Yemoh, S. (2012) ‘‘My people struggled too’’: hidden histories and heroism - a school-designed, post-14 course on multi-cultural Britain since 1945’, *Teaching History*, 147, *Curriculum Architecture Edition*
- One further piece from a collection of articles. You will each be given an article, from a collection, so that on Friday, small groups of you arrive as ‘experts’ in a particular area.

Your work on Byrom and Riley (incorporating Whitburn and Yemoh, which you read over the summer)

Byrom and Riley offer a distinctive perspective on the value of the previous (2008) NC’s emphasis on studying historical diversity. They make a link between studying diversity in the past with helping pupils to make sense of varied, complex and shifting identities *today*. They present a case for studying cultural *encounters* or *cross-cultural contact*. The following brief, reflective activities will not only prepare you well for Friday’s discussions; they will begin the process of enabling you answer challenging interview questions well, when you go for your first job. While the 2014 NC does not use the language of ‘diversity’, its ‘Aims’ and content continue to encourage various kinds of breadth and balance in historical content and history teachers continue to debate these issues.

- a) In one paragraph, summarise the Byrom and Riley argument concerning the importance of studying such encounters;
- b) Develop your own historical definition of a cultural ‘encounter’, perhaps drawing upon your own wider historical knowledge;
- c) List the practical activities and approaches that Byrom and Riley include (list them as *principles* or *types* of activity: i.e transcend the detail of the particular and talk in terms of generic activity approaches that could be used with other cultural encounters - e.g. “miming sections of a narrative”; “prediction”, “writing between the lines” ... etc.);
- d) Look back at your notes on the article you read in the summer holidays by Whitburn and Yemoh in *Teaching History* 147. In the light of that piece, write a one-paragraph, critical, constructive appraisal of Byrom and Riley’s view that a study of diversity in the past should serve (or be used to help) pupils’ thinking about multiple identities today. Do Whitburn and Yemoh (2012) cause you to confirm, augment or modify Byrom and Riley’s view? In other words, do Whitburn and Yemoh add anything that might challenge the adequacy of Byrom and Riley’s position or are they entirely consistent with it?

Think of this as the sort of thing you could say in a job interview if asked to give a view on *the relationship between history and students’ sense of identity* (a common interview question). Again, keep this to one paragraph - a developed personal view but expressed as succinctly as possible.

In school during Week 9

Amongst the classroom-based and classroom-related training activities that you will carry out on Wednesday and Thursday, please devote some time in **your mentor meeting** to the following two things:

- Prepare for the forthcoming ‘fortnightly reading theme’ in your first block placement: ‘extended analytic writing’ (see pages 83-4) by:
 - eliciting **your mentor’s** views on why some pupils struggle with the more formal genres of extended writing. What strategies does your mentor and/or the history department deploy and what are their rationales? Find out what discussions or developmental work have taken place in this area in the history department in recent years.
 - preparing for your first Fortnightly Reading Theme on extended writing. It is a good idea for you both to look ahead at the Fortnightly Reading Theme right now (pp83-4) so that you and your mentor can agree on which articles you will read and discuss together, in which of the two weeks in the fortnight you wish to discuss them and how you might relate them to practical teaching activities that you have yet to plan. You will be able to fit this in much more naturally if you look ahead.
- Ask **your mentor** for his/her views on teaching emotive and controversial issues in the classroom, and especially the questions of student identity raised by Byrom and Riley or Whitburn and Yemoh.

‘Diversity’ as a second-order concept: developing enquiries and tasks to help pupils weigh up similarity and difference within past situations (am)

Session content

9.00 am - 12.30 pm

- Handling ‘similarity and difference’ (1991 NC & 2014 NC nomenclature) as second-order concepts means thinking about what we want pupils *do* with them. What does a ‘diversity enquiry’ look like? What kinds of historical questions does this entail and what might we expect of pupils when engaging with them? Discussing principles and practical approaches from your reading. Come ready to share your sample questions, statements and so on, from the reading tasks set out on pp 42-3.
- Let’s keep history complicated: why does it **matter** that pupils engage in a weighing up of degree/extent or nature/type of difference and sameness in the past? After all, what about the dangers mentioned by Bradshaw on page 5 of his article? Doesn’t it lead to unhelpful confusion for some pupils? What could you do about this? And what about the dangers of limited or weak conceptualisation of difference which Burbules warns against?
- Strategies for teaching analysis of similarity/difference (building on our activity on social diversity in 19th-century Britain in Week 2). How do we get pupils *interested* in exploring the *extent, nature and interplay* of different types of diversity: whether institutional, social, regional, ethnic, cultural, religious, political, psychological? Developing ways of teaching about complex situations in the past, especially to pupils who struggle to concentrate or conceptualise. Studying the approaches of a range of teachers.
- Why is work with historical sources particularly well suited to investigations of similarity and difference? What aspects of evidential thinking can be fostered particularly well by questions concerning diversity (for example, problems of *typicality* and the challenge of *generalisation*)?
- What might be the rationale for focusing on a single individual, small group, family or small place? e.g. How can evidential work focusing on **one** soldier in WWI provide a window into the experience of the war, into sense of period? How can personal stories open up questions about similarity and difference? Revisiting the issues raised in the Gurney work you discussed on Tuesday but through a source collection on Reg Wilkes, explored in the article, ‘Please send socks’.

By the end of this session you will have further developed your thinking about subject rigour in learning (*Standard 3*) with reference to helping pupils to investigate similarity and difference within past situations. In this context you will have reflected on the history teacher’s perennial challenge concerning simplification. How far *should* we simplify the complicated past? You will have reflected on the 2014 NC focus on similarity and difference as second-order concepts, and explored further examples of activities and lesson sequences. You will have continued to think about choosing and using sources, especially collections of sources, and how evidential work can tie in with investigations of similarity/difference (*Standards 1, 2 and 4*).

See next page for afternoon session

MICHAELMAS TERM, WEEK 9, Friday 7 November (pm)

Sensitive, emotive and controversial? Diversity as content. Exploring the relationship between diversity in the past and diversity today (pm)

Session content

1.30 pm - 3.30 pm

You have already thought about similarity/difference as a second-order concept. You have made a start in considering similarity/difference as a criterion for selecting *content* but this session takes the latter further in two ways:

- First, how far should the diversity of today's society determine the kind of diversity we select for study in the past? This, of course, relates profoundly to your views and priorities concerning the ultimate purposes of teaching history in school. It also connects with tensions evident across contrasting readings such as those by Shemilt and Dawson that you have studied recently.
- Second, how/how far/in what ways, should we take into account the contexts, perspectives and experiences of *the pupils in front of us*, when we tackle historical issues that might be disturbing, shocking, painful or inflammatory? What is 'a sensitive issue' in history? Can any history be sensitive? Is it the topic or is it the audience/student that makes it 'sensitive'? Eight years' ago, a DfES-funded project began as a 'sensitive issues' project and ended up being re-named 'emotive and controversial issues'. When and why do words such as 'sensitive', 'emotive' or 'controversial' get applied in history? *Should* they be applied?
- What considerations do history teachers need to take on board when thinking about the affective or personal response of their own pupils? In what situations might this be of critical importance?
- Should we be thinking about student identity /identities, as Whitburn and Yemoh argue, in teaching history? Should it affect choice of content? choice of angle? the way content is taught? so, how can we make such choices whilst retaining distance and rigorous, dispassionate study? What solutions do Byrom and Riley offer here and what do you think of them? Do these differ from the solutions of Whitburn and Yemoh, or of Kay Traille, or do they overlap?

This afternoon, you will have revisited the issue of historical diversity, but this time in relation to content choice, and, in particular, the challenge of teaching emotive and controversial issues and handling sensitive issues. You will have investigated others' views and had opportunity to develop your own on two central issues: how does (or should or could) diversity in the past affect diversity today **and** how does (or should or could) diversity today (including diversity among pupils) determine what we teach about the past? *On the face of it, this session addresses elements of Standards 3 and 5. Work out for yourselves how it also connects with Standards 1, 2 and 7, and especially 7.*

The PP1 block placement

How much teaching should you be doing at this stage?

This varies across trainees as strengths and weaknesses emerge. In Week 10, most trainees are planning and teaching one or two whole lessons on their own (*supported* by mentor/other teacher) and team-teaching one or two whole lessons in partnership with a trainee or another teacher. So think of *roughly* three lessons a week where you take substantial responsibility for planning and teaching. By Week 12 or 13, this might rise to five if you feel ready. **To say ‘five lessons by Week 13’ is only a very rough guide, however.** There is neither shame nor distinction in doing less or more. Each trainee learns in different ways. The number of lessons you plan and teach independently is *not* an indicator of ‘progress’. Some trainees making outstanding progress benefit from teaching very few lessons and making much more time for planning, thinking, and evaluating. Moreover, alongside those c.3 to 5 for which you are taking substantial responsibility, other activities such as small group teaching, observation, pupil support, micro-teaching, imitation and practice of specific teaching techniques, co-planning, team-teaching, evaluation, resource design, marking and assessing ... continue to play a role in your package of negotiated activities.

What is particularly important is that you are given, by **your mentor**, a clear idea of a forthcoming lesson sequence. In other words, with any one class, you should know that you have a run of three or four lessons ahead of you, and be helped to think about all of them, in advance, as a unity, and ideally as a unified ‘enquiry’ built around a single ‘enquiry question’.

As a general guide, if you are not finding enough time to read thoroughly, to reflect (including required written reflection) on what to teach and how to characterise it, to plan carefully, to build new subject knowledge, to evaluate lessons and to mark/monitor pupils’ work, then you are teaching too much. **Learning to teach should NOT be about trying to replicate, too early, the demands of a full-time teacher.** It is about making space to read and think deeply about what underpins successful practice, about examining what progress is (or could be) in history and allowing yourself to develop new knowledge, become secure in that knowledge and be constantly challenged by that new knowledge.

‘Fortnightly Reading Themes’ in PP1 block placement

Fortnightly Reading Themes are high priority. To spend half a day reading two articles, reflecting on how the articles relate to your recent practice (perhaps modifying a recent evaluation?) and to your future practice (perhaps altering a forthcoming lesson plan?), planning specific questions to ask your mentor, recording your reflections in your Teaching File and so on, **is to use your time well.** Strong trainees go out of their way to relate reflection on practice to their reading, and vice versa. Reading must never be ‘bolt-on’. With careful planning, it can always be integrated naturally. Both your mentor and Kath/Christine/Michael expect to see clear evidence of the Fortnightly Reading Themes in your Teaching File, not only on the required yellow paper, but also in references to the literature within your evaluations, your notes from mentor meetings and so on.

The first FRT in your block placement - ‘extended analytic writing’ - has been selected to serve your needs at this stage. You are starting to teach more lessons and therefore it is increasingly possible for you to plan the kind of sequence of activities that can lead up to extended writing. This also forces you to think clearly about the forms of historical thinking and reasoning you are trying to secure (or the writing will have no shape or purpose), how these forms of thinking depend on layers of secure historical knowledge and what other layers of historical knowledge, gathered for the shorter-term, pupils will need in order to construct and sustain an analysis or argument.

This FRT also dovetails exactly with the work you will do for your Section 1a Exercise 3.

Developing a good project for your Section 1a Exercise 3

Exercise 3 for Section 1a will be set up and completed within this block placement. You must complete it and show the draft to Christine on Monday 8 December. If you would like Christine to check it quickly, just to advise on anything obvious and vital that might need doing before the final formal hand-in date to the PGCE Office on 12 December, she can do this while you are with your visiting speakers on Tuesday morning. Christine, Kath or Michael will give you full feedback on Exercise 3 when the full 1a assignment is returned to you in January.

If you are thinking ahead, you should be able to choose a short sequence of lessons that dovetails neatly with:

- one or both of the **fortnightly reading themes**;
- a **conceptual** area introduced in Subject Studies where you know you need to improve;
- a **substantive knowledge** area where you know you need to plug serious knowledge gaps.

If your only sixth form teaching experience is this term, consider doing your Exercise 3 on sixth form teaching, especially if your Exercises 1 and 2 related to pre-16 classes.

* * *

In preparation for first day back after block placement

Read before Friday 7 November

Carpenter, C. (1997) *The Wars of the Roses: politics and the constitution of England, c.1437-1509*, Cambridge: Cambridge University Press, pp 219 to 236.

Your work on Carpenter

i) From pages 219 to 222, summarise the ways in which Carpenter argues that historiographical trends have distorted our interpretation of Henry VII's reign. ii) Using pages 222 to 236, what is Carpenter's argument about Henry VII? iii) Using the whole passage, 219-236, how would you characterize the *style* of Carpenter's mode of historical argument?

Interpretations and representations of the past

Session content

9.00am - 4.45pm

- Defining ‘Interpretations’ in its technical, curricular sense (the 2014 History NC continues the tradition and reverts to the plural (‘interpretations’) that we saw in its origin in the 1991/1995 curricula). What does this requirement mean? How are objectives in this domain different from those to do with evidence and sources?
- Lessons from the NCC project of 1992-3 that first explored practical approaches to teaching about historical interpretations - then a new curriculum requirement. How do these help us to define this area of historical understanding and to define appropriately high expectations for pupils’ learning? How is this manifest in the 1993 NCC materials?
- Key Stage 3 pupils’ conceptual difficulties in understanding interpretations of the past: practising and evaluating some practical classroom techniques for overcoming these. These activities will focus upon (among other topics) 20th century interpretations of abolition of the slave trade; literary and historical narratives on the English Civil War period; interpretations of the French Revolution; changing interpretations of King John and how they reflect the values of each period; deconstructing interpretations of the Emperor Nero and examining the film Michael Collins in the context of changing interpretations of Irish history. Through each of these you will also consolidate new subject knowledge strengths and consider the role of ‘Interpretations’ of history in strengthening chronological security.
- Expectations for different ages and abilities in ‘Interpretations of the past’.
- Linking work on interpretations with historical knowledge: which knowledge do they need - knowledge of the period under interpretation or knowledge of the period of the interpreter(s)? Implications of this for medium and long-term planning. Links with overview and depth issues.
- Linking work on interpretations with the teaching of formal grammar: we will examine ways of strengthening students’ grasp of sentence structure using scholarly texts by traditional narrative historians.

By the end of this session you will be able to identify the distinctive purposes of ‘interpretations of the past’ in the 2014 NC and its equivalents at GCSE (or perhaps we should say, *non*-equivalents at GCSE!). You will have tried out, evaluated and begun to develop your own activities that will motivate, enthuse and extend different pupils in this difficult area of ‘Interpretations of history’, whilst having a clear curricular definition (from the 1991 curriculum through to the 2014 revision) is subject to continuous pedagogic innovation and continuous broadening of curricular scope. To make sense of it requires an openness to innovation and a continual readiness to re-theorise its relationship with almost every other aspect of the history curriculum. (e.g. overview and depth). *(This is all Standard 3 but, as usual, explored and developed through activities relating to Standards 1, 2, 5 and 7. Note especially the focus on medium-term planning and appropriate levels of challenge secured through relationships between facets of historical thinking and knowledge.)*

Forthcoming extended task on ‘Interpretations of the past’

On Friday 12 December, you will carry out a practical, extended task on ‘Interpretations of history’ with a small group of trainees. This task will be set in the morning of 12 December and completed before the end of the day. It will involve an interactive presentation to the rest of the group. The whole history group and Kath/Christine observing will assess your group by providing feedback for you on your performance. You will be able to use what you produced for this task, together with feedback, as evidence of your progress in ‘interpretations of history’ on your formal Subject Knowledge Review form that you will set up next term (see Appendix 4).

In order to be ready for your activity, you need to be clear about the principles involved and to have plenty of practical ideas in mind. You will therefore carry out a structured programme of reading during this week, including a common core of articles and then a selection from which to choose. You will be given your groups for the assessed task on Monday, so that where there are choices you can divide up the reading within the group. This week, you will be having a complete rest from planning and preparing lessons in school and this will allow you to focus whole-heartedly on ‘Interpretations of history’ reading.

Read in stages throughout the week, but ensuring that all is read before Friday 12 December

Please keep all your notes on the following in your Subject Studies file, along with the handouts and notes from Monday’s, Tuesday’s and Friday’s session. Treat this week as a unity in your Subject Studies file, as the theme of ‘interpretations of history’ shapes the whole week.

Essential reading for all before Tuesday

- McAleavy, T. (1993) ‘Using the Attainment Targets in Key Stage 3: “Interpretations of history” ’ *Teaching History*, 72. This explains the core rationale for this aspect of the curriculum.
- NCC (1993) *Teaching History at Key Stage 3*, Chapter 3.
- Wrenn, A. (1998) ‘Emotional response or objective enquiry? Using shared stories and a sense of place in the study of interpretations for GCSE’ in *Teaching History*, 91, *Evidence and Interpretation Edition*.

Essential reading for all before Friday:

- Seixas, P. (2000) ‘Schweigen! die Kinder! or, Does postmodern history have a place in schools?’ in Stearns, P.N., Seixas, P. and Wineburg S. (2000) *Knowing Teaching and Learning History: National and International Perspectives*, New York University Press
- The “Move Me On” in *Teaching History* 155.
- Fordham, M. (2014) ‘ “But why then?” Chronological context and historical interpretations’, *Teaching History*, 156, *Chronology Edition*.
- Wrenn, A. (1999) ‘Build it in, don’t bolt it on: history’s contribution to critical citizenship’ in *Teaching History*, 96, *Citizenship and Identity Edition*. This is Wrenn’s distinctive argument for linking citizenship and history (quite different from the links between the two subjects that many others advance). His argument hinges on ‘interpretations of history’.
- One ‘Polychronicon’ in *Teaching History*. These can be found in *TH* editions 112 onwards. This is a subject-knowledge section of the journal, but it always includes a section on how you might link recent scholarship to an ‘Interpretations’ focus at Key Stage 3. It deals with interpretations in a specific, technical, NC-sense, so you will find it extremely helpful. Choose one for careful reading.

Please read a further four of the following 15 items before Friday. On Monday, you will be divided into groups of 4 or 5 (ready for your group exercise on Friday). Divide the following pieces up so that at least one person in the group has read each one. You will report on these to your group on Friday:

1. Mastin, S. & Wallace, P. (2006) “‘Why don’t the Chinese play cricket? Rethinking progression in historical interpretations through the British Empire’, *Teaching History*, 122, *Rethinking History Edition*.
2. Two very short items on Oliver Cromwell: (1) pp44-5 from Harmsworth, I. and Dawson, I. (2002) ‘*King Cromwell? A Key Stage 3 Depth Study*, Hodder Murray and (2) Polychronicon in *Teaching History*, 114: A true individual: Oliver Cromwell, hero and villain.
3. Chapman, A. (2011) ‘Historical Interpretations’ in I. Davies (ed) *Debates in History Teaching*, London: Routledge
4. Card, J. (2004) ‘Seeing double: how one period visualises another’, *Teaching History*, 117, *Dealing with Distance Edition*.
5. McCully, A. and Pilgrim, N. (2004) ‘ “They took Ireland away from us and we’ve got to fight to get it back”. Using fictional characters to explore the relationship between historical interpretation and contemporary attitudes’, *Teaching History*, 114, *Making History Personal Edition*.
6. Wertsch, J. V. (2002) *Voices of Collective Remembering*, Cambridge University Press, **EITHER** pp 97- 115 **OR** pp117-138.
7. Wrenn, A. (2001) ‘ “Who, after all, speaks today of the annihilation of the Armenians?”’, *Teaching History*, 104, *Teaching the Holocaust Edition*. *This takes further the idea of using museums, historic sites and websites as interpretations for pupils to study.*
8. Seixas, P. and Clark, P. (2004) ‘Murals as monuments: students’ ideas about depictions of civilization in British Columbia’, *American Journal of Education*, 110. *Seixas and Clark are not working within England’s curricular framework. But the piece offers one way of answering the question about how to make interpretations matter. The activity Seixas and Clark describe is not adequate (in itself) to get at the technical, curricular attributes of ‘interpretations’ thinking required by our NC but it does suggest the potential for reflecting on monuments.*
9. Fullard, G., Wheeley, T. and Fordham, M. (2011) ‘Cunning Plan: Why do historical interpretations change over time?’ *Teaching History*, 142, *Experiencing History Edition*.
10. Brown, G. and Wrenn, A. (2005) “‘It’s like they’ve gone up a year!’ Gauging the impact of a history transition unit on primary & secondary history’, *Teaching History*, 121, *Transition Edition*.
11. Wrenn, A. (1999) ‘Substantial sculptures or sad little plaques? Making interpretations matter to Year 9’, *Teaching History*, 97, *Visual History Edition*.
12. McAleavy, T. (2003) ‘Interpretations of History’, in Riley, M. and Harris, R. (2003) *Past Forward: A Vision for School History 2002-2012*, Historical Association.
13. Houlston, B. (2013) ‘Museums and historical literacy: unpacking the narratives of war and nationhood’, in M. Harcourt and M. Sheehan (2013) *History Matters: Teaching and Learning History in New Zealand Secondary Schools in the 21st Century*, Wellington, New Zealand: NZCER Press
14. Worth, P. (2014) ‘English king Frederick I won at Arsuf, then took Acre, then they all went home: exploring challenges involved in reading and writing historical narrative’ *Teaching History* 156.
15. Cannadine, D. (2012) *The Undivided Past: History beyond our differences*. (Extract supplied). With this extract, decide i) what Cannadine appears to be re-interpreting, and how, and, as far as you can, why. What types, layers and forms of knowledge students would need in order to be able to read this confidently and to reflect on it as an interpretation, by Y12 or 13?

Guidance for your notes on the compulsory pieces

- i) Make thorough notes on the *rationale* and *principles* **McAleavy** puts forward in the first piece above. This seminal piece was where McAleavy crystallised the thinking arising from the NCC project. The article has shaped teaching and professional debate in the subject community. Then whizz through the **NCC project materials**. Supplement your notes with any additional insights or ideas from the **NCC** chapter (there is overlap because McAleavy wrote both).
- ii) Please study the piece by **Wrenn** ('Emotional response or objective enquiry?') with care. How did he take McAleavy NCC vision forwards? What distinctive qualities does his work have? Make a note of the difference between visiting a site as a source of evidence for the period under study, and visiting it as an interpretation of that period.

List some other examples of historic sites that would be particularly useful for this, for example: murals in Northern Ireland depicting Irish events in the past. How might their physical positioning, style, use and impact be useful for helping pupils to think about how popular interpretations construct the past?

- iii) Analyse the article by **Seixas** carefully. It is included here to give you a different, non-British perspective from someone (at this time) seemingly unaware of our particular curricular constructs in England. Nonetheless, he seems to be inventing it or arguing for it with his third type of history teaching (postmodern). Or is he? How is what Seixas advocates similar to and divergent from England's tradition of 'Interpretations' as a set of teaching aims and approaches? What additional insights does Seixas offer? Make structured notes on all these issues, perhaps using diagrams to show where they separate and connect up.
- iv) This **Move Me On** in *TH 155* focuses on a trainee whose 'Interpretations' is weakened by an over-emphasis on one dimension of 'Interpretations' at the expense of others. Play at being this trainee's mentor: try to work out the essence of the problem before you go on to read the two experienced mentors' solutions to the problem.
- v) What advice does **Fordham** give about avoiding pitfalls in teaching interpretations?
- vi) For the **second Wrenn** piece ('Build it in don't bolt it...'), you need its context. It was written when a citizenship curriculum was about to appear for the first time and many history teachers were worried, fearing (variously) that it would subsume history, that they would be forced to teach it, that it would lead to bad history taught by non-specialists or that it would take curriculum time away from history. In response to this, some history teachers worked to theorise a connection that would leave history intact as a discipline, while supporting citizenship's aims. Wrenn's is only one argument for doing the latter, but we choose it here because it relates directly to 'interpretations of history'.

Make a simple chart of the ways in which Wrenn thinks history and citizenship might safely overlap. In the first column, state the area; in the second, state advantages for historical learning and in the third state advantages for citizenship. Debates about citizenship as a subject change rapidly. Schools constantly have to respond to policy shifts which (variously) promote or criticise 'Citizenship'. One argument against citizenship as a *subject* is that it just leads to bad history teaching and that the issues citizenship explores, in so far as they relate to history, should not be tackled other than within the rigour of the discipline. Reflecting on Wrenn, does 'interpretations of history' add to that argument or detract from it?

- vii) Polychronicons: Don't try to read all of these! They have been going since *Edition 112*! Choose a selection, then discuss how to divide them up among your group and make sure that you each read two. Agree who will read what, perhaps guided by each trainee's gaps in their Subject Knowledge Audit. Make sure that you record your reading of your chosen Polychronicons on your Subject Knowledge Audit when you have finished. This is an invaluable way to build substantive and historiographical knowledge at the same time.

Interpretations and representations (Part 2)

From 11.00am VISITING TRAINERS:

Geraint Brown, Cottenham Village College, and Steve Mastin, Sawston Village College

Session content

9.00 am - 1.00pm

- Discussion of aspects of articles to be read by today (see page 58) and continuation of activities on 'Interpretations of History' from yesterday.
- Interpretations of history in the context of Key Stage 2-3 transition: Geraint Brown and Steve Mastin.

By the end of this session you will have extended your understanding of the curricular idea of 'interpretations' in the context of transition from Key Stage 2. You will have reflected on what constitutes appropriate demand at Key Stage 3 if pupils' work at Key Stage 2 is to be built upon properly. You will also have encountered further practical examples of work on 'interpretations of history' in two of our Partnership schools.

In PP2 school on Wednesday 10 December: the preliminary visit

The guidelines on the next page will help you and **your PP2 mentor** to have a productive time when you meet on Wednesday.

What to take with you to your PP2 school:

Please take extracts from your Teaching File (such as sample lesson plans, some student work or a resource you designed which you are proud of) and include a couple of Mentor Meeting Record Sheets so that your new mentor can see the sorts of targets you've been working on. Also take one of your marked exercises from Section 1a - your work and the feedback. You will use all these to talk about your progress with your new mentor.

After today, your PP2 mentor will be able to go away and do some early thinking about your PP2 programme and the kind of timetabling that will support it, ready to present this to you early in PP2.

Weds 10 December: first discussion with your PP2 mentor

Purpose of discussion	Suggested activities
<p>The main purpose of the day is for your PP2 mentor to find out all about you, to gain a picture of your strengths and weaknesses and to gather <i>your</i> perspective on your needs.</p> <p><i>Therefore, on this first visit, the bulk of the communication will come from <u>you</u>, the trainee.</i></p> <p>The PP2 mentor’s job is to listen, to take a real interest in your training so far, in school and university, using all the tools available - the contents of the PP1 Teaching File, for example - and to use this to go away and start thinking about a provisional programme (and timetable implications) for PP2 that you can discuss it in the first week of next term.</p> <p>The purpose of the preliminary visit is NOT to fling information at you, to give you resources, workschemes and information about where the photocopier is. Your PP2 mentor might want to <i>make reference</i> to aspects of schemes of work, to strengths and opportunities provided by the history department, as relevant, in order to enthuse or reassure you. But it will definitely not be chiefly an information-giving process from the new school to you. It is a time for you to talk and for the PP2 mentor to ask lots of questions.</p> <p>The two of you need time for a dialogue where the PP2 mentor takes a detailed interest in all that you have done so far.</p> <p>Your PP2 mentor cannot possibly know what kind of teaching programme to give you until he or she has found out all about your strengths and weaknesses, and the quality of your own self-appraisal. That process begins today. So arrive ready to talk.</p>	<p>Trainee shows PP2 mentor two sample lesson plans and discusses what he/she learned about the teaching of one historical concept or issue (e.g. causation, or a difficult political idea);</p> <p>Trainee shows PP2 mentor one Mentor Meeting Record Sheet and explains how and why certain targets were framed and how far the trainee has come in meeting them.</p> <p>Trainee shows Subject Knowledge audit and explains priorities for knowledge growth in PP2.</p> <p>Trainee shows PP2 mentor an interesting resource or activity that he/she created with his/her partner trainee. Trainee talks about why it was designed in that way and why it succeeded/failed.</p> <p>Trainee shows PP2 mentor two outline plans for Weds/Thursdays in Term 1 - one in mid- Oct and one in early Nov - so that PP2 mentor gets a feel for the changing intensity of trainee’s current school-based work.</p> <p>Mentor asks to see one of the Section 1a exercises and subject lecturer’s comments. Trainee comments on how the focus for the exercise was chosen and what was learned from the exercise.</p> <p>Trainee outlines interests and enthusiasms relating to (i) subject (“I’m keen to teach or to share teaching on your French Revolution module in Year 8/12”; “I would like to experiment with constructing a whole enquiry that focuses upon ‘interpretations of history’”); (ii) whole-school or wider curricular issues (“Please may I observe some German lessons during Term 2?”; “If possible, I would like to find out more about music teaching and see if there is a possibility for a small history-music collaboration in my final term ...”)</p>

MICHAELMAS TERM, WEEK 14, Thursday 11 December

Developing a project for your 1c: approaches to researching your own practice / Preparing for Christmas reading

Session content

9.00 am - 1.00 pm

- Why research your practice? The link between the humble lesson evaluation and the development of a systematic research project
- Studying 1cs from previous years. We will look at two - one in full, and one abridged version published as an article: See Buxton, E. (2010) “Fog over channel: continent accessible? Year 8 use counterfactual reasoning to explore place and social upheaval in eighteenth-century France and Britain”, *Teaching History*, 140.
- Finding an interesting problem to solve: a look at previous 1c titles and their component parts
- Turning your title into a set of research questions: what are research questions for? Linking research questions to suitable data.
- Research methods reading: some starting points to get you interested and some items to prioritise over the Christmas holiday.
- Data analysis - a practical workshop on how to find themes within a script or transcript.
- Preparing for Christmas holiday reading on ‘extended reading’ and research methods.

Our session finishes at 1pm to give you plenty of time to continue and complete the readings on interpretations of history, ready for Friday’s activities.

Interpretations and representations (3): Developing your own approaches

Session content

9.00 am - 3.30 pm

Kath will set out the task at the start of the day. You will then have the rest of the morning to work in groups on a practical approach, building this into a formal presentation that will make reference to the literature. From 12 noon and into the afternoon, you will all enjoy hearing from the other groups and giving them feedback.

A key theme that will link all presentations will be progression. Your presentations will span suitable 'interpretations of history' activities for Year 7 through to Year 13, allowing us to explore what progression is or could be in this area, and how we might secure it. *(This session will allow you to take a critical approach to Standard 6 (assessment etc) encouraging you to theorise how the progression frameworks in the existing GCSE and A Level could and should be improved upon and the implications for a more systematic development of substantive knowledge that must underpin and could be further improved by 'Interpretations of History')*

The whole group will offer formative oral feedback to help you think about how you might take 'interpretations of history' forward in PP2. If you have produced a strong presentation, applying sophisticated grasp of the literature and demonstrating a sensitivity to pupils' motivational and learning needs, you should emerge with quite a bit of evidence of progress in several aspects of the Standards and in 'Subject Knowledge' in particular.

End of TERM 1

READING OVER CHRISTMAS HOLIDAYS

Preparation for forthcoming extended task on ‘extended reading’ for pupils

This extended task takes the form of a theme shaping the first 3 weeks of Term 2. Term 1 focused on ‘extended writing’. We touched on reading often, but as part of other issues. We now want you to address ‘extended reading’ directly. You will develop this theme, in school, by getting your pupils to read an extended text. During the first 3 weeks of term, as a focus for working with your new mentor, you will choose that text and then devise methods for enabling pupils to read it with interest and commitment. The theme is launched with a practical day on extended reading in Subject Studies on Tuesday 6 January.

This is one of the most important parts of the course. It is evaluated by former trainees as a highlight. It requires much thought, much courage, more intellectual determination than you thought you could muster, and, above all, a passion for lifting pupils beyond what they ordinarily do. It is also an opportunity for you to revisit the novels read in the summer. You may choose to use an historical novel, a substantial contemporary source (remember Horace) or a chapter of scholarship by an historian. You must choose an item of literary merit and one likely to show pupils the joy of getting caught up in and also persevering with a well-crafted text. The PP2 task itself is on page 68-9. During the Christmas holiday, just enjoy the preparatory reading. In order to hit the ground running, you need to read widely before term begins.

Read before Tuesday 6 January

- Counsell, C. (2003) Editorial, *Teaching History*, 111, *Reading History Edition*.
- Counsell, C. (2004) *History and Literacy in Year 7: Building the Lesson around the Text*, London: Hodder Murray, Chap 1 (long, literary sources) & Chap 3 (historical fiction).
- Barrs, M. and Cork, V. (2001) *The Reader in the Writer: Links between the Study of Literature and Writing Development at Key Stage 2*, London: Centre for Language in Primary Education.
- Hicks, A. and Martin, D. (2001) ‘Getting under the skin: the EACH Project’, in F. Collins and J. Graham (eds), *Historical Fiction for Children: Capturing the Past*, David Fulton Publishers.
- Kerr, J. (1971) *When Hitler Stole Pink Rabbit*, London: Collins (short extracts supplied).
- Lathey, G. (2005) ‘Autobiography and history: literature of war’ in K.Reynolds (2005) *Modern Children’s Literature: An Introduction*, Basingstoke: Palgrave Macmillan.
- Wilder, L. I. (1940) *The Long Winter*, Harper Trophy (short extracts supplied)
- Spufford, F. (2002) *The Child That Books Built*, London: Faber and Faber, pp114 - 148.
- Foster, R. (2011) ‘Passive receivers or constructive readers? Pupils’ experiences of an encounter with academic history’, *Teaching History*, 142, *Experiencing History Edition*.
- Laffin, D. (2009) *Better Lessons in A Level History*, London: Hodder Murray, Chap 5.
- Kitson, A. (2003) ‘Reading and enquiring in Years 12 and 13: a case study on women in the Third Reich’, *Teaching History*, 111, *Reading History Edition*; **OR** Bellinger, L. (2008) ‘Cultivating curiosity about complexity: what happens when Year 12 start to read Orlando Figes’ *The Whisperers?* *Teaching History*, 132, *Historians in the Classroom Edition*. **Notes on p67 will help you decide which of the two to choose.**
- Richards, K. (2012) Avoiding a din at dinner, or teaching students to argue for themselves: Year 13 plan a historians’ dinner party, *Teaching History*, 148, *Chattering Classes Edition*; **OR** Howells, G. (2011) ‘Why was Pitt not a mince pie? Enjoying argument without end: creating confident historical readers at A Level’, *Teaching History*, 143, *Constructing Claims Edition*. **Notes on p67 will help you decide which of the two to choose.**

In addition, please read one children's historical novel in its entirety. Here are some suggestions:

Kevin Crossley Holland	<i>The Seeing Stone</i>	Michael Morpurgo	<i>Private Peaceful</i>
Robert Westall	<i>The Machine Gunners</i>	Laura Ingalls Wilder	<i>The Long Winter</i>
Judith Kerr	<i>When Hitler Stole Pink Rabbit</i>	Mark Barratt	<i>The Wild Man</i>
Annie Barrows	<i>The Magic Half</i>	Jonny O'Brien	<i>Day of the Assassins</i>
K. M. Peyton	<i>Far From Home</i>	John Pilkington	<i>Thief!</i>
Cynthia Harnett	<i>The Woolpack</i>	Nina Bawden	<i>Carrie's War</i>
Jaqueline Wilson	<i>Hetty Feather</i>	Adele Geras	<i>Dido</i>
Rosemary Sutcliff	<i>The Queen Elizabeth Story</i>	Ian Serraillier	<i>The Silver Sword</i>

Your work on Counsell 'Editorial' and Counsell *History and Literacy*, Chapter 1

Use this to get you in the mood, and to get a feel for the excitements in store. Use this editorial to clarify the deeper purposes of the forthcoming extended reading task. Pause for a moment and consider what books *you* have read that you were able to 'live inside', as Hilary Mantel puts it. Which novel or which work of historical scholarship first comes to mind? This may not be a text you would use with pupils (but you never know, it might); we simply want you to start to think about the power of a text in relation to your own inner, imaginative world through which you 'see' the past.

Then look again at Chapter 1 of *History and Literacy* (you've already read parts of this, earlier last term). This time, notice the amount of knowledge about the text and its times (in this case Horace and his world) that a history teacher needs. Notice the knowledge you need of genre, too, especially for ancient medieval and pre-modern texts. Make sure you study the "Genre Spot" on page 30, as one example of this.

Then, for your reflective notes recall some misconceptions, muddle and lack of understanding that you have seen pupils operate with during Term 1. It might be a misconception concerning sources or evidence, or an underlying period/cultural confusion. Explain, carefully, how *one* of the activities in this chapter (in terms of its underlying principles) might have addressed that misconception.

Your work on Barrs and Cork and Counsell *History and Literacy* Chapter 3

Barrs and Cork's work will be at the centre of your task next term. It is also an example of how systematic research can help teachers, so reading this doubles up as preparation for your 1c. Also, about 50% of trainees end up making use of Barrs and Cork in their literature reviews for their 1c. Two tasks for now:

- i) Barrs and Cork describe research relating to English in a primary school. Make a note of ways in which Barrs and Cork's work might be useful to history teachers in a secondary school.
- ii) In relation to the activities on Crossley-Holland, in what ways did Counsell draw upon Barrs and Cork and in what respects does her work go beyond - or *depart from* - their emphases?

Your work on Hicks and Martin

Hicks and Martin offer specific techniques that will lead to effective fiction writing. Note down those principles and practical ideas that were NOT considered by Counsell in her chapter on Crossley-Holland.

Your work on Lathey and Spufford

These two works introduce you to a range of historical fiction. Lathey is an academic study of children's historical fiction; Spufford is personal memoir of childhood reading. We have asked you to read extracts from **Laura Ingalls Wilder** to give you access to Spufford and from **Judith Kerr** to give you access to Lathey. So read the Wilder and Kerr extracts first, and also your chosen new historical novel, *before* you tackle Lathey and Spufford. Then you will gain more from them. If you know that your reading aloud is not particularly skilful or inspiring, practise reading aloud a chapter from *The Long Winter*, very slowly. Could you read it well enough to engage a low-ability, poor-concentrating Year 7 group and get them begging for more? How might you then use the book to support these pupils' *historical knowledge*?

As you read **Lathey** make a note of books you think could be valuable in working with pupils, and why.

After reading **Spufford**, please do two things:

- (i) Reflect carefully on your own experience of childhood reading of historical fiction - where were you similar to and/or completely different from Spufford?
- (ii) What does Spufford's account of the revisionist interpretation of Laura Ingalls Wilder suggest about how you could use *The Long Winter* for challenging work on historical interpretations with very able Year 9? Record any thoughts on this.

Your work on Foster

Foster used the controversial Goldhagen-Browning debate to do what many would consider impossible - to get Year 9 reading significant chunks of academic works. Read her piece carefully (it is also a good model of an MEd thesis) and make a note of her reasons for doing this, her methods (*how* did she get these pupils reading and persevering with reading?) and her conclusions. Finally, make a note of any questions that you would like to ask her. She will be running some of the session on the first Tuesday back in January.

Your work on Laffin

Written with her usual verve and winning, quirky creativity, Laffin's chapter is highly readable in its own right. Laffin is an extremely experienced and expert post-16 teacher who is committed to ensuring that the full A Level ability range reads independently, widely and enthusiastically. Make a note of her principles and any practical ideas which are new to you and which you would like to try out in PP2.

Your work on Kitson OR Bellinger

Kitson's use of fascinating stories by German women gives you fresh ideas for *choice* of extended source material within an A Level course. Notice how she uses human fascination and detail to draw her students in to more extended text. Make a note of any principles which underpin Kitson's choices and judgements.

Bellinger, a Cambridge trainee from 2007-8, decided that Figes' work on Stalin's Russia was ideal for making her students want to read more and getting them into the habit of reading beyond the textbook. Figes' use of personal accounts equipped her students with a bottom-up rather than a top-down way of thinking about experiences in Stalin's Russia and get beyond black and white stereotypes. The article is a shortened version of her 1c. In your notes, draw together Bellinger's reflections on two things: i) What did she find out about the value to her sixth form students of studying 'the personal'? ii) Record (as a list) the practical methods that Bellinger used to get *all her Year 12s actually doing* this extended reading.

Your work on Richards OR Howells

Here are two powerful but contrasting accounts of teaching sixth form students to read well beyond the textbook. Each is distinctive, winning and practical. Richards is a former trainee (2010-11) now teaching at Bottisham Village College. Her article is a shortened version of her 1c assignment. Howells is Deputy Headteacher at The London Oratory School, an RC comp. He gives a detailed account of exactly how he structures and monitors his A Level students' reading and what he judges that they gain from it. You may find Howells particularly useful if you are teaching Thatcher's Britain at A Level or if you know that your late twentieth-century British political history is weak.

Having read EITHER Richards OR Howells, note down what, specifically, inspired or intrigued you about their work. What was the distinctive ingredient, here, that you haven't found in any other work.

Preparation for 1c research in PP2

You will be given preliminary reading on research methods to follow up Thursday's session on research and to help you start thinking about how to go about structuring a 1c project. Don't worry if at this stage you have no idea what you want to research. Just get a feel for *what research involves* and *the kinds of projects that are researchable*. You will need to spend time with your new mentor and exploring the opportunities of your new department, before you can frame a title. You will frame a *provisional* title in the third week of PP2.

LENT TERM, WEEKS 15 to 17: Extended reading *for pupils*

Your 'extended reading', school-based task

The goal in these three weeks is to plan, teach and evaluate a lesson in which pupils tackle a text or a section of a text that is slightly longer than they are normally comfortable with.

The main outcomes of this work will be:

- i) an extended evaluation which, as well as being seen by your mentor as usual, will be e-mailed to Kath or Christine.
- ii) a short presentation to colleagues in school on what you learned from the exercise.

For a very low-attaining Year 7, your chosen 'extended' text might be four paragraphs forming a little story of an historical event. For Years 7 to 9, it might be a **few paragraphs by a real historian, an intriguing, extended contemporary source** (NOT a gobbet) or a **couple of chapters from an historical novel for children**. For Years 10 to 13, it could be a whole chapter or article of scholarship by an historian, part of a period novel or a demanding, extended contemporary source. Whatever it is, it **MUST** be continuous prose and it **MUST NOT** be ordinary text from a textbook. It needs to be something with more energy and power than that. Remember, on this occasion, you are not, primarily, treating it as 'information' (even though absorbing its information will certainly be a outcome of having become absorbed in the text).

- In Week 15, discuss possibilities with **your mentor**, who will be able to give you a steer as to suitable classes and their current topics. Also agree on what items of literature about extended reading you will both read (or re-read) ready for discussion in Week 16.
- In Week 16, you will share your more detailed ideas for your pupils' extended reading. You will discuss one or two items of professional literature in depth.
- In Week 17, you will teach and evaluate the lesson where extended reading will take place. You may slip over into Week 18 **if absolutely necessary** (if that is the only way to get the continuity you might need across a couple of lessons), but it should all be sewn up and evaluated by end of Week 18, at the very latest, as by then you should be moving on to begin your preparation for your 1c.

The text which pupils tackle could appear within any context. It might be one of several mini-exercises *en route* to something else or it might be a major focus of a whole enquiry, perhaps a launching or a culminating task. You and your mentor (or other supervising history teacher) must design the context. Its status in the wider plan does not matter. What matters is that:

- i) you engage with the challenge of interesting pupils in and motivating pupils to persevere with a text or portion of a text *for slightly longer than they normally would*;
- ii) you are both imaginative and rigorous about ways of interesting the pupils in the *whole text* (or long passage). During the reading, don't take their eyes off the language, flow and pattern by focusing upon isolated things only, such as random difficult vocabulary or extracting 'information'. Your Christmas readings will give you plenty of ideas for this and so will Subject Studies sessions.

Take account of any pupils with Special Educational Needs, not (if at all possible) by giving them an alternative to reading, but by modifying access to the reading (e.g. through initial presentation - dramatic? visual? musical?) that make the *reading* enjoyable and accessible, rather than *bypassing* the reading. Do whatever you need to *prepare* them, to make them recognise the language and events/people/substantive concepts it refers to once they get started, and use your own reading aloud, in particular, ***but don't miss out the crucial, culminating phase of getting them to read the whole text on their own.***

In other words, **remember you are trying to find access to the reading, not trying to find ways of avoiding the reading.** In your evaluation, please remember to record how you accommodated this SEN issue.

Hints and tips

As you choose your text, as you discuss it with **your mentor** and as you plan the lesson itself, please remember the following four points:

1. Remember to treat the text *as a text*. If you just see it as matter of glossary/dictionary/vocabulary exercises for the ‘difficult words’, you will **miss the point completely**. A focus on words in isolation is what we are trying to avoid. There may well be difficult words and these may well need attention, but slowing down or interrupting the reading to tackle them in isolation, misses the point about the value of the text *as a whole* in securing both understanding and pupils’ ability to assimilate and interpret the words. Remember the activity where you thought about ‘the text as a window into the word’ and ‘the word as a window into the text’. Keep this in mind at all times. To avoid completely new vocabulary from slowing them down or making them give up, think carefully about prior knowledge. While the text will, of course, introduce pupils to new knowledge, their ability to recognize and assimilate the material will be affected by the amount of resonance with prior knowledge that it induces. Consider E.D. Hirsch’s arguments here. What bits of extra preparatory work might you want to do just to make sure that when they see a difficult, period-specific, abstract noun (or a name or reference to an event or institution) that they *arrive* with some knowledge moorings which help them to make meaning out of it?
2. Likewise, your goal is to avoid treating the exercise as ‘reading for information’. Instead, what are the pupils supposed to be reading *for*? (for argument? for mood? for atmosphere? for inner motivation of author?) What is the place of this particular text in the overall lesson sequence? Why did you choose it? How will it help the ongoing historical thinking that the students’ current ‘enquiry question’ demands?
3. Remember the golden rule, go to your discipline, go to your second-order concept and go to your enquiry question to find your literacy access device. This exercise is about getting *beyond* generic literacy techniques and putting the demands of the discipline of history first. Be clear about the historical reason for using the extended text. Let that historical purpose infuse your methods of access. e.g. Are you working on change/ continuity? If so, what will help pupils to see, shape or tease out patterns of change/ continuity in the text? Are you looking at the text as a source of evidence? as an interpretation? Either way, how are you helping the pupils to ‘hear the buzzing’? How will you use reading aloud to capture the feeling or flow of the text, thereby allowing the historical purposes to surface (and, incidentally, making comprehension and concentration easier for weaker pupils)?
4. Think about the issues raised in Christine’s editorial in *Teaching History 111*. This is about ears as much as eyes - you want a text that is almost musical (rhythmic? full of aural contrasts? a clear aural theme? a distinctive tone?) and that needs to be read aloud with skill, passion and power. If you don’t think you can read it superbly, record someone else reading it and play it in the lesson. What message, mood or atmosphere leap out of the text? How could you *use* these to construct interesting access to the text for lower attainers or sophisticated interpretation for higher attainers?

Note: Importance of this activity in the context of the Teacher Standards

This activity will support and supply evidence of your progress in subject thinking, curricular thinking and continued development of practical activities to strengthen pupils’ reflection and knowledge in key aspects of the discipline of history (i.e. the ongoing interplay between Standards 1 to 6. It is also about developing your willingness to be creative and to innovate with others (parts of Standard 8). In other words, although it is about extended reading, it is much bigger and more far-reaching in your development than just being a ‘literacy’ issue (Standard 3).

LENT TERM, WEEK 15, Tuesday 6 January

Bringing texts to life: extended reading

VISITING TRAINER: Rachel Foster, Comberton Village College

Session content

9.00am to 4.45pm

- Sample activities using longer texts - working on the interplay between word-level, sentence-level and text-level; building the lesson around the word and building the lesson around the text.
- Timing, suspense and delay - drawing students into a text, despite themselves, and filling them with enough curiosity to read on.
- Mimicking authors: distilling the economic style of a novelist; soaking up the language and techniques of real historians for integrating reference to sources.
- Sharing our experience of reading children's historical novels.
- The importance of seeing texts as wholes - seeing the shape and the colour in a text, hearing the music or rhythm in a text. Reading texts aloud in order to hear the shape and style of an argument. Getting pupils listening hard to a text *before* they read, so that the reading takes care of itself.
- The power of narrative and the role of narrative in history. The danger of denigrating narrative (that has arisen from privileging 'analysis' in examination answers) and some examples of its resurgence. How can you use narrative power to get pupils wanting to read?
- Hearing the buzzing. The importance of working with real historians, and not just in the sixth form. Letting the proclivities and personality of the historian emerge.
- Relating texts to aspects of the discipline of history - let your big historical theme or concept determine what you do with the text. Understanding scholarly text as argument: research on how pupils understand and misunderstand the purpose of professional historians' writings.
- Focusing on medieval social and economic history, with special attention to women's history via the historian, Eileen Power.

By the end of this session you will have built upon your holiday reading about extended reading for pupils by experimenting with approaches for enabling and motivating pupils to read more than think they can or want. You will have developed not merely a repertoire of practical approaches but a set of rationales for working with texts. You will have extended your own thinking about the relationship between the discipline of history, historical knowledge and pupils' language/literacy development. You may already have some ideas about what you would like to experiment with in your school-based task and you will feel prepared to talk to your mentor on Wednesday or Thursday with some starting ideas. (*In terms of Standards, this is about an interplay between Standard 1, parts of Standard 3 and all of Standard 5*).

Read before Tuesday 13 January

We have kept the compulsory readings limited for this first week. Your 1b draft is due in soon. Also you are likely to be set tasks by your new mentor straightaway, including challenging new subject knowledge demands. In addition, we expect you to be *re-reading* some of the material on extended reading that you looked at in the holidays, as well as hunting for suitable texts to use with pupils. ***So there are just three readings to be completed by next Tuesday.***

- Counsell, C. (2004) *History and Literacy in Year 7: Building the Lesson around the Text*, Hodder Murray, Chapter 5 ('Hearing the shape and style of an argument').
- Martin, D. and Brooke, B. (2002) 'Getting personal: making effective use of historical fiction in the history classroom', *Teaching History*, 108, *Performing History Edition*.
- Cottingham, M. (2004) 'Dr Black Box or How I learned to stop worrying and love assessment', *Teaching History*, 115, *Assessment Without Levels Edition*.

Your work on Counsell

Tease out the core principles from the four main sections in these six pages: 'History as argument'; 'Listen out for the buzzing'; 'Using subtext to access text' and 'integrating evidence into argument'. Make a note of the central principles in each case and look especially for any ways in which Counsell's suggestions relate to the activities that you did on Tuesday.

Your work on Martin and Brooke

When you read this you will see its influence in all sorts of places. You will see how Christine was influenced by it in her Crossley-Holland work. You will see its influence in Geraint Brown's work when he comes next week. In history departments all over the UK and beyond you will come across the footprints of these two Dorset consultants, one a former history teacher (Martin) and one a former English teacher (Brooke). Therefore, as new entrants to the profession, needing to appraise approaches to fiction in an informed and critical way, you need to make sense of this seminal article as a key reference point. The extensive work in Cambridgeshire history departments on using historical fiction only makes sense in the light of this Dorset influence. When you have read it, do two things for your notes:

- i) Make a list of the *transferable practical ideas* for using fiction.
- ii) Consider, yet again, the relationship between reading and writing and make a note of any new insights on this. How do reading and writing support each other in Brooke and Martin's view? How do Brooke and Martin support and/or complement Barrs and Cork on this issue?

Your work on Cottingham

Mark Cottingham is now a headteacher in Derby. He formerly taught history in Sheffield. While working as PGCE tutor at the University of Leeds, he carried out a small research project on assessment in two schools, one in Doncaster and one in North Derbyshire. The article is noteworthy for two reasons: first as example of an early attempt to implement 'Assessment for Learning' (the famous research by Black and Wiliam begun in the 1990s); second, as a constructive challenge to the reductive, atomising use of 'Level Descriptions' (or even tiny slices of Level Descriptions) which swiftly became beloved of all Senior Management Teams during the 2000s and which is still with us. Reading this will help you to contextualise many issues on assessment that we will explore on Tuesday 13 January. Read it with care, and then:

- i) Summarise your understanding of the main principles behind 'Assessment for Learning' (AfL), as expressed by Cottingham.
- ii) Check that you have understood Cottingham's argument about keeping National Curriculum Level Descriptions 'in their place' by summarising *how* Cottingham proposes that we accommodate the Level Descriptions but minimise their influence on formative assessment.
- iii) Although he sees the limitations of Level Descriptions, Cottingham does not attend explicitly to the assessment of knowledge. Can you think of ways in which his approach could be adapted to assess knowledge explicitly?

Bear in mind that Cottingham is expressing a particular viewpoint here. We will be looking at contrasting viewpoints in the next Subject Studies session and in later readings.

In school in Week 15

General issues that you are likely to cover in your first mentor meeting

- Your PP2 Mentor will show you a provisional programme for the first three weeks of PP2, and/or a list of possible components (balance of classes, abilities, historical topics and themes) of such a programme for you to discuss. Building on the discussion you had on your visit on 10 December, you will ask questions about the range of experiences and negotiate the package. Together, you will both be attempting to relate this to your current strengths, weaknesses and needs.
- In relation to the classes you will teach very soon, your PP2 mentor will share resources, plans, departmental policies, targets for groups of pupils or information about sections of workschemes.

In particular, you should ask about all new substantive knowledge areas that you are likely to encounter across the term. You will have raised this on your visit last term, but now is the time to firm up detail. This will present significant challenges for some trainees, so it is sensible to start work on it now (your other Subject Studies reading has been kept light this week, partly for this purpose). For example, if you are to teach 19th century Russian history to Year 12 from mid-Feb, you should prioritise the creation of a structured reading programme, right away. That is not the kind of knowledge you can mug up from scratch, at midnight, 48 hours before.

- Your PP2 mentor will need to clarify those areas of new experience that you need in order to meet Standards that you have not yet *directly* addressed. It is a little early to construct the individualised programme for PP2 (see pages 115-6 - work towards firming that up in Week 18 - week beginning 26 January) but your PP2 mentor might find it useful to sketch in *some* possibilities now.
- If you have initial ideas for your 1c, raise them now. There will not be time for detailed discussion, but drop ideas in so that your mentor can start thinking. You will need to discuss your 1c title in depth with your mentor at some point in Weeks 16 or 17. You will discuss it individually with Kath or Christine, whenever you have your tutorial during these first three weeks.
- **Discuss and agree issues specific to your extended reading task:**

N.B. is essential that this extended reading task is discussed with your mentor immediately. Please do not leave it until next week.

Each of you will have studied the guidance on the extended reading task (see pp 68-9) before your first mentor meeting. During the meeting you must do the two things below.

- i) Agree which items of **professional/academic literature on extended reading** (pages 65-7) you would like to discuss in depth together next week (Week 16). You must give your mentor time here, as there may be some items of literature that are new to them. Agree a focus for your discussion. You have already read the literature yourself, so share what you would like to get out of the discussion and why you want your mentor to read that piece.
- ii) Share your initial thoughts about the **text you might get pupils to read** when you do your 'extended reading for pupils' task in Week 17 (the third week of term) OR ask your mentor's advice on suitable texts. This will need to dovetail with your discussions about the classes you will teach. Get as far as you can with this discussion this week, and firm up the final choice next week.

It is up to you and your mentor in what order you achieve those two things. Your choice of academic/professional literature ABOUT extended reading may determine the type of 'extended reading' text you go for with the pupils OR it may happen the other way around: you or your mentor may have an extended reading text in mind for classroom use, and you *then* choose the academic/professional literature accordingly.

Marking, monitoring, assessment and differentiation

Session content

9.00 am - 4.45 pm

- Marking as feedback. Comparing styles of marking and inventing new ones; written dialogue with the pupil as a differentiation tool. Making sure pupils really do READ and USE your written feedback.
- How much have they understood? What have they learned? Where is their knowledge weak? How can I tell? Practical methods of diagnosis relevant to history.
- Being clear about the type of historical knowledge or thinking that is being developed and assessed. Being precise in feedback of all kinds and ensuring that it helps future learning.
- Targeting and blending aspects of historical knowledge or thinking to teach and assess. What kinds of historical thinking or knowledge are you looking for? Do the pupils know? How might you communicate this to them? How do teachers identify mixtures of knowledge and thinking to assess?
- Proper use of Level Descriptions as ‘best fit’ descriptors at the end of the Key Stage. Problems caused by mis-use of the NC Attainment Target. The original 1995 purpose - to integrate knowledge and end atomized skills-based assessment. What went wrong? What are the ways forward?
- Different styles of recording: learning the options and exploring how they link to differing types of historical achievement (thinking? knowledge? analysis? use of concepts? blends of the lot?) analysing their strengths and weaknesses. Suggested practical methods for trial in school during PP2, taken from an exemplar relating to the concept of ‘empire’ and ‘imperialism’.
- Tracking a strength or weakness over time and creating useful data - examples of innovative monitoring. Using the results of assessment in short and medium-term planning. Setting short and long-term targets and making sure pupils attend to them. Using your planning processes to meet the needs of a range of attainment, and showing this on your lesson plans.

The first part of the session will be spent analysing the detailed marking of one piece of work and what that work tells us about one child’s historical thinking (*Standard 6 used to refine and deep Standard 3*). Through this activity you will reflect on ways of determining what pupils have or have not understood and on writing feedback that will lead to individual improvement. The issues tackled in the second part of the day you will take further in PP2 when you know your classes well and are actively involved in monitoring their progress. What matters today is that you think about the *types of historical knowledge or thinking that you are looking for*, how these interrelate and how you might judge whether pupils are moving forwards in their causal reasoning, in their ability to argue, in their knowledge and so on. *Because much of the focus of the day will be on the challenge of problematizing the ‘What?’ of assessment as much as the ‘How?’ you will be working on Standards 1 and 3 as much as you are working on Standard 6. You are, in effect, using Standard 6 to think freshly about properties of the subject and how they might best be defined in curricular and assessment terms.*

Read before Friday 16 January

- Brown, G. and Burnham, S. (2004) ‘Assessment Without Level Descriptions’, *Teaching History* 115, *Assessment Without Levels Edition*.
- Fordham, M. (2013) O brave new world, without those levels in’t: where now for Key Stage 3 assessment in history?, *Teaching History Supplement, Curriculum Evolution*, December 2013.

Your work on Brown/Burnham

In 2004, Brown and Burnham were mounting a rebellion against the status quo. They claimed that outstanding history teaching could only be secured by refusing to use LDs for routine assessment and instead assessing in task-specific, topic-specific ways. This was not a practical option for most Heads of History during the 2000s but many, nonetheless, took inspiration from Brown/Burnham's work (see Letters, *Teaching History* 116). Among some history teachers, the authors gained hero status. Sally Burnham gave a keynote address at the Schools History Project Conference in 2006, explaining how she had implemented an alternative assessment system despite management opposition.

After reading Brown/Burnham's discussion of their assessment practice. Make two, succinct lists:

- i) practical assessment approaches which emerge in the article and which offer some possible solutions to some of the challenges and dilemmas raised in today's session;
- ii) remaining questions that puzzle you - continuing challenges which are as yet unresolved for you and which you would like to continue explore, through your practice, in PP2.

Reflection on Brown/Burnham is highly relevant right now **because in July 2014 Level Descriptions have disappeared**. What will replace them? Something worse/better? You must be ready to join debates on what the structures ought to be, and then, *whatever the new structures turn out to be*, ready to generate constructive options for operating with intellectual integrity and historical rigour. Your job as a professional is to be constructively critical, informed and active in joining the efforts of professional-scholarly community of history teachers to find the best way forward for pupils, not merely to implement the latest management directive passively, especially when you know it is lowering standards. Brown and Burnham were ready to be agents of change and to share their concerns and solutions with wide professional audiences. You might find yourselves in similar positions, early in your career.

Your work on Fordham

Make some analytic notes in response to the following two questions:

- (i) What does Fordham mean by a 'mixed constitution'? In particular, which common problems in current practice, especially abuse of Level Descriptions, is he trying to solve?
- (ii) Which parts of Fordham's argument and suggestions are radically new? How might they alter the teaching of history, as well as its assessment?

In school in Week 16

- Discuss and reach final agreement with **your mentor** (and/or other history teacher) on the text you will use for your 'extended reading' activity next week. Then begin detailed planning, well in advance, so that you have plenty of time to reflect, tweak, change your mind, design resources etc.
- As you begin planning your activity involving extended reading, start to think about the learning you want to see as a result of it. This will help you to produce a strong evaluation. **What** will you look for as you assess? **How** will you assess that learning? Will you do it informally by looking and listening? If so what will you look/listen for? Or will you have an outcome activity or later activity which will show you, afterwards, what the students gained from the reading?
- Give **your mentor** your Section 1a exercises and feedback. **Your mentor** will want to study these so that he/she learns more of how your understandings and thinking unfolded last term, and how/where to pitch the challenge for you in target-setting, discussion and feedback. To help your mentor, perhaps choose ONE 1a exercise and feedback that you feel will give your mentor a particularly good insight into your strengths/weaknesses, helping him/her to secure progression for you, from PP1 to PP2.

LENT TERM, WEEK 16, Friday 16 January

1) Historical fiction 2) ICT: using datafiles and fostering independent enquiry

VISITING TRAINER: GERAINT BROWN, AST, Cottenham Village College]

Session content

9.00 am - 12.30

- Geraint Brown will share the rationale and results of his 'historical fiction' project using the work of Michael Morpurgo with Year 9. This further supports your current work on pupils' extended reading.
- Geraint will show you how datafiles might be used within pupils' own enquiries. He will illustrate his department's use of local war memorials and records of war dead in the local area.

By the end of the first session you will have examined a further example of how pupils' capacity to read extended text can be developed. The second session will show you how to teach pupils to use datafiles well, so that pupils can make comparisons, find correlations or question anomalies. This will have advanced your understanding of subject/curriculum (integrating numerical data, sources and knowledge), ICT and numeracy (using statistics) (*aspects of Standards 2, 3 and 4, always within the spirit of Standard 1*).

Preparing for research and your 1c

1.30pm - 3.30pm

- More advice on developing ideas for your 1c.
- 1c presentations by two trainees from last year.

Read before Tuesday 20 January

- Martin, D. (2003) 'Relating the general to the particular: data handling and historical learning', in T. Haydn and C. Counsell (eds) *History, ICT and Learning in the Secondary School*, London: Routledge. YOUR MENTOR HAS A COPY OF THIS BOOK IN SCHOOL AND WILL LOAN IT TO YOU. (IT'S GREEN.)
- Watkin, N. (2013) 'The history utility belt: getting learners to express themselves digitally', in T. Haydn (ed) *Using New Technologies to Enhance Teaching and Learning in History*, London: Routledge

Your work on Martin

Martin discusses datafiles in which pupils must handle numerical as well as text fields. What practical tips can you glean on how to make the use of numerical fields historically fascinating for pupils? Comment on how Martin's piece develops your thinking about planning for *interplay* between overview and depth.

Your work on Watkin

How has technology transformed Watkin's classroom practice? Read the whole chapter carefully and then try to extract three or four core principles that underlie his work. Make a note of (a) your thoughts on these principles (how would you crisply convey that reflection in a job interview for example); (b) an example of an approach that he mentions which you will try out in PP2.

LENT TERM, WEEK 17, Tuesday 20 January

Using IT to keep history demanding, challenging and exciting

VISITING TRAINER: BEN WALSH

[Consultant, FE Teacher, author, international expert on history and ICT]

Session content

9.00 am - 3.30pm

- Teaching pupils to enquire and communicate history using a range of ICT applications and approaches including visual resources, the Internet and multimedia.

By the end of this session you will have tried out various applications and IT resources, reflecting upon how these can be used to create historical tasks that promote and discipline pupils' historical thinking, whilst deepening their curiosity. You will have explored and developed some principles that make the integration of audio, visual and written resources effective for learning. *New depth in Standards 2 and 3 will be achieved by viewing subject issues through the lens of IT-based tasks and resources, thus teasing out further implications for improving your practical competence and understanding in Standards 2, 4 and 5.*

Read before Friday 23 January

- Ward, R. (2006) 'Duffy's devices: teaching Year 13 to read and write', *Teaching History*, 124.
- Any chapter from Laffin, D. (2009) *Better Lessons in A Level History*, London: Hodder Murray
- A work of historical scholarship on EITHER Charles V OR Phillip II (Spanish monarchs) OR both of those OR the Counter Reformation in Spain OR Spanish foreign policy in the 16th century. Please choose EITHER a chapter in a scholarly book OR an article by a historian in an academic journal. Use your own initiative here, but whatever you choose, please arrive secure in knowledge of the topic AND in the line of argument of the historian you chose.

Your work on Ward and Laffin

Make notes *according to your individual learning needs (re post-16) at this stage*. For example:

- If you taught A Level last term, use Ward and/or Laffin to appraise and critically evaluate your efforts. What do Laffin and Ward suggest which *could* have made your practice more effective?
- If you are teaching A Level this term, make a note of anything that you found new, surprising, inspiring or puzzling. In particular, in Ward's piece, note things that you would like to try out or things you would like to ask Rachel, when she leads your session on Friday.
- If you are doing your 'extended reading' task with post-16, use Ward and Laffin to enrich your ideas on how to get post-16 students reading at length.

In school in Week 17

- With **your mentor** firm up your ideas for a setting and focus for your 1c.
- If you are in an 11-18 school or 13-18 school, get a picture of what the history department does at AS and A2. On Friday you will be thinking about what makes a coherent A Level course. Ask **your mentor** about this: there is huge choice of historical topic at A Level, so why did your department choose the topics that it did? What is your department's rationale for coherence in post-16 study?

LENT TERM, WEEK 17, Friday 23 January

Planning and teaching post-16: keeping lessons rigorous, challenging and engaging

VISITING TRAINER: Dr Rachel MILLS (née WARD), Head of Humanities, Saffron Walden County High School

9.00 am - 12.45pm

Session content

- Issues affecting the planning of AS and A2 courses: progression from GCSE, meeting the requirements of examination specifications, addressing the learning needs of a range of abilities and aptitudes at sixth-form level; finding coherence in post-16 courses. What different criteria might underpin 'coherence' and how should a history department use the freedom available to them? How would YOU design an A Level course and how would you defend that design?
- Resources and teaching methods that work well at A Level. Keeping learning engaging while ensuring that students' knowledge builds securely. How do you make sure that students really build their knowledge rather than just 'cover content'? Enquiry questions and how they can give disciplinary focus and direction to lesson sequences in post-16 teaching. Extended reading and extended writing at A Level. How can you get students reading for themselves and *wanting* to read? Remember Bellinger (*TH 132*) who got her Y12 reading Orlando Figes? How does her approach differ from Ward's (*TH 124*)?].

1c tutorials

During Friday afternoon, we will continue and complete the cycle of tutorials to monitor your Teaching Files and Subject Studies Files and to discuss your draft 1c titles.

REMINDER

By Monday 2 February you need to:

- i) e-mail Christine *and* Kath with any revisions to your provisional 1c title. If there are any problems, Christine or Kath will have an e-mail dialogue with you about it, in time for you to use the reading week (Week 21) to set up your research well.
- ii) Put on History Moodle your extended evaluation of your 'extended reading for pupils' task.

OTHER SUBJECT STUDIES SESSIONS

LENT TERM (TERM 2)

Although the rest of Term 2 is made up of a long block placement, there are three more Subject Studies sessions. There is also an optional Saturday morning session on how to get a job. Whilst Subject Studies sessions cease for a while, you will still drive forward your in-depth reflection on subject learning issues through a fortnightly, themed continuation of literature to be read and discussed with your mentor (see pages 83-91), through your extended evaluation on 'extended reading for pupils' and, finally, through your classroom-based action research project (1c). Each of these is a setting for continuing to take forwards the themes and issues of Subject Studies. So Subject Studies hasn't stopped.

Saturday 31 Jan

9.30am - 12.45 pm

How to get a job as a history teacher (optional)

A series of training exercises and practical advice on interview technique. This will be a relaxed, informal morning. Bring cakes and other goodies for an enjoyable, sociable morning as well as intensive training for high performance at interview.

Monday 23 February

9.00 - 11.45pm (Professional Studies 12.00 - 1.00)

Preparatory reading:

- An extract from Brown, P.C., Roediger, H. L. and McDaniel, M. A. (2014) *Make it Stick: The Science of Successful Learning*.

Session content: Knowledge, memory, practice, fluency -

What do different types of research teach about memory? How can fluency in certain types of knowledge free up working memory? What practical approaches might increase pupils' ability to retain different kinds of knowledge? What does research in Massachusetts suggest about how knowledge improves literacy?

Follow-up readings:

- Willingham, D. T. (2009) *Why don't students like school? A cognitive scientist answers questions about how the mind works and what it means for the classroom*, Chapter 5.
- Hirsch, E. D. (1988) *Cultural Literacy: What every American needs to know*, Chapter 2.

Optional follow-up (especially useful if your 1c is in this area): see Joe Kirby's summary on research related to memory: <http://pragmaticreform.wordpress.com/2014/05/05/scientificcurriculumdesign/>

Thursday 26 March

9.00 - 4.00pm

am: 1c presentations

Five of you will lead 40-minute, formal, interactive seminars, sharing your 1c 'work-in-progress', involving the rest of the group in some practical classroom activities and indicating your provisional findings.

pm: Subject knowledge review

A series of knowledge-building presentations based on residual gaps in your knowledge, as emerging in your regular reviews of your Subject Knowledge Action Plan and Review forms.

Friday 27 March

9.00 - 1.00

Four more 40-minute interactive presentations on your 1cs.

By the end of your two days we will have enjoyed half of your 1c presentations. The remainder will be presented during the last two weeks of the course. These presentations will give the presenters invaluable feedback, while all of you gain fresh ideas for your practice in Term 3 and a new sense of the standards and methods to which you can aspire within the 1c.

SUBJECT STUDIES SESSIONS EASTER TERM (TERM 3)

This outline programme for the final fortnight of the course is provisional. It will be refined in the light of your choices for Assignment 1c titles and remaining visiting speaker booking confirmation. The following is therefore only a notional indication. Sessions will be built around your 1c presentations and the seminar discussions that you will lead. A substantial proportion of this fortnight will therefore be led by you.

Therefore, expect adjustments and additions to the pattern below. A more detailed programme, **including your name attached to the seminar that you will lead**, will be issued just prior to the final fortnight.

The other key feature of these last two weeks will be a major teaching project which will involve you teaching pupils from a school in a challenging context for a whole day. This will be set up on the first day of the fortnight. It will involve planning and teaching collaboratively.

WEEK 35

Monday 8 June

am: 1c presentations

pm: Preparing for Kings Lynn Academy Day (Weds 17 June)

This will include a short briefing on the aims, purpose and rationale for our day with pupils from Kings Lynn Academy, Kings Lynn

Lesley Short, Deputy Principal and ex-history mentor, KLA

Tuesday 9 June

am: 1) 1c presentations

2) Preparing to teach in a diverse society - an active workshop

Dr Robin Whitburn, Institute of Education

pm: History education and Muslim youth: promoting success and removing absence - seminar and planning workshop

Dr Matthew Wilkinson, Director and Principal Researcher, Curriculum for Cohesion

Preparatory readings:

- Cannadine, D. *The Undivided Past: History Beyond our Differences*, Penguin, Chapter 2
- Maalouf, A. *The Crusades through Arab Eyes*
- Lyons, J., *The House of Wisdom: How the Arabs transformed Western Civilisation*. Chapter 5
- Malik, I. K., *Islam and Modernity*, Chapter 4, 'Islam and Britain: old cultures, odd encounters'
- Malik, I. K., *Islam and Modernity*, Chapter 3, 'Muslims in Spain: beginning of an end'
- Kirsten E. Schulze, *The Arab-Israeli conflict*.

Wednesday 10 and Thursday 11 June

Independent research days

Faculty-based preparation in your groups for the teaching you will carry out with school students on Wednesday of next week.

Friday 12 June

Knowledge-rich, challenging and motivating multi-media approaches in history:
An all-day hands-on workshop
Dale Banham, Deputy Headteacher, Northgate High School, Ipswich, Suffolk

WEEK 36

Monday 15 June

am: 1) 1c presentations
2) Teaching the Holocaust

Nicolas Kinloch, former Professional Tutor and history mentor, Netherhall School

Preparatory reading:

- Kinloch, N. (1998) 'Teaching the Holocaust: moral or historical question', Review Essay, *Teaching History*, 93.
- Wertsch, J. V. (2002) *Voices of Collective Remembering*, Cambridge University Press, pp 40-46
- Kinloch, N. (2001) 'Parallel catastrophes: uniqueness, redemption and the Shoah' *Teaching History*, 104.
- Short, G. (2003) 'Lessons of the Holocaust: a response to the critics' *Educational Review*, 55:3.
- Gudgeon, M. (2013) A short twenty years: meeting the challenges facing teachers who bring Rwanda into the classroom, *Teaching History*, 153

pm: Engaging students with archaeology: tackling the distant past (including Key Stage 2 content)
Dr Carena Lewis, Director of Access, Cambridge Archaeology & Cambridge Archaeology Project

Tuesday 16 June

am: 1c presentations

pm: The NQT year for history NQTs

Two former history trainees from 2013-14 will be with us to provide an overview of their year and what to expect from your NQT year.

Wednesday 17 June

A day-long, intensive history 'Masterclass' for students from a school in a deprived area, entirely designed and led by you.

Thursday 18 June

This final morning will be taken up with a series of essential administrative and course evaluation tasks, common to all subject groups, finishing at 12.30pm.

For the final afternoon and into the evening - at 3.00pm - there will be a farewell garden party for history trainees (and any passing mentors) hosted by Christine.

Friday 19 June

The formal end-of-year celebration at the Faculty of Education, to which you are able to invite parents, partners, family etc. Details will be announced by the PGCE student committee. History's slot is normally early afternoon but this changes from year to year.

Very important note - please read now.

Keeping late June and early July 2015 free

Last few days of course

Permission for absence cannot be granted on the last few days of the course so make absolutely certain that you do not book your holidays early. Equally, you will not be granted leave to attend or participate in any sporting events during that period. Essential Faculty tasks and other administration have to be carried out at this time. If you ask for permission for absence, even on the very last day, neither the course manager nor the Faculty Director will grant it.

Late June/early July

Moreover, no trainee should book a holiday or make a commitment to taking up work in the period *up to 18 July*, as examiners may require you to make up extra time in school during July, with an extended placement.

Such extensions are common and there are two quite distinct reasons for them:

- i) where a trainee has had more than ten days absence, *for any reason*, throughout the year (absences from all university sessions and school placements are totalled for the year);
- ii) where mentor, subject lecturer and examiners judge that certain Teacher Standards have still to be met and that an additional two, three or four or weeks' of training activities may bring the trainee up to the required standard for the award of PGCE and QTS.

In neither case is an extension in any way punitive and in the first case it is important to remember that the *cause* of the absence is irrelevant. This facility is entirely positive and supportive. Trainees who are granted substantial leave of absence for illness, bereavement or any personal difficulty should feel reassured that this extension facility *allows* them to make up the lost time and therefore to meet the examiners' attendance requirements and the national statutory minimum for the award of PGCE and QTS. It is a supportive facility because it relieves stress when you are undergoing a difficult time: you know that you can get better or attend to your relatives, secure in the knowledge that it is possible to make up the requisite time at the end of the course. In other words we make it *possible* for you to meet the requirements so that you can still pass. Such extensions give us the flexibility to allow some trainees to meet examining requirements, despite difficulties they have may have experienced during the year.

So please be very clear: your extended absence may be entirely *bona fide*, approved and legitimate, but it will not exempt you from making up time after the end of the course. Life being as complicated and unforeseen as it is, this happens to a few trainees, every year.

SO ... DO NOT BOOK A HOLIDAY OR AGREE TO ANY EMPLOYMENT UNLESS IT COMMENCES AFTER 18 JULY.

C MANAGING YOUR TRAINING IN SCHOOL

1) The pre-structured subject programme

Whilst from the earliest days in PP1 your mentor will be responsive towards your particular, individual learning and training needs, nonetheless, some aspects of the school-based subject-specific training are pre-structured, providing a common core experience for all history trainees and through which **your mentor** secures links with university work. This happens in two main ways:

(i) Pre-structured reflection and discussion, with mentors, on Subject Studies issues and themes

This is relatively easy to manage during the serial placements (much of PP1 and early PP2) since school and Subject Studies sessions run concurrently. School-based activity with mentors on Subject Studies themes is straightforward to integrate. Guidelines for school-based discussion, activity and reflection are laid down in the Subject Studies programme on pages 12-79.

Once each block placement begins, it is important that trainees continue to read in order to expand their contact with varied practice in the profession and so that they continue to build their pedagogic and historical insights. It is important that **your mentor** is part of this process. We therefore create a limited, outline structure of reading, not as intense as during the serial placements, for the block placements during PP1 and PP2. Moreover, in order to increase flexibility for trainees and mentors as to when the issues are addressed, the structure is based on fortnightly rather than weekly slots. This ensures both that earlier learning is built upon and that new stimulus and challenge - *from outside the school's history department* - continues to feed into your learning.

(ii) Assessed assignments linking school and university training

The File of Professional Exercises (Section 1a of the PGCE assessment) in PP1 and PP2 structures much of your school-based work with your mentor and helps to secure progression in your thinking, practice and professional knowledge. The Study in Depth (Section 1c of the PGCE assessment) continues this process through classroom-based action research, in-depth reading and discussion with your mentor during PP2. This ensures that school-based training both feeds off and feeds back into your university work.

Each of the above is clearly structured in the serial placements but becomes much more flexible in the block placements where the individualised, negotiated subject programme becomes more and more important. Nonetheless, pre-structured elements must not be ignored.

To assist with the longer block placement of PP2, a proforma for planning and integrating the pre-structured and the negotiated programmes is shown on page 115, together with a sample, part-completed programme. Such a provisional programme is normally planned by PP2 mentor and trainee at some point before the end of January.

(i) Pre-structured reflection and discussion, with mentors, on Subject Studies issues and themes (block placements in PPI and 2)

In each fortnight, after tackling any common compulsory core, mentors and trainees are invited to select a couple of articles *together*, according to their joint perceptions of the trainee’s current or future learning needs. This process of *choosing* the article together is important. It is therefore sensible to glance at each fortnightly reading theme as it is coming up, so that there is time to make the selection, do the reading and then discuss/apply/evaluate the reading within the fortnight itself.

Trainee should record the fruits of discussion and reflection on each fortnightly reading theme on YELLOW PAPER in the Teaching File.

Fortnight	READ and DISCUSS	FOCUS	Examples of training activities mentor and trainee might devise
<p>Weeks 10 & 11</p> <p>(fortnight beginning 10 Nov)</p> <p>ANALYTIC EXTENDED WRITING</p>	<p>Banham, D. (1998) ‘Getting ready for the Grand Prix: building a substantiated argument in Year 7, <i>TH 92</i>.</p> <p>Any passage of historical scholarship that you/ your mentor judge to be good historical analysis/ argument.</p> <p>Andrews, R. (1995) <i>Teaching and Learning Argument</i>, Cassell</p> <p>Barrs, M. (2006) ‘Writing and thinking’, <i>Teaching Thinking, Issue 13</i>.</p> <p>Counsell, C. (2004) <i>History & Literacy in Y7: Building the Lesson around the Text</i> Hodder Murray. Chapter 2</p> <p>Lee Donaghy’s blog: http://whatslanguagedoinghere.wordpress.com/</p> <p>DfES (2001) <i>Grammar for Writing</i>.</p> <p>Pate, G. & Evans, J. (2007) ‘Does scaffolding make them fall? Reflecting on strategies for causal argument in Years 8 and 11’, <i>TH 128</i>.</p> <p>Fordham, M. (2007) ‘Slaying dragons and sorcerers in Year 12: in search of historical argument,’ <i>TH 129</i>.</p>	<p>Please read Banham’s article and then choose TWO others.</p> <p>Banham’s article is a classic within history education. As well as the winning device of the Grand Prix, it is noteworthy for other features which it is useful to examine and debate:</p> <ol style="list-style-type: none"> 1. the integration of writing frames with sorting (therefore integrating <u>structure and style</u>); 2. the <u>responsibility</u> given to pupils to determine the scaffold they need (if any); 3. the integration of <u>productive talk</u> in the journey towards the writing; 4. the focus on wider (medium-term) planning - the journey within which his final writing task sits. Note, especially, his assumption that <u>deep, thorough knowledge</u> of one King’s reign will help both the extended writing AND readiness to assimilate an overview, subsequently, of other medieval kings. 5. the distinctive approach to <u>classification</u>. After pupils have gathered their data, evidence or ideas, they use big ‘sorting frames’ on the wall, for their analysis. 	<p>(Wait until both you & your mentor have read <u>all 3</u> items before your FRT discussion in a mentor meeting. This leads to richer, deeper discussion.)</p> <p>Examples of training activities:</p> <p>1) <i>Banham</i>: Consider the five features of Banham’s article (listed left). Plan to try out one or more of these in forthcoming lessons. How will you examine the impact of the technique on pupils’ learning? What will you look for in pupils’ responses?</p> <p>2) <i>The 2 articles of your choice</i>: Try to link different articles, examining whether they contrast, support or complement each other. For example:</p> <p>How does Andrews’ work on ‘argument’ support that of Barrs?</p> <p>What kinds of pupils might benefit from the 9 activities outlined in Counsell’s chapter? What do you know about your pupils that might inform your choice? How does Counsell’s work relate to Harris’s 6th form work? How is its emphasis different from Moore’s?</p> <p>How does Lee Donaghy’s use of functional grammar help his students to express themselves with more scholarly concision? What does his emphasis on abstract nouns and the direct training in nominalization achieve in terms of historical understanding as well as written expression?</p> <p>What is Ward saying about the</p>

	<p>Laffin, D. (2000) 'My essays could go on for ever: using KS3 to improve performance at GCSE', <i>TH</i> 98.</p> <p>Laffin, D. (2009) <i>Better Lessons in A Level History</i>, London: Hodder Murray, Chapter 5.</p> <p>Moore, C. (2009) 'Radical revision: toward demystifying the labor of writing', in T. Vilaridi and M. Chang <i>Writing-Based Teaching</i>, NY: Suny Press</p> <p>Ward, R. (2006) 'Duffy's devices: teaching Y13 to read and write', <i>TH</i> 124.</p> <p>Harris, R. (2001) 'Why essay-writing remains central at AS' <i>TH</i> 103.</p> <p>Chapman, A. & Facey, J. (2009) 'Documentaries, causal linking & hyper-linking: using learner collaboration, peer and expert assessment and new media to enhance AS students' causal reasoning', in A. Chapman & J. Facey, <i>Constructing History 11-19</i>, London: Sage.</p>	<p>In addition to Banham, choose two other articles. You could choose these according your particular interests, areas of weakness or lack of experience.</p> <p>Don't be swayed by whether the article addresses post-16 or pre-16, high-attainers or low-attainers or even any particular history topic. Understandably, this might influence an initial decision, <i>but if the principles exemplified in the article are worthwhile, they will be useful in other contexts</i>. It is your ability to discern and apply <i>deeper ideas</i> about writing that will be effective in improving your practice.</p> <p>If possible, choose two pieces on <u>contrasting</u> issues or themes.</p>	<p>relationship between reading & writing? How is this supported by Barrs? What does the subject-specific work of Ward <i>add</i> to the non-subject work of Andrews? What does Fordham add to Ward?</p> <p>Andrews, Banham, Counsell and Fordham, all explore relationship between speaking and listening, reading and writing. How do they differ? Where do they concur?</p> <p>Banham, Barrs, Counsell, Fordham, Laffin & Pate/Evans present arguments about <i>motivation</i> to write. What is Laffin's argument about motivation? How are Pate and Evans similar/ different in their conclusions?</p> <p>Which grammar exercises in <i>Grammar for Writing</i> relate to problems <u>that you have observed</u> in pupils' sentence construction? How do these support / differ from Lee Donaghy's emphases?</p> <p>What do Chapman & Facey say are features of strong causal reasoning at A Level? How do they think that collaboration and IT helped?</p> <p>How does Laffin (2009), get her students to engage with different forms of historical writing? Which of these ideas might be transferred to lower years?</p> <p>Discuss, frame targets, try out, evaluate... Record in Teaching File and on MMRS.</p>
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<p>Weeks 12 & 13 (fortnight beginning 24 Nov)</p> <p>DESIGNING A SEQUENCE OF LESSONS AROUND AN ENQUIRY QUESTION</p>	<p>'Enquiry' is a technical term history teachers use to describe a lesson sequence driven by a disciplinary question. <u>It is nothing to do with 'enquiry-based learning'</u>. Whether 'independent' or 'teacher-led' is not the issue here. An 'enquiry' could be either, or both.</p> <p>Riley, M. (2000) Into the KS3 history garden: choosing & planting your enquiry questions', <i>TH</i>99.</p> <p>Fordham, M. (2014) http://clioetcetera.com/</p>	<p>Re-read Riley 2000 and discuss with mentors. Then bring up to date by reading Michael Fordham's 2014 blog post. Move on to discuss relevant parts of any article in which enquiry planning is illustrated directly, for example, Byrom & Riley 2003, Carr 2012 or Richards 2012. Also read some historical scholarship to inform your discussion of the wording of an EQ.</p> <p>What makes an effective 'enquiry'? Consider issues of</p>	<p>To meet Standards in planning and in subject knowledge you must design your own lesson sequences using your own enquiry questions, reflecting on their strengths & weaknesses. This takes time. Initially you can adapt your department's existing enquiries, but make a start, asap, at designing one of your own.</p> <p>For this FRT you might:</p> <p>Analyse the blend of overview and depth in one enquiry or a group of enquiries (either the department's enquiries or one of your own) using the principles in Riley's article and/or a later article.</p>
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	<p>2014/08/10/make-history-stick-part-3-using-the-question-effectively/</p> <p>Byrom, J. & Riley, M. (2003) 'Professional wrestling in the history department: a case study in planning the teaching of the British Empire at KS3', <i>TH</i> 112.</p> <p>Carr, E. (2012) 'How Victorian were the Victorians? Developing Year 8's conceptual thinking about diversity in Victorian society', <i>TH</i> 146</p> <p>Principles for strong disciplinary questions ought to apply equally to GCSE and A Level. See Banham on planning GCSE in rigorous, coherent ways; Rudham (<i>TH103</i>) & Richards (<i>TH148</i>) on planning at A-Level.</p> <p>Use historical scholarship to shape your discussion, eg if you were devising an EQ on the 18thC you could read opening chap of:</p> <p>Colley, L. (2014) <i>Acts of Union and Disunion: What has held the UK together and what is dividing it?</i> Profile Books</p>	<p>i) <u>rigour</u> (what second-order concept is shaping the question? Does the focus of analysis stay consistent across the lesson sequence? Is knowledge being built efficiently?); ii) <u>engagement</u> (is this a lesson sequence that invites curiosity, fascination and motivation?); iii) <u>adequate resolution</u>: can the pupils genuinely attempt some tentative resolution of that question at the end of the enquiry? Will they have enough knowledge to do so?</p> <p>What kinds of enquiry questions have <i>both</i> <u>pith</u> (i.e. quirky, appealing or intriguing elements) and <u>scope</u> (i.e. valid historically; not collapsing into moral or superficial, non-historical questions)?</p> <p>How good are you at making the earlier teaching in the enquiry feed into the <i>final</i> task of the enquiry? What practice do you still need in designing final 'outcome' activities that really allow pupils to <i>answer</i> the EQ? Do pupils have enough knowledge, by the end, to produce a worthwhile, historically grounded, extended response?</p>	<p>Spend part of a mentor meeting working together to get the wording of an EQ <i>just</i> right (what Byrom and Riley call 'wrestling').</p> <p>Devise a short lesson sequence for your mentor to analyse <i>before</i> you teach it. Use Fordham's blog post for ideas on securing steady substantive knowledge growth across the sequence. How well does your plan use regular reference to the EQ to revise and strengthen earlier knowledge?</p> <p>Consider how an argument in a work of scholarship can influence the angle of attack of your EQ.</p> <p>Discuss an enquiry with your mentor <i>after</i> teaching it. Where things went wrong, was this due to the wording of the question? What made the wording of Riley/Byrom and Riley or Carr's enquiry questions so successful in driving transitions across each lesson?</p> <p>How far does your final activity allow pupils to use knowledge & thinking from the <i>whole</i> enquiry? Does your final activity allow you to <u>assess</u>, synoptically, all knowledge growth that took place during the enquiry?</p> <p>Discuss and frame targets. Work out how/when you will experiment and later evaluate. Record in Teaching File and on MMRS.</p>
<p>Weeks 18 & 19</p> <p>(fortnight beginning 26 Jan)</p> <p>CONCLUDING A LESSON WELL</p>	<p><i>Effective Plenaries</i> a publication formerly on the government 'Strategy' website - now on Moodle</p> <p><i>The Cambridge Conclusions Project</i> - a project which involved 10 mentors and 10 trainees from 5 subjects in 2002-4.</p>	<p>How good are your lesson conclusions? Do they add value to the lesson and to your monitoring?</p> <p>[NB: what the former 'National Strategy' called a 'plenary', we prefer to call a 'conclusion'. A lesson might have more than one 'plenary'. Likewise, being 'in plenary' is only one aspect of an effective conclusion.]</p>	<p>Are you meeting the requirements of the Conclusion section on the history lesson-plan proforma? Experiment with <i>new</i> conclusions that secure a strong response from all pupils.</p> <p>Analyse the 'Strategy' guidance. What did it omit? What subject rigour do you need to <u>add</u> to it? e.g. in a good conclusion, what is the relationship between substantive knowledge and wider question governing the sequence?</p>
<p>Weeks 20 to 22</p> <p>(fortnight beginning 9 Feb)</p> <p>This will</p>	<p>Phillips, R. (2001) Historical significance: forgotten Key Element? <i>TH</i> 106.</p> <p>Hunt, M. (2003) Historical significance, R. Harris & M. Riley, (eds) (2003) <i>Past Forward: A Vision</i></p>	<p>Have you taught a lesson sequence focusing upon historical significance? How did you build pupils' understanding of this difficult idea? How could you have done it better? By this stage in PP2, the</p>	<p><u>Training Activity Idea 1:</u></p> <p>Examine one or two pieces of literature containing practical ideas for teaching about significance. Plan a sequence around an enquiry question on significance. You could discuss it with your mentor during this</p>

<p>bridge reading week</p> <p>HISTORICAL SIGNIFICANCE</p>	<p><i>for School History 2002-12.</i> Historical Association.</p> <p>Counsell, C. (2004) 'Looking through a Josephine-Butler-shaped window: focusing pupils' thinking on historical significance', <i>TH 114</i>.</p> <p>Bradshaw, M. (2006) 'Creating controversy in the classroom: making progress with hist. significance', <i>TH 125</i>.</p> <p>Van Drie, J. & Stam, B. (2014) 'But why is this so important? Discussing hist signif in classroom', <i>International Journal of History Teaching Learning & Research, 12.1</i></p> <p>Seixas, P. (1997) 'Mapping the terrain of historical significance', <i>Social Education, 61, 1</i></p> <p>Bain, R. B. (2000) 'Using research and theory to shape hist instruction', in Stearns, Seixas, Wineburg, <i>Knowing, Teaching & Learning History</i>, NYUP.</p> <p>Cercadillo, L. (2006) "'Maybe they haven't decided what is right yet": English & Spanish perspectives on historical significance' <i>TH 125</i>.</p> <p>Seixas, P. (2005) Hist consciousness: the progress of knowledge in a post-progressive age, J. Straub (ed) <i>Narration, Identity & Historical Consciousness</i>, Berghahn.</p> <p>Fertig, G., Rios-Alers, J. & Seilbach, K. (2005) What's important about the past: American 4th-graders' interps of significance, <i>Educational Action Research, 13, 3</i>.</p> <p>Allsop, S. (2009) We didn't start the fire: using 1980s</p>	<p>department's schemes might have already made you address significance. Equally, it might, so far, have been missed out. If so, you still have all of PP2 to make good the gap.</p> <p>What light do Hammond, Hunt or Phillips shed on teaching about significance? How can you help pupils make their own judgments about historical significance? What options does Counsell suggest for pupils' thinking in this area? How does Bradshaw take those options forwards?</p> <p>What do Fertig <i>et al</i>, Cercadillo and Seixas conclude about pupils' own ideas about historical significance? What implications do these researchers' findings have for your own starting points in getting pupils to develop their own ideas?</p> <p>Is historical significance a second-order concept at all? What is its status with the 2014 NC? In what way do significance EQs differ from EQs on change, cause or difference/similarity?</p> <p>Now look in the right hand column for some training activity ideas. With your mentor, discuss these and adapt/devise your own. Remember to consider how a focus on historical significance might improve a GCSE or A Level teaching sequence. Don't stick with Key Stage 3 alone.</p> <p>Remember that the whole of <i>Teaching History 125</i> was devoted to historical significance so there are plenty more articles to choose from and their bibliographies give you further leads.</p>	<p>fortnight, and teach it next term.</p> <p>e.g. In Year 9, plan 3 lessons around the enquiry question: 'What might be the historical significance of the 12th century Children's Crusade?'</p> <p>OR, with a larger topic,</p> <p>'How has the Holocaust been significant in late twentieth-century America?'</p> <p>OR, making pupils choose their own criteria for significance,</p> <p>'Does Oliver Cromwell/ Robespierre/ WW1 matter? (Here you could get pupils to discern ways in which a person or event has been judged signif/ insignif throughout subsequent history. They could also debate the person's significance among themselves making explicit their own criteria or using criteria you could provide).</p> <p>OR in examining <i>others'</i> criteria for significance (a good one for knowledge reinforcement and new thinking at the end of KS3);</p> <p>'What ideas do the authors of British newspaper articles have about historical significance?' (You could find furious rants on what should /shouldn't be in the NC: no shortage of those!)</p> <p>Evaluate <i>the sequence</i> (i.e. as a <i>sequence</i>, not just individual lessons). How good was the EQ? Were its weaknesses historical? pedagogic?</p> <p><u>Training Activity Idea 2:</u> Examine research into pupils' ideas on significance (e.g. Seixas, Fertig <i>et al</i> or Cercadillo). Link with Bradshaw and consider: is it possible to establish a model for progression for historical significance? Look at the old NC Attainment Target and examine the sentences on significance. What was wrong with using these to assess progress?</p>
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	music to explore signif. by stealth, <i>TH137</i> . Brown, G. & Woodcock, J. (2009) Relevant, rigorous & revisited: using local hist to make meaning of hist significance, <i>TH134</i> .	See also Nutshell: ‘What to read on teaching historical significance’ in <i>TH 128, Beyond the Exam Edition</i>.	Note all this activity on your Subject Knowledge Review form (second-order concepts section) <i>as well as</i> on your MMRS.
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Weeks 23 & 24 (fortnight beginning 2 March) TAKING ICT FORWARD	<p>First, please all read Diana Laffin’s Chapter 3 of her book, <i>Better Lessons in A Level History</i>. This was provoked by her horror at some students’ naivety about the status/ nature/ origin of interpretations on the Internet. Study her rationale for using and creating wikis. Her principles are applicable to all year groups.</p> <p>Then go to the ICT Expectations Chart in Appendix 3 of this handbook where you will find a wide range of readings. Choose two areas where you feel you have least experience. Then with your mentor select at least two items that you will read and discuss from that list. Most reading items will be in school already (some are in <i>Teaching History</i> or in the green book and some you have already) or are on the web. Some are on our Moodle site.</p> <p>Remember: Don’t treat ICT as an isolated, one-off activity. Integrate it into purposeful historical learning. Judge its success not only in its own right, but by association and extension. How did that ICT activity strengthen <i>subsequent</i> learning?</p>	<p>In your programme for PP2, how have you improved <i>pupils’</i> use of ICT? For example:</p> <p>Have your <i>pupils</i> used a database or spreadsheet yet? Do you know how to teach them to manipulate data in numerical fields in pursuit of <i>historical</i> questions, e.g. ones about change v. continuity? <u>If not</u>, re-read Martin or Alfano, discuss with mentor & plan a training activity using database or spreadsheet.</p> <p>OR</p> <p>Have you improved pupils’ argument using e-Forums/ VLE/on-line collaboration? <u>If not</u>, read Martin, Coffin & North, or Chapman & Hibbert or Messer.</p> <p>OR</p> <p>How rigorously do your pupils use the Internet? Do they leave their historical thinking behind, like Reuben Moore’s (2000) ‘forgotten games kit’? Do they use Wikipedia with no grasp of its construction? If so, study techniques suggested by Laffin (2009).</p>	<p>You will not implement all of the ICT Expectations Chart in the next fortnight! This is just an opportunity to take stock of ICT possibilities and to look ahead at the rest of PP2 so that you and your mentor know when and why you will try certain things out. Use the ICT Expectations Chart to assess your progress and then design realistic <i>training activities</i> that will help you progress in <i>two</i> areas of the Chart.</p> <p>Above all, use this fortnight to get off the treadmill for an hour or so and READ, and to read reflectively. Your ICT use will not improve as much as it might, if you do not keep relating it to wider practice of other history teachers and experts. The Expectations Chart has many reading ideas.</p> <p>Your MMRS should refer to <i>your reading, your discussion about that reading with your mentor and any preliminary work planning the ICT activity. Don’t wait until the actual week when you use the ICT with pupils to record the training activity: preparation counts as a ‘training activity’.</i></p>
Weeks 25 & 26 (fortnight beginning 16 March - HISTORICAL NARRATIVE: HEARING NARRATIVE, USING NARRATIVE,	<p>Bruner, (2005) Past & present as narrative constructions, in J. Straub (ed) <i>Narration, Identity and Historical Consciousness</i>.</p> <p>Byrom, J., Counsell, C. & Riley, M. (2003) <i>Citizens’ Minds: The French Revolution</i>. <u>Enquiry 2</u>.</p> <p>Counsell, C. & Mastin, S. (2014) Narrating continuity: investigating knowledge and narrative in a lower secondary</p>	<p>In this FRT we want you to examine the place of narrative in history teaching and learning. This can mean a range of things, including:</p> <p>1) Using narrative as a method to engage students, to build or embed knowledge and to promote thinking. This might mean telling pupils stories (orally), reading them stories, getting</p>	<p>Having read the middle column and scanned the reading options, decide with your mentor which of 1,2 or 3 you need to strengthen your performance and address gaps in your own knowledge/ thinking. Here are examples of training activities requiring study of one or more of the listed readings:</p>

<p>LEARNING FROM NARRATIVE, RETAINING NARRATIVE ...AND WRITING NARRATIVE</p> <p>INCLUDING A LOOK AT DRAMA AND RECONSTRUCTION, (IAN LUFF STYLE) FOR EMBEDDING UNDERSTANDING THROUGH NARRATIVE)</p>	<p>study of C.16th in Chapman,A. & Wilschut,A. (2014) <i>International Review of History Education</i>, 6.</p> <p>David Didau on teacher talk: http://www.learningspy.co.uk/learning/exactly-mean-passive-active/ See also articles in Dylan Wiliam’s reply.</p> <p>Dawson, I. & Banham, D. (2002) ‘Thinking from the inside: je suis le roi’, <i>TH 108</i>.</p> <p>Gadd, S. (2009). Building memory & meaning: supporting Year 8 in shaping their own big narratives in <i>TH136</i>.</p> <p>Hawkey, K. (2006) Mediating narrative in classroom history, <i>International Journal of History, Teaching, Learning and Research</i>, 6, 1.</p> <p>Kemp, R. (2011) Thematic or sequential analysis in causal explanation? Investigating the historical understanding Y8 & Y10 demonstrate in their efforts to construct narratives, <i>TH145</i>.</p> <p>Lang, S. (2003) ‘Narrative: the under-rated skill’, <i>TH 110</i>.</p> <p>Lang, S., Mandler, P., Vallance, E. (2011) Debates: narrative in school history, <i>TH145</i></p> <p>Luff, I. (2000) “I’ve been in the Reichstag”:re-thinking roleplay, <i>TH100 OR</i> Luff, I. (2001) Exploring diversity of experiences through speaking & listening, <i>TH105 OR</i> Luff, I. (2003) Stretching a straitjacket: roleplay & practical demo to enrich experience of history at GCSE & beyond, <i>TH113</i>.</p> <p>Megill, A. (2007) <i>Historical Knowledge, Historical Error</i>. Pt II, Chap 3: Does narrative have a cognitive value of its own?</p> <p>Worth, P. (2014) ‘ “English king Frederick I won at Arsur, then took Acre, then they all went home”: exploring challenges involved in reading & writing historical narrative’ <i>TH156</i>.</p>	<p>them to learn new content by reading stories for themselves (anything from sections of scholarship to narrative written especially for students in textbooks, story books, other media), watching or taking part in dramatisations of historical narrative, asking students to discern or predict connections, causes and patterns that a story structure brings out.</p> <p>2) Writing narrative. Longstanding examination traditions, even pre-dating SHP, have tended to dichotomise ‘analysis’ and ‘narrative’ and to privilege the former and demonise the latter. In recent years some academic historians and school history teachers have questioned this, and sought to promote the art of narrative writing in history. The debate is ongoing and you need to understand it and engage with it.</p> <p>3) Thinking about narrative accounts as a feature of the discipline of history, appraising its power and value as an account, as well as its limits and dangers. This might mean reflecting on philosophy of history, noticing blends and convergences between narrative and analysis, experimenting with their own writing styles and structures to explore how narrative and analytic elements interact in the construction of an argument.</p>	<p>What opportunities and what dangers does Megill see in narrative? Where/how far do these coincide with concerns of Lang, Mandler or Vallance?</p> <p>What was Gadd’s motivation for getting her pupils to write stories that integrated large swathes of British and Indian history? (How did she and didn’t she draw on Shemilt?)</p> <p>What concerns does Hawkey raise about teachers ‘accepting any answers’ and how is this issue related to the absence of historical narrative that Hawkey discerns?</p> <p>Try an approach to structured narrative writing such as Kemp’s (2011) or in Enquiry 2 of Byrom, Counsell & Riley. What, exactly, did pupils gain? (Pupils are given facts and events around which to draft their narrative. They must weave background & sources into the narrative flow.)</p> <p>What did Counsell & Mastin find out about pupils’ knowledge in their effort to get pupils to blend local & national narratives? Discuss with your mentor how to secure a local/ national blend using other topics. Consider how Bruner helps you to analyse what goes on in narrative construction.</p> <p>Assess the quality of your own oral story-telling? Discuss and try out ideas from David Didau’s blog post on teacher talk.</p> <p>Try out & evaluate one of Luff’s or Dawson’s practical activities. How can acting out a story or engaging in a structured role-play help to (a) cement knowledge; (b) build historical reflection/analysis?</p> <p>Study Worth’s Y7 work on the Crusades. What principles informed it? Suggest other topics or other scholarship that could work similarly.</p>
<p>Weeks 27 & 28</p>	<p>Barton, K. and McCully, A. (2007) ‘Teaching controversial issues where controversial</p>	<p>In this fortnight we would like you to examine, try out</p>	<p><u>Ideas for training activities:</u></p>

<p>(fortnight beginning 13 April)</p> <p>TEACHING DIVERSE HISTORY TO DIVERSE STUDENTS, including focus on the SOCIAL DIMENSION of DIVERSE CLASSROOMS</p>	<p>issues really matter’, <i>TH</i> 127.</p> <p>Barton, K. (2009) ‘Denial of desire: how to make history education meaningless’, L. Symcox & A. Wilschut (eds) <i>National History Standards: The Problem of the Canon & the Future of Teaching History</i>, IAP.</p> <p>Cohen, E.G. (1994) <i>Designing Groupwork: Strategies for the Heterogenous Classroom</i>, New York: TCP.</p> <p>Michael Harcourt’s blog on teaching diverse students in New Zealand: http://www.wahta.net/fortnightly-blog-the-historical-thinking-project.html</p> <p>Reymer, C. (2013) ‘Have you asked your students? Pasifika perspectives on studying history’ <i>History Matters: Teaching and Learning history in New Zealand Secondary Schools</i>, Wellington: NZCER</p> <p>Barton, K. and Levstik, L. S. (2004) <i>Teaching History for the Common Good</i>, London: Lawrence Erlbaum Associates.</p> <p>Seixas, P. (1997) Mapping the terrain of historical significance <i>Social Education</i>, 61,1.</p> <p>Traille, K. (2007) ‘ “You should be proud of your history: they made me feel ashamed”: teaching history hurts’, <i>TH</i> 127.</p> <p>Johansen, M. & Spafford, M. (2009) ‘ “How our area used to be back then’: an oral history project in an East London school’, <i>TH</i>, 134.</p> <p>Whitburn, R. and Yemoh, S. (2012) ‘ “My people struggled too”: hidden histories and heroism - a school-designed, post-14 course on multi-cultural Britain since 1945’, <i>TH</i>, 147.</p> <p>Stanier, J. (2009) ‘ “There is no end to a circle nor to what can be done within it.” Circle time in the secondary history classroom’, <i>TH</i>, 135</p>	<p>and evaluate practice in two areas:</p> <p>1) Examining what relationship, if any, there might be or ought to be between pupils’ own diversity and the diversity we study in the past. Classroom diversity includes diversity of pupils’ historical assumptions and experiences (which may or may not reflect their own diverse ethnic or cultural backgrounds). What challenges, responsibilities and opportunities does this give you as a history teacher? (see Standard 5). A much-debated area, Barton /McCully/ Levstik, Seixas & Traille each see it differently and all of these differ from the priorities advanced by other teachers/ researchers (e.g. Barton’s work with that of Howson).</p> <p>Notice the link with research into pupils’ ideas about historical significance. If you didn’t read Seixas for your fortnightly theme on significance, read it now.</p> <p>2) Finding principles for effective pair/group work in history using practice and research (e.g. Cohen). Group work should never be used for the sake of it. It is not some intrinsic good. But where history teachers have found it effective, its principles are worth of study, imitation or development. How do you get pupils to work with each other? Why/when might this be worth doing? Why can it go wrong and lead to no learning? By contrast, how do effective teachers use it efficiently, securing courteous orderly behavior?</p>	<p>Cohen is a goldmine of possibilities. With your mentor, you could evaluate or re-evaluate an earlier lesson that went wrong, but this time with a chapter of Cohen in mind. What kind of culture do you want to create in your classroom? How can set-up and management of group work affect that positively?</p> <p>What challenges does pupils’ own diversity present for collaborative historical work - or even civilised historical discussion - both in and beyond the history classroom?</p> <p>How can you (indeed <i>should</i> you?) recognise and use that diversity? Why do some pupils hold strong or strongly divergent views about the past? How can you deal with this? Barton and McCully talk about ‘<u>activating diversity</u>’. With your mentor, first discuss whether you agree with Barton and McCully. Then try to relate their ‘activating diversity’ idea to the second-order concept of sim/diff. Is this possible? Desirable? <i>Should</i> we try to relate pupils’ own diversity to their analysis of diversity in the past?</p> <p>Is Traille right about teaching black history to black students? How do the practical approaches of Sweerts and Grice (using African-American music) differ from Traille’s rationale?</p> <p>Is Barton right to say that we should address issues arising from pupils’ ‘historically grounded identities’? Is this what Johansen & Spafford are doing or is it the opposite of what they are doing?</p> <p>What do you make of Michael Harcourt’s rationale and practice concerning his diverse students’ historical learning in New Zealand?</p>
<p>Weeks 29 & 30</p>	<p>All Michael Fordham’s posts on assessment:</p>	<p>After a long period, nearly fifteen years, in which</p>	<p>After re-reading (say) Fordham (2013), Foster (2008)</p>

<p>(fortnight beginning 27 April)</p> <p>ASSESSMENT MONITORING RECORDING AND USE OF DATA</p>	<p>http://clioetcetera.com/category/assessment/</p> <p>Tim Oates on why Level Descriptions failed: https://www.youtube.com/watch?v=-q5vrBXFpm0</p> <p>Burnham, S. and Brown, G. (2004) 'Assessment without Level Descriptions', <i>Teaching History</i>, 115.</p> <p>Harrison, S. (2004) 'Rigorous, meaningful and robust: practical ways forward for assessment', <i>TH</i> 115.</p> <p>Torrance, H. (2007) <i>Assessment as learning? How the use of explicit learning objectives, assessment criteria and feedback in post-secondary education & training come to dominate learning</i>, <i>Assessment in Education: Principles, Policy & Practice</i>, 14, 3</p> <p>Any item from <i>TH131 Assessing Differently Edition</i>. eg Foster (change), Fullard & Dacey (causation & evidence), or Hall (former OCR GCSE pilot).</p> <p>Any item from <i>TH 157</i>, the most recent edition of <i>TH</i> on assessment.</p> <p>Christodoulou, D. (2013) <i>Seven Myths about Education</i>, London: Curriculum Centre</p> <p>Counsell, C. (2000) Historical knowledge & historical skill: a distracting dichotomy' in J. Arthur & R. Phillips (eds) <i>Issues in History Teaching</i>, Routledge</p>	<p>most history departments have been required, by senior managers, to assess individual pieces of work using Level Descriptions, and to monitor progress using LDs (even though this has never been a statutory requirement), LDs were suddenly removed in 2014. Given the resistance, passive and active, mounted by history teachers against LDs during that time, this is a golden opportunity to find new rigour in assessment and/or to bring out of the closet those practices which were tacitly practised by history departments while they maintained the façade of supplying spurious data to SMTs. How should this opportunity be used? It is important to study a range of literature emerging over the last fifteen years so that you understand what went wrong, and so that you avoid re-inventing wheels both round and square.</p> <p>Consider, in particular, the issue of knowledge in assessment. Why is it so often under-assessed? Why did the effort to integrate knowledge into assessment in the 1995 NC go wrong? What still needs to be done to put that right? Can second-order thinking be assessed in isolation? If so, how? If not, how might it be integrated with knowledge?</p>	<p>or any item in <i>TH 157</i>, design two, contrasting markschemes for the same piece of work. Use this task to revisit Subject Studies work where we considered problems with the 'What?' in assessment (as opposed to the 'How?'). e.g. use one markscheme to focus on a type of analysis (causal, evidential or whatever); use the other to <u>integrate</u> the focus on analysis with a focus on knowledge (see Counsell 2000 or Fordham 2013).</p> <p>From the above exercise, consider: What did <u>I</u> learn about the challenge of <i>identifying what matters</i> in learning? AND What did <u>I</u> learn about what happens when we try to pull that learning to the surface and make it discernible for the purposes of assessment? Now consider how any of the readings challenge or refine your understandings.</p> <p>While Brown/Burnham and Harrison have some principles in common, they are mostly very different. The obvious difference is that Burnham & Brown are concerned with validity in assessment, whereas Harrison is concerned with reliability. How does this manifest itself in each article's practical ideas? What other contrasts emerge?</p> <p>Discuss and frame targets/training activities. Record in Teaching File & on MMRS. <i>Show how you have blended Standards 2 and 6 in particular.</i></p>
<p>Weeks 31, 32, 34</p> <p>(three weeks beginning 11 May)</p> <p>CURRICULUM PLANNING: USING LONG-TERM CURRICULUM PLANNING</p>	<p>Rogers, P. (1987) The past as a frame of reference, in C. Portal (ed) <i>The History Curriculum for Teachers</i>.</p> <p>Counsell, C. (2000) Historical knowledge and Historical skill: a distracting dichotomy' in J. Arthur & R. Phillips (eds) <i>Issues in History Teaching</i>, Routledge</p> <p>Hall, K. & Counsell, C. (2013)</p>	<p>What is progress in history? What is the role of secure substantive knowledge in that progress? The Level Descriptions were originally designed to ensure that knowledge was integrated into a vision of progress but in reality they pushed teachers into looking for increments of performance that were not knowledge-dependent. If history</p>	<p>For stimulus and in order to scope out the range of issues, read the <u>Fordham blog posts first</u>. Then, with your mentor, agree on <u>2 other readings</u> for detailed discussion and negotiate 1 or 2 related training activities that sit well with your current targets, espec any subject knowledge challenges you are still working. For example:</p>

<p>TO DEFINE AND SECURE PROGRESS IN HISTORY, Including a focus on defining very high performance in history - what ought the gold standard to be?</p>	<p>Silk purse from a sow's ear? Why knowledge matters & why the draft History NC will not improve it, <i>TH151</i></p> <p>Any historical scholarship crossing a big temporal or spatial sweep - e.g. Schama or Davies. Try Cannadine, D. (2012) <i>The Undivided Past: History beyond our differences.</i></p> <p>Fordham's 3 posts on long-term curriculum planning: http://clioetcetera.com/2014/04/10/planning-for-the-new-five-year-history-curriculum/ http://clioetcetera.com/2014/04/12/just-how-big-a-change-is-the-new-gcse-history/ http://clioetcetera.com/2014/04/12/new-curriculum-part-3-planning-for-progression-from-ks3-to-gcse/</p> <p>And other posts on knowledge and curriculum. http://clioetcetera.com/category/knowledge-and-curriculum/ On medium-term planning: http://clioetcetera.com/category/medium-term-planning/</p> <p>Hammond, K. (2002) 'Getting Y10 to understand the value of precise factual knowledge', <i>TH 108</i></p> <p>NAGTY (2006) <i>Supporting High Achievement in History: History Think Tank Report.</i></p> <p>Guyver, R. (2013) Landmarks with questions - England's school history wars 1967-2010 and 2010-2013, <i>International Journal of History Teaching Learning and Research</i>, 11, 2</p> <p>Hammond, K. (2007) Teaching Y9 about historical theories & methods, <i>TH128, Teaching the Most Able Edition.</i></p>	<p>teachers are now free to re-think progression and assessment then the responsibility to structure a curriculum that amounts to a secure progress story is more pressing than ever. This is your chance to draw all features of the course together by shaping your own curricular vision and rationale.</p> <p>So, how would you go about arranging content over a year, a key stage or the whole secondary curriculum in such a way as to ensure adequate, coherent and secure knowledge? What is 'adequate'? What patterns of content coverage render it 'coherent' and 'secure'? How do you blend this with second-order, disciplinary issues, such as those set out in the 2014 NC 'Aims'?</p> <p>The blog posts and articles listed here are designed to stimulate you to develop your gold standard for where pupils should be by the end of Y9, Y11 and Y13 and the kind of curriculum that could get them there.</p> <p>Consider your goals for high attainers. By end of Y9/ Y11/ Y13 (but forget GCSE /A Level: do blue skies thinking), what types or scales of knowledge should these pupils demonstrate? What types of argument/ account should they construct? What kinds of scholarship should they debate? What features of the discipline should they understand?</p> <p>Consider <i>how</i> the above enhances your strengths in Standards 2 & 5 together.</p>	<p>Counsell (2000) suggests and Rogers (1987) implies that we should plan ahead to ensure 'resonance' so that pupils can recognize and use substantive concepts fluently. Choose three substantive concepts and outline a content pattern which might make this possible by end of Y9. How does this compare with Brown and Burnham's (2004) work on the concepts of 'empire' and 'imperialism' across KS3?</p> <p>What criteria & priorities can you discern in Hall & Counsell's (2013) Y7-Y9 plan? They were criticising an early draft of the 2014 NC; what would such a plan look like that embraced world history & started in 1066? (ie the <u>actual</u> 2014 History NC). Guyver (2013) gives the background of earlier curriculum change.</p> <p>What should we look for in the responses of the very able? Is striving for A*s the heart of the matter? Or part of the problem? How does Hammond (2002) integrate exam demands with broader conceptions of quality for her high-attaining Y10s? Think about what kinds of prior knowledge enable you to read Schama or Cannadine easily.</p> <p>Using the NAGTY paper and Hammond (2007), consider how high-achieving pupils could think about the practice of the discipline and use that knowledge in their analyses. How might high-attaining Y9s gain from studying historical theories & methods, e.g. micro-history or cliometrics? Develop your own knowledge of theory & philosophy of history (e.g. Skinner, Tosh, Rusen, Megill).</p> <p><i>Record your activities in Teaching File and on MMRS. Anything for Standards Index?</i></p>
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(ii) Assessed assignments linking school and university training

Term 1: Section 1a (the File of Professional Exercises)

This consists of three school-based tasks that you will prepare and evaluate with **your mentor**. The tasks are assessed by your Subject Lecturer or Seconded Mentor. Each one will be marked with prompt formative feedback so that you can use this written commentary in your ongoing discussions and planning with your mentor.

Full details of Section 1a exercises are in a separate document issued to you at the start of the course. Reminders and tips for self-organisation have also been integrated into every stage of the Subject Studies programme in Section B of this history handbook. Dates for handing-in are as follows:

Overview of 1a exercises and submission dates

- 1 Analysing experienced teachers' use of historical sources
Monday 6 October
- 2 Preparing and evaluating an aspect of teaching to meet a history learning objective
Tuesday 4 November
- 3 Planning and evaluating a sequence of two lessons
Monday 8 December

All 3 exercises submitted to PGCE office at noon on Friday 12 December.

The role of Section 1a in your overall training and assessment

Throughout the PGCE year you develop professional knowledge, understanding and practical competence in various ways. **The Teacher Standards are not skills or competences that you acquire by practice alone.** They require deep knowledge of subject issues, subject pedagogy and subject learning. For example, you must make connections between your subject knowledge (understanding the content, structure, patterns, systems, concepts and methods of enquiry in your subject) and your understanding of factors that help pupils to learn. Some of these understandings come from faculty-based sessions, some from classroom practice or other school-based activity, some from discussion with **your mentor**, subject lecturer, seconded mentor or PGCE group and some from reading and reflection. None of these things happen in isolation.

The course therefore provides different forms of assessment to ensure that these different ways of learning are linked and to allow you to demonstrate your growing proficiency through different means.

Section 1a allows you to explore, reflect upon and articulate your developing ideas about the teaching of history in a more extended way than the notes and evaluations that you write in your Teaching File. Section 1a requires you to crystallise, by thinking through at a much deeper level, some of the key issues which are constantly being revisited in Subject Studies sessions.

Finally, by rooting Section 1a exercises in real, practical school activity, the circle of the PGCE training activity is complete. In other words, whilst this is a Subject Studies assessment, the exercises are also school-based training exercises. They are extra tools for monitoring your progress in school.

Your mentor plays an important part in your work on these Professional Exercises:

- Your **PP1 mentor** will help you to find a focus for the exercises.

Your **PP1 mentor** will want to discuss some of the issues arising from these exercises and to see the Subject Lecturer's formative comments on each piece. Both the exercises and the Subject Lecturer's comments can be used as evidence to show that you are addressing some of the Standards. The exercises therefore add to your PP1 mentor's growing picture of your development.

- Your **PP2 mentor** will want to scrutinise elements of your Section 1a and the Subject Lecturer's formative comments. This will help your PP2 mentor to understand aspects of your development and your changing learning needs.

Terms 2 and 3: Section 1c (the study in depth)

During Term 2 you will choose a topic and develop a research question and research design for a detailed analysis in the form of an 8,000-word dissertation.

- Your in-depth study must be rooted in your classroom experience. You will focus upon a particular sequence of lessons.
- It will take the form of an evaluation of your practice in an area of pupils' learning in history.

You will present your draft title to Christine, Kath or Michael by Friday 23 January so you need to make sure, before then, **with your mentor**, that your focus is at least practically feasible. In that third week of January, your subject lecturer or seconded mentor will help you to perfect that title, and check that it will enable you to meet all the assessment criteria. The draft titles will then be submitted to the PGCE office.

When you return to school, inevitably situations change, possibilities clarify themselves and your own learning needs continue to emerge. You therefore have the option, after further discussion with your mentor, to e-mail a revised 1c title to Christine and Kath by Monday 2 February. If necessary, this may launch some e-mail discussion to perfect your title. The goal is to have that title agreed by all parties by Monday 2 February so that you can:

- a) start to firm up your research questions which also need to be e-mailed to Christine and Kath during February in order to check that they will be effective in helping you analyse your data;
- b) move into your 'Reading Week' (Week 21) ready to start reading for your literature review with a very clear focus.

The chart on the next page gives you an overview of the key dates relating to the Section 1c assignment. Full details of the assessment criteria can be found in the PGCE General Handbook.

Calendar of stages for planning, managing and using your 1c assignment	
<p>First three weeks of Professional Placement 2</p> <p><i>Developing initial ideas in school</i></p>	<p>Share initial ideas with your mentor. Explore opportunities in history department's workschemes or its current developmental work, for suitable action research that will conform with 1c requirements.</p>
<p>First three weeks in the Faculty</p> <p><i>Establishing a research focus</i></p>	<p>During the first three weeks in the Faculty you will have a tutorial with Christine, Kath or Michael. Please arrive with two copies of a draft title <i>written down</i>. Bring the 1c form, but please don't fill it in until your title has been agreed. You can then discuss this title with C, K or M.</p> <p>On Friday 23 January hand your completed 1c title form and your ethics form to C, K or M. They pass the forms to the PGCE office at the beginning of the following week, but it is only a provisional title so don't worry if you subsequently want to alter it.</p>
<p>Monday 2 February</p>	<p>E-mail Christine and Kath your <i>final</i> title (if it has changed) for her comment, help or approval. Titles must be finalised by 2 Feb so that you can start to plan your lesson sequence in time start teaching the lesson sequence soon after half-term.</p>
<p>Monday 9 February - Wednesday 25 March</p>	<p>Complete teaching with designated class or classes. Early in this period, refine your research questions with mentor and with C, K or M by e-mail. You must have your research questions approved by Christine or Kath by Mon 2 March.</p>
<p>26/27 March</p> <p><i>Presenting your work in progress to other trainees</i></p> <p><i>Gaining feedback from other trainees on your action research, interim conclusions and proposed further reading.</i></p>	<p>On the two Subject Studies days, half of you will present 'work-in-progress' seminars on your 1c to the whole history PGCE group. This will be lively and active. You will use professional presentation skills and create participation (e.g. via an activity for pupils, or an activity for professional reflection) for the rest of the history group. You will outline the reading that you have found helpful so far and, during the discussion that follows, the group will share further reading suggestions with you.</p>
<p>Easter Break</p>	<ol style="list-style-type: none"> 1) Finish reading relevant literature. 2) Draft your literature review. [It is vital that you complete this first draft of the lit review over Easter or you will run out of time.] 3) Analyse your data. 4) Draft as much of the rest of your 1c as possible.
<p>Wednesday 29 April</p> <p><i>Submission of first draft to Subject Lecturer</i></p> <p><i>Subject Lecturer and other nominated markers e-mail individualised guidance.</i></p>	<p>First draft of assignment to be submitted to subject staff on or before 29 April. This can be done by e-mail or on Moodle. During the following two weeks C, K or M will e-mail you comments and suggestions for the improvement of your assignment, entering into dialogue with you (and sometimes your mentor) about issues you must tackle.</p>
<p>Noon, Wednesday 25 May</p> <p><i>Formal submission of assignment</i></p>	<p>Final deadline for handing in your 1c assignment to the Secondary PGCE Office. Remember to complete the relevant covering form.</p>
<p>Tuesday 5 May - Friday 5 June</p>	<p>At some point between these dates, you will give a formal presentation to your history department in school.</p>
<p>Monday 8 June - Tuesday 16 June</p>	<p>Second half of trainees (c.10 of you) give 1c presentations to history group in Subject Studies.</p>

Sample 1c titles

The following titles proved fruitful for PGCE history trainees in previous years. Notice how all titles make it clear how an episode of teaching is the basis for the analysis. These assignments all require research into the learning of real pupils. You need to produce detailed commentary and reflective discussion on the signs of learning that actually resulted from your own teaching, in just the same way that you were trained in for your Section 1a exercises.

Your main goal is to problematise the ‘what?’ of the historical learning as much as the ‘how?’. What kind of historical knowledge is this? What kind of historical thinking or account are you requiring? Is the term causation, change or significance adequate in capturing this type of historical thinking? What properties of knowledge in children’s learning are you discerning and how does this make you refine, re-think or re-shape existing curricular properties? What types of historical knowledge are important? How well do existing examination, curricular or research conceptions capture high standards? How could you sharpen the definitions of high standards? Your aim is to theorise history curricular properties from your own practice.

1. Using historical interpretations to reinforce knowledge of an earlier period: what can Year 10s studying late 20th century American history recall about medieval history (Y7) and the American Revolution (Y8) and what do they need to know? A characterization of the layers of knowledge necessary for analysing *Braveheart* and *The Patriot* as ‘Interpretations of history’.
2. Beyond teaching to the test: A case study exploring the potential of approaches to assessment which ignore GCSE markschemes and which target, instead, both secure knowledge and rigorous thinking, based on a Year 10 sequence of lessons looking at the causes of World War I.
3. Teaching the Holocaust in Years 9 and 11: how far can or should history serve moral reasoning and education for citizenship?
4. Chronology before thematic analysis? An investigation into the ability of Year 7 pupils to analyse change and continuity after thorough teaching and testing of chronological accuracy and fluency across major events and developments in Norman and Plantagenet England.
5. ‘Fog over channel; continent accessible?’ Using comparisons between Britain and France in 1789 to explore how the use of counterfactual reasoning can explain the relationship between place and social upheaval.

Read an abridged version of Title 5 by Ellen Buxton in Teaching History, 140, September 2010

6. What does historical fieldwork do for pupils? A study of the cognitive and affective dimensions evident in Year 8 and 12 pupils’ work during and after visits to historic sites.

Title 6 used in-depth interviews of 4 pupils, written work during and after the visit, and a video of pupils making oral responses to field-based discussion on site.

7. Historical significance - the heartlands of links with citizenship? An analysis of history’s natural contribution to citizenship education with reference to a sequence of lessons on historiographical controversy over the significance of the suffragettes to low ability in Year 9.
8. How can Figs use of personal accounts help Year 12 to dig deeper into Stalinist society during the purges? Action research to explore what happens to Year 12 historical learning when they are pushed beyond the conventional AS specification

Read an abridged version of this 1c by Laura Bellinger in Teaching History, 132, September 2008.

9. What do different forms of assessment tell a history teacher about Shanaz and Orhan’s changing historical knowledge. A study of how my own understandings were altered by different forms and styles of pupil work in a unit on the shaping of the Middle East after the First World War.
10. Getting Year 10 ready to go to the museum and helping them to think about it afterwards: an investigation into the experience of pupils’ learning during and after a five-lesson ‘interpretations’

enquiry built around a visit to a local museum and heritage site.

11. Discovering the power of the word: what is the role of the substantive concept in creating mature historical expression? A case study examining the fruits of systematic efforts to embed substantive concepts through intensive hearing, reading and writing of narrative.
12. What *kind* of historical overview is facilitated by an encounter with historical depth? Examining Dave Martin's claims for the role of databases in marrying "close-up" and "panoramic" views of history: action research arising from concern over Year 12's limited historical reference points.
13. How does pupils' sense of period shape their causal reasoning? A theory-seeking case study exploring properties of pupils' thinking in a sequence of lessons on the Peasants' Revolt.

Mary Partridge won the Charles Fox Prize with Title 13 in 2011. This is a prize awarded to the best 1c in the entire PGCE year - c. 250 trainees in all subjects.

14. Improving the motivation and expectations of two under-achieving boys: a critical examination of strategies using work-related examples to improve the attitude and performance of two Year 9 pupils - one in set 1 (top) and one in set 4 (bottom) - in work on the Italian Renaissance.
15. How is evidential understanding related to knowledge growth? An exploration of the knowledge displayed or absent in Year 9 and Year 12 responses to sources.
16. "How does one concept illuminate another?" Investigating how a *causal* enquiry can enable high ability Year 9s to understand and analyse *diversity* through a study on the Conflict for the Plains.
17. What makes the learning encouraged by National Curriculum 'Interpretations of history' distinctive? An analysis from experience of teaching Year 8 and 9 pupils to 'read' the interpretations created by the commercial management of two historic sites and their websites.

Title 17 was an analysis of pupils' learning related to key educational research and professional literature on changing practice in the teaching of National Curriculum 'interpretations of history'.

18. What aspects of political structures and systems do pupils in Years 9 and 10 find difficult? An analysis of typical misconceptions and confusions that appeared to demotivate or distract six pupils (3 in Y9, 3 in Y10) from learning, with recommendations as to how to overcome them with more systematic knowledge teaching in Years 7 and 8.
19. Linking history and R.E.: an evaluative case study examining changes in Year 8 pupils' cultural and period knowledge from a short inter-disciplinary project on Islamic civilisations.
20. Improving 'low-ability' pupils' listening through historical story-telling: examining the quality of Year 7 knowledge after activities requiring responsive listening to engaging historical narratives.
21. Should 'traditional' (1980s) hierarchies of progression in causal explanation be re-thought? A critique of the influence of E.H. Carr on history curriculum and assessment, with reference to 8 mixed-ability Year 7 lessons and 4 lessons with top-set Year 9.
22. How do pupils transfer classroom evidential work to authentic historical relics and records: an analysis of Year 10's learning on a History Around Us (SHP) study, using documents in the local record office and fieldwork on the history of drainage in the fens.
23. Bridging the gap between AS and beyond: helping the most able to develop their historical written communication. A critical examination of focused work with Year 12 students.

Nathan Cole won the Charles Fox Prize with Title 23 in 2002. Nathan looked closely at the work of Richard Andrews on teaching and learning argument and related it to progression in history.

24. Teaching Citizenship through History: an investigation into how the aims of Citizenship and History converge through teaching about Indian soldiers' contribution during the Second World War to a low-attaining group of Year 9 boys.

25. Why classical history matters: an analysis of the types of knowledge emerging from two Year 7 groups tackling historical significance through enquiries into Roman history making links with Key Stage 2 work on Ancient Greece.
26. What happens to the historical quality of Year 8's oral debating when they debate *from memory*? An analysis of the kinds of links and reasoning that Year 8 deploy when they have prepared for a debate on the Glorious Revolution using intensive practice in retrieval of various layers of knowledge.
27. 'Time flies when you're having fun': interweaving Einstein, folklore and archaeology in an investigation into the nature and quality of pupils' learning experiences concerning the historical change and continuity in Year 7.

On placement at Hinchingsbrooke School, Rob Somers won the Charles Fox Prize with Title 27 in 2008.

28. 'Imperialism, colonialism and settlement are not quite the same things.' Making greater knowledge help: adapting a Dutch approach to concept-mapping to a Year 8 mixed-ability classroom in England.
29. What can music do? Two mini-case studies into the use of music in Years 8 and 13 - music evaluated as historical source, music as stimulus to historical reflection and knowledge about music as changing cultural dimension under study in its own right.
30. Assessing historical significance: trialling two contrasting, experimental markschemes for assessing the quality of Year 9's reasoning about historical significance. How far are pupils able to draw upon both wider historical knowledge and earlier analytic work on significance in Years 7 and 8, how can we assess this, and how might the results improve our long-term planning?
31. Does overview prepare for depth as well as depth prepares for overview? Experimenting with a reversal of Banham's contention that there is 'overview lurking in the depth' in two medium-term planning case studies in Years 8 and 10. An analysis of how well pupils recalled, revisited and re-used old knowledge and whether it made assimilation of new knowledge more secure.
32. 'If you cannot hear the buzzing...' (E.H.Carr). Helping so-called 'lower attainers' to persevere with longer texts by real historians: using Wedgwood to help Year 8 listen for rhythm, flow of argument and persuasive intent; and to escape from 'vocabulary' and 'information'.
33. Black and British: using personal histories, family stories and community collective memories as a starting point for motivating low-attaining, disaffected pupils into a fascination with British history in a multi-ethnic classroom: an analysis of two approaches to narrative history with a focus on 'interpretations of history'.
34. 'I have a dream...' 'Never in the field of human conflict...' Can we inspire the cynical and the apathetic through history? Examining two Year 9 lesson sequences on the role of the individual (Martin Luther King and Churchill).
35. What can a lesson conclusion do? An evaluation of the final learning episode in each lesson of a six-lesson enquiry into medieval power politics with middle-ability Year 7, 'Could the rich control the king?', with emphasis on how the lesson conclusion helps pupils to see the role of the whole lesson in the wider medium-term plan.
36. 'But the Manchuria crisis was ten years later!!' Chronology as power for Year 10. What extra teaching efforts in narrative and chronology will give low-attainers (predicted G to E) a stronger grasp of content and ideas, sufficient to build motivation and transform ability? A critical study of a narrative-rich teaching episode on inter-war international relations.
37. Helping pupils to 'see' a paragraph in their mind's eye: an experiment in direct teaching of paragraph cohesion to mixed ability Year 7 within an enquiry into sources about Saladin.

See Bakalis, M. (2003) 'Direct teaching of paragraph cohesion', Teaching History 110. With Title 37, Maria aimed get pupils beyond merely jigsawing together 'little points' and 'big points' or methods such as P.E.E.

38. Diagnostic assessment using substantive concepts: an analysis of what Year 10's deployment of the terms 'empire', 'imperialism', 'civilisation', 'appeasement', 'militarism', 'nationalism', 'aggressor'

and ‘agitator’ can tell us about their prior knowledge, current ‘fingertip’ knowledge and hidden knowledge gaps.

39. Who needs African history the most - African-American pupils who clamour for it, or white pupils in the fens who tell us it’s irrelevant? An evaluation of an experiment in interesting Year 7 pupils in stories from the African continent.
40. What different kinds of knowledge deficit appear to impede weak Year 8 students’ progress? A theory-seeking case study aiming to analyse different dimensions of the knowledge gap and suggesting new types of short- and long-term intervention in curriculum planning.
41. ‘Knit one; purl one’; a practical investigation into a way of integrating citizenship and history through a sequence of lessons on the French Revolution in Year 9.

Katie Hall won the Charles Fox Prize with Title 42 in 2003. She theorised the ways in which citizenship and history overlap and the areas where their purposes and methods are distinct.

42. ‘*Oliver!*’ Using Dickens as source and the school musical as an interpretation in a study of attitudes towards the poor, experience of the poor and changing government and local policy in the nineteenth century: a critical review of an experiment in integrating history and the arts in Year 9.
43. What is a ‘sensitive’ historical issue in a multi-ethnic classroom? A theory-seeking case study exploring the response of Year 8 pupils to an exploration of the changing experience of freedom in the post-slavery Caribbean.
44. Was the Great Depression always Depressing? A case study exploring the thinking about change and diversity of a Year 9 mixed ability class using the concept of diachronic diversity.

Dominik Palek won the Charles Fox Prize with Title 44 in 2012. He theorised a new way of talking about the interplay of change and diversity - synchronic and diachronic diversity. His work is published here: Palek, D. (2013) Was the Great Depression always depressing? Examining Diachronic Diversity in students’ historical learning. International Journal of Learning and Lesson Studies, 2, 2.

45. Supporting students to make connections across time using a ‘historical framework’. A case study exploring how students’ notions of historical significance change when they are taught knowledge across millennia-wide time scales through a sequence of lessons with Year 8

Jim Carroll won the Charles Fox Prize with Title 45 in 2014. His pupils examined the Haitian Revolution as a key event in the history of slavery. He gave them knowledge of slavery that far exceeded, in temporal and spatial scale, the usual Year 9 focus only on 18th/19th century Atlantic slave trade and slavery in the Americas. This then altered the way his pupils understood the significance of the Haitian Revolution.

The role of Section 1c in your overall training and assessment

Whatever your choice of topic, 1c will develop and demonstrate your skill in a number of Standards but especially in **assessment** of pupils’ learning and in the curricular/disciplinary thinking necessary for rigorous **planning**. Throughout your training emphasis has been placed upon discerning pupils’ learning, through observation, through listening and by analysing their written work. This is not something that can be developed or assessed in isolation. It is closely linked to knowledge, planning and teaching. When good teachers diagnose strengths and weaknesses in pupils they are also, often, re-thinking their conceptions of appropriate curricular goals for historical learning. The 1c assignment is therefore another opportunity to pull together aspects of your training. It allows you, your mentor and subject lecturer to monitor and assess your progress in nearly all the Standards.

All 1c assignments are important in supporting your progress towards the following Standards:

Standard 3 linked to ideas of ‘challenge’ in Standard 1:

For example, your 1c assignment might develop and demonstrate your ability to integrate aspects of work on historical change/continuity with a broader and firmer knowledge base and to define more precisely those aspects that need to be taught systematically.

For example, your 1c assignment might develop and demonstrate your ability to define the idea of historical causality for the purposes of lower secondary school teaching and to re-shape your personal ideas of what constitutes challenge and what secures challenge.

For example, your 1c assignment might allow you to develop your ability to word an historical question (Why could no-one ignore the medieval Church?) which will intrigue pupils, provide a clear, rigorous structure for a section of historical content and teach them systematically how to address a particular kind of historical question as the lesson sequence unfolds.

Standards 5 and 6:

For example, your 1c assignment might show a variety of ways in which Year 10 pupils fail to make progress because they cannot remember or have not understood a key historical narrative (eg the Public Health Acts) central to assessing the significance of an historical development (eg the role of ‘laissez-faire’ in policy-making).

For example, your 1c assignment might describe how your analysis of weaknesses in pupils’ oral responses led you to rethink your medium-term planning on the Reformation and to begin in a different place, perhaps supplying more comprehensible or more local examples of Catholic piety.

Standards 2 and 3 together:

For example, your 1c assignment might make you adapt the sources and activities in one textbook in order to challenge pupils in Year 9 more effectively, whilst capturing the interest of pupils with limited English vocabulary and building their confidence.

For example, your 1c assignment might analyse what constitutes evidence of progress in historical source evaluation at sixth form level. You might suggest how work in Year 11 could prepare for this more effectively and how Year 12 could become more reflective about the role of their prior learning.

You will also use your 1c to extend your subject knowledge and curricular understanding within a wider, scholarly critical context (this is Standard 3 but taking it further and using it a setting through which to aim higher in other Standards too):

In addition, the 1c assignment can be used to develop your knowledge and skill in **particular history areas agreed by you and your mentor**. You might use it, for example, to:

- practise analysing pupils’ learning in a particular historical area such as causation, explanation or change and/or to question such concepts and their offshoots as valid or useful curricular definitions;
- think through the usefulness of using National Curriculum terms or the language of examination specifications for the purposes of assessment e.g. by critiquing them from an empirical or theoretical viewpoint and constructing alternatives based on more than one school’s practice;

- build better models for revisiting prior knowledge in order to link old knowledge with new, for example, building a sound curricular basis for the kind of long-term revisiting that you will find illustrated on this blog post by Michael Fordham:
<http://clioetcetera.com/2014/08/06/making-history-stick-part-2-switching-the-scale-between-overview-and-depth/>
- consider how work on historical interpretations and historical significance are linked and to consider the wider constraints on the implementation of these requirements and how these might be removed;
- analyse the way in which pupils of different ages and abilities make secure progress in their grasp of substantive concepts such as ‘parliament’ or ‘democracy’; compare our approaches to those used abroad (e.g. in compare it with history education research in the Netherlands);

Remember that you should view Section 1c in the context of your training as a whole. Drawing upon your knowledge of your own strengths and weaknesses and all the evidence available to you through monitoring and assessment, you should use the 1c assignment to improve your understanding of issues you still find challenging or to develop a strength in a particular area of interest or expertise.

When negotiating your focus with your PP2 history mentor you will therefore need to consider the following:

- What opportunities arise naturally from the classes and work schemes you have been assigned?
- What length of teaching episode will be necessary to yield adequate data for a worthwhile analysis?
- What reading will you need carry out for your literature review? It is important that you devise a preliminary reading programme as early as possible, and that you tackle most of it before finalising your planning for the teaching episode. Your reading will help you to identify issues and to frame questions. Because you will have carried out a basic reading programme in Term 1 as part of your Subject Studies programme you will be well-placed to know where to start and you will already have read at least half what you need for your literature review (c.30 items in total). It is your responsibility to use your own initiative to find the remainder.

Just as the 1c assignment feeds off Subject Studies in Term 1, it is also an effective mechanism for feeding your school experience back into Subject Studies in Term 2. In this way, through the seminars that you will lead, much of the Subject Studies programme for the end of Term 2 will be built around the topics that the members of the history PGCE group have chosen with their mentors.

2) The negotiated subject programme

Flexible response or planned programme? Getting the right balance

Within the structures described in the previous section, considerable flexibility is still possible and indeed essential for two reasons:

(i) *Every trainee progresses at different rates and in different ways.* By the end of the course, responsibility not only for teaching but for planning and monitoring pupils' progress across substantial sequences of lessons is expected. Yet progress towards these ends is rarely even or straightforward. Such matters as confidence, intellectual assurance, the development of particular communication skills and so on will all have a bearing on style and rate of progress.

Moreover, advanced or exceptional learning, at later stages in the course, does not necessarily entail planning / teaching more classes. An excellent trainee towards the end of the course will often deliberately engage in patches of team-teaching, co-planning and joint-evaluation, not because they are moving backwards but because mentor and trainee judge that this is the best way to move forward in a new area of historical thinking or knowledge or a new practical performance skill.

(ii) *All trainees are placed in different institutions.* Each history department will have different ways of interpreting National Curriculum requirements and will use different GCSE, AS and A2 specifications, different textbooks and so on. It is in the nature of history that at the level of detailed work scheme planning the choice of historical content is likely to differ widely from school to school. Our course structure must accommodate this.

The Cambridge history PGCE has therefore developed ways of ensuring that *individual* progress is part of a proper *programme*. Through a process of target-setting and review, the programme can be responsive to the individual trainee's need in the specific institutional setting. **Your mentor** is crucial in this process.

Working productively with your mentor

Your subject mentor has a difficult task. He or she is responsible for balancing and interweaving two agendas. He or she must develop a programme for the term which develops all areas of the Standards, and all the specific historical aspects while, at the same time, responding to your concerns and needs as you wrestle with day-to-day problems. All of this has to happen within departmental systems, structures, schemes of work and pupil targets that may be flexible, but cannot be compromised where the school's standards and pupil performance are concerned.

Flexibility and responsiveness are therefore crucial. This must happen in the context of target-setting and action-planning. It is through continuous, weekly review of targets and the planning of flexible, focused training experiences that you and your mentor can get the balances right.

The following examples illustrate the principles and practice of the target-setting process:

EXAMPLE ONE

It is late January. Lesson observations from your mentor and other departmental colleagues suggest that you are sometimes explaining new material rather too quickly. Some groups of pupils are becoming confused, bored and poorly behaved – not so much during the explanation itself but during the subsequent activity that they fail to understand (or to see the point of?). This is confirmed by your own lesson evaluations where you have noted misconceptions and muddles in pupils' written work. As a result of this you have already identified a need to plan more revisiting and reinforcement into your lessons. But this is in danger of becoming an excuse for not explaining things properly in the first place!

You and your mentor are now clear that weak explanations are proving to be the root cause of a number of wider problems.

Together, you and your mentor analyse the areas for development. This is clearly a good opportunity to think about and practice the characteristics of a high quality explanation (Standard 4). At the same time, you are anxious not to lose the verve, confidence and style of your classroom delivery (these are real assets) and you don't want to drift into 'explanation formulas'. Pupils' attention appears to be held while you speak; they just don't emerge from it with a clear sense of the salient issues or the connection with the ensuing task!

Your mentor has a further insight. She wants you to link improved explanations to devising lesson sequences around a single historical question. Your mentor feels that you are not using the overarching question to capture pupils' motivation and curiosity, nor to help them link new knowledge with old knowledge. Your explanations just seem like isolated chunks in the lesson – entirely functional in relation to the lesson objectives, but not really 'going' anywhere. This is not helping pupils with weak concentration.

Having had this useful discussion you are now ready to frame a target together and to plan a few training activities that will allow you to meet it.

YOU AND YOUR MENTOR AGREE THE FOLLOWING TARGET:

TARGET

Clearer and more thorough explanations, appropriately paced and better linked to the overarching 'enquiry question' for the lesson sequence, so as to maintain pupils' concentration, interest, knowledge retention and historical focus.

YOU AND YOUR MENTOR AGREE THE FOLLOWING TRAINING ACTIVITIES TO HELP YOU TO MEET THAT TARGET:

TRAINING ACTIVITY 1

Analytical observation of two lessons by Mrs Explainemwell - a history teacher in the department who is skilful at introducing new material or explaining a new point, not only with clarity and enthusiasm but with a sense of intrigue. She uses explanation to make the next part of the lesson work. You agree to observe and analyse what it is that Mrs Explainemwell appears to be doing and to report back to the next meeting.

TRAINING ACTIVITY 2

Your low-attaining Year 9 group is about to begin work on empire. While planning their lesson sequence, you will devise a list of minimum knowledge and understanding that they must develop across the sequence. Work out where and when in the lesson sequence, mini-explanations, plenaries and questioning will be necessary. Plan these mini-explanations in advance, ready to discuss at a mentor meeting.

TRAINING ACTIVITY 3

With your AS class working on the Russian Revolution, you decide to experiment with asking students more questions during your explanations, so as to create time for them to take stock and process ideas. You will also attempt to signal transitions in your explanations more clearly.

EVIDENCE THAT THE TARGET HAS BEEN MET:

Lesson plans; lesson observation by Year 9's usual teacher (focused on your target); your own lesson evaluations, especially of Years 9 and 12; assessment evidence: (i) forthcoming written work in Y8 - how well did they understand? and (ii) the quality of the Y9 role-play; analytic discussion with your mentor.

EXAMPLE TWO

It is late April. After a routine subject knowledge review and a discussion about assessment in the 2014 National Curriculum, you express concern that you do not yet feel confident to assess pupils' progress in causal reasoning and causal argument. You know the Level Descriptions are flawed as a progression model. You're glad they are no longer going to be used for routine assessment of pupils' work. But what exactly should one assess in a causation argument? And can causation really be assessed on its own? What part should knowledge play?

Your mentor suggests that this is an appropriate focus for the next two weeks because interesting opportunities are cropping up with contrasting types of marking and assessment in Year 7 and Year 10.

YOU AND YOUR MENTOR AGREE THE FOLLOWING TARGET:

To analyse an aspect of historical thinking - causal argument - and to experiment with different ways of assessing and recording progress in it.

YOU AND YOUR MENTOR AGREE THE FOLLOWING TRAINING ACTIVITIES TO HELP YOU TO MEET THE TARGET:

- Analyse the department's assessment, monitoring and recording policy and implement it fully in teaching and assessing a forthcoming Year 7 activity on causation.

- *Re-read two items from Term 1's reading on historical causation (Joe Scott on progression in causation and James Woodcock on language in causal argument). Pick out their major points and bring them to next mentor meeting for discussion.*
- *Switch Year 10 classes so that you now work with Mr Argument's Year 10. They are about to analyse the causes of the Allies' victory in World War I. Discuss the resulting work with Mr Argument. What are the signs of strength and weaknesses in their essays? Work with Mr Argument to devise an alternative markscheme, one that captures their achievements better than the existing one.*
- *Read Evans and Pate in the journal Teaching History, Edition 128. What insights do these two teachers have about why over-scaffolding sometimes leads to weak causation essays? Use these to help you with your Year 10 markscheme.*
- *Compare your new Year 7 and Year 10 markschemes. How well do they capture a model of 'progression' in historical causation? Do you notice any problems? How/where/how well have you factored in the students' changing substantive knowledge?*

EVIDENCE THAT THIS TARGET HAS BEEN MET:

A new assessment structure created for forthcoming Year 7 and Year 10 causation activities and an ability to explain their rationales carefully, drawing on knowledge of history and knowledge of scholarly historical argument.

Ability to use the new assessment structure to define achievement and diagnose progress in particular aspects of pupils' historical learning, including and especially historical knowledge.

Contribution to discussion at a departmental meeting on how a different way of defining and assessing historical causation might raise standards in historical argument in school history.

Greater confidence in determining the type and role of substantive knowledge that will make an historical argument strong.

Mentor and trainee would write shortened versions of these on the weekly Mentor Meeting Record Sheet. The above simply spells out in detail the processes that mentor and trainee go through in deciding on a target, in wording it carefully, in building a package of training activities for each target and in reviewing the evidence of success a week later.

Training activities

Everything you do must have a point

Everything you do in school is a ‘training activity’. *You should always know why you are doing a particular activity.* What role did you and your mentor envisage that it would play in your learning? For example:

Imagine you are teaching middle set Year 9 about the concept of democracy in the context of a causation study on the extension of the franchise in the nineteenth or twentieth centuries.

Why are you doing this? What part is it playing in your learning?

You should always be able to answer those two questions.

For example, you might be doing this teaching because you are:

- improving your ability to link concepts (such as causation) to content areas (such as 19th/20th century political reform) when framing worthwhile learning objectives;

or

- improving your ability to explain difficult abstract ideas in clear, motivating ways to pupils who find political concepts difficult.

or

- ensuring that pupils have sufficiently strong narrative and chronological frameworks with which to engage in historical analysis and/or argument.

By being clear about this, your Year 9 teaching has become **a training activity**.

Using a wide range of training activities

Training experiences such as observation of experienced teachers, team-teaching, micro-teaching, working with small groups, whole-class teaching, post-observation discussion and questioning, exercises in marking or assessment, resource creation and so on continue to be valuable throughout all professional placements. Sometimes, a seemingly intractable difficulty with particular class or topic can be remedied through some imaginative training activities involving analytical observation, critical reading or practical teamwork.

At the start of the course, **your mentor** will prescribe or suggest your early training activities. However, as you start to take more responsibility for your learning, particularly in PP2, you will become increasingly creative and informed, and so be able to suggest or plan your own, with your mentor’s support.

Training activities such as observation or team-teaching should not be seen as exclusively PP1 issues. Far from it. Such strategies can sometimes be even more invaluable late in PP2 when you are much clearer about what you are trying to learn.

Some of the most common training activities now follow. Further guidance on training activities, developed by history mentors and the history Mentor Panel, can be found in Appendix 2.

Using observation as training: observing experienced teachers

Observation is an invaluable training activity when carried out purposefully and when linked to targets that have arisen from your own practice. Never just sit at the back of the class without any clear focus. This soon becomes boring and unproductive.

Each observation activity should have a clear purpose which you have negotiated beforehand with your

mentor. Initially, **your mentor** may take greater responsibility for suggesting an observation focus and may suggest how you could record, analyse and make inferences from your observations. As the term progresses, and as your awareness of your own training needs develops, you will develop a clearer sense of what you wish to observe and why.

The following bank of sample observation activities will act as a useful resource for you and **your mentor** to draw upon:

Sample observation activities for history lessons

Example 1: Pupils' historical knowledge and teachers' lesson planning

i) Look for all the signs that the teacher is drawing on prior historical knowledge. For example, list all the technical terms and names such as 'The Norman Conquest', 'the League of Nations', 'town guilds' or 'parliament', which the teacher refers to, apparently without explanation:

- *Watch the teacher*
Note all the examples of assumed prior knowledge that the teacher appears to take for granted;
- *Watch the pupils (and, if appropriate, talk to them during any activities)*
What working knowledge do the pupils seem to be operating with? For example, what historical events or developments or understandings of period beliefs and attitudes do they seem to have at their fingertips? How are pupils using this working knowledge to feed into current activities or to help them in learning new material?

ii) What happens when there appears to be a gap in pupils' memories or understanding?

- *Watch the teacher:*
How does the teacher trigger pupils' memories?
- *Watch the pupils:*
What types of triggers are effective in eliciting a response from pupils?

Example 2: What part does historical content and/or the overarching historical question ('enquiry question') play in keeping all pupils focused on the unfolding *historical* puzzle and the *historical* content?

- i) How does the teacher gain the pupils' attention? What patterns seem to recur in successful efforts to gain attention? What part does historical content play (if any) in helping to gain attention? What part does the enquiry question play in gathering pupils' fascination and channeling their focus during transitions between one episode and another within a lesson?
- ii) What are the signs that pupils are listening well during the plenary parts of the lesson? What are the signs that they are not listening? What kinds of historical issues, details or questions seem to intensify listening? How does the teacher use EQ revisiting to focus pupils' listening?
- iv) What makes pupils want to contribute orally? What factors cause more hands to go up and contributions to be offered? Which pupils never seem to contribute? What factors might be making them reluctant to contribute?
- v) When pupils – whether individually or in pairs/groups – stay focused on a task, working at it purposefully, persevering with difficulties, what has motivated, enabled or driven them?
- vi) How does the teacher intervene in pupils' individual, paired or group work? How does the teacher focus the pupils on the historical issues?

Example 3: Using historical sources for different purposes

- i) Observe, record and analyse how historical sources are used in two contrasting lessons in school. How is the source(s) being used:

- as an illustration?
- as a stimulus?
- as a source of information?
- as a focus for analysis of its usefulness for a particular enquiry?

Each of these may be legitimate; each is different in its purposes.

Be precise in your analysis: For example, a teacher might use a contemporary cartoon (or a portrait or a diary or whatever) simply as a stimulus in introducing a new aspect of content, or as reinforcement of a new area of knowledge or as practice in using a concept such as 'monarchy' or 'invasion'. Alternatively, he or she might require the pupils to evaluate the source's utility for answering a particular historical question. When that happens, the teacher is moving explicitly into developing an aspect of evidential thinking. This may only happen very occasionally; just be clear about when and why it is happening and how this is different from other uses of sources in lessons.

Example 4: Formulating precise lesson objectives

i) Watch a lesson *without* asking the teacher what the lesson objectives are first. Try to work out what historical knowledge, concepts or skills the teacher is trying to develop. See if you can devise a set of lesson objectives for that lesson. Afterwards, see if your 'lesson objectives' are remotely similar to that teacher's own expectations! Discuss the similarities and differences and ask the teacher to explain things that you do not understand.

ii) Study the 2014 National Curriculum 'Aims' for history carefully. Ask the teacher which of these 'Aims' they anticipate to be the primary focus of the lesson. During and after the lesson, note down:

- all the signs (activities? questioning? board work? stories? resources?) that this concept or process was the dominant focus;
- all the other concept or process areas that the lesson directly or indirectly touched upon.

This kind of activity is extremely helpful for making sense of the National Curriculum. It shows you the flexibility that the National Curriculum offers and the professional interpretation that it requires.

Example 5: Weighing the quality of group talk

Watch one group of pupils who are engaged in an activity which requires them to discuss and collaborate for at least three minutes.

i) How well do they listen to each other? How well do they build upon and use each others' comments? Where this is not happening effectively, why is this? Do you think the problem lay in the task, the explanation of the task, the resources...or what?

ii) Do they challenge each other? If so, how? How do these challenges move the talk forwards?

iii) Are you able to judge any part of the discussion as worthwhile and focused? If so, what characteristics does this discussion have? What exactly are they discussing, in historical terms? How might this discussion be helping their learning?

iv) Imagine you are the teacher. What would YOU do (either in setting up the task or at an earlier stage in the lesson or during the group activity itself...) in order to improve the quality of this discussion and the learning that should result?

Do remember that any observation activity should be negotiated with **your mentor** (and the teacher being observed, if other than your mentor) beforehand. You are not there to be critical of their practice. ***Particularly in the early stages of the course, you are most unlikely to appreciate all the issues that the experienced teacher must take into account. Therefore be sensitive and open-minded in any discussions afterwards.***

Being observed by experienced teachers: questioning and discussion

One of the most important training activities is the discussion that takes place between a trainee and an observing teacher after a lesson. This discussion helps the trainee to become constructively self-critical.

Such a discussion might be open-ended or it might focus on a particular target that was agreed and understood before the lesson. Sometimes it will form part of a weekly mentor meeting. The discussion should be supportive for you helping you to analyse your strengths and weaknesses. Try to relax and enjoy such discussions and not to be fearful of any inappropriate judgements. The point of these discussions is simply to make you think. If you start to become defensive you have rather missed the point!

However, at the same time, ***you should expect to be challenged***. History mentors in the Cambridge partnership have been encouraged and trained to help trainees not to focus excessively on classroom management issues at the expense of

- (i) analysing pupils' learning;
- (ii) developing understanding of **history-specific issues** in teaching and learning.

The following is a collection of sample questions that might occur within a post-lesson-observation feedback, or in a mentor meeting, where your mentor is seeking to maintain high levels of challenge. These kinds of questions could occur at any stage in the year. They are questions you should increasingly ask of yourself, especially when you are evaluating, and will be helpful to mentors, too, when thinking of an angle from which to begin discussion with you.

Examples of mentor-trainee 'questioning and discussion' that keep the focus on pupils' learning and on history:

Questions that help the history trainee to:

- use 'second-order' concepts in planning;
- relate these to the selection of precise learning objectives:

On what aspect of causation are you trying to focus in this sequence of lessons? How did this particular lesson contribute to the overall purpose of the sequence?

What type of causation is this? It isn't enough just to mention 'causation' on a lesson plan. Which earlier causation enquiries or activities can you draw upon to help pupils see that this is the *same kind* of historical problem?

If you help pupils to classify the issues into economic factors and technological factors, what problems will they face? How can you redesign the table so that pupils see the problem of overlap? How will this move them on from the work on organising/transforming/communicating they did last term with me/their usual teacher?

You say that this lesson was about change and continuity. You say pupils *did* know this because they were told at the start and the relevant objective was made clear. But in what sense did pupils 'know' it? How did it help them see what the lesson was about? As they made their analytic timeline, did they really know that they were meant to be weighing/assessing/judging degree of change?

As you led the discussion did Manjit and Michael grasp that this was where your questions were going? What does it mean really to translate a second-order concept like 'change' or 'continuity' into something that is actually driving pupils' conscious thinking? How can you help them to see what the wider historical problem is about? Merely stating the objective at the start and referring to the concept of change is not going to do it. It might even mask a failure to achieve it at all. Now, talk to me about how you could help Manjit and Michael to think about exactly what the analytical timeline was *for*...

Questions that help the history trainee to:

- think about the interplay of overview and depth in planning and teaching;
- explore the role of knowledge in developing historical understanding;
- relate this to the development of enthusiasm and motivation in all pupils.

They found that sequence of events hard to retain, becoming too bored and confused to get much out of the fascinating activity you had prepared as follow-up. Think about what kind of narrative might have prepared them better? How could you have used a blend of ‘big’ narratives and small ones to engage them and to make the outline sequence of events more memorable and more useful for subsequent work?

How much do they need to hold in their heads to make sense of the question/activity you have set them? Was there any evidence (from the pupils) that you needed to reinforce the key facts a little more? How might you have done this, whilst securing their attention and interest?

You felt that pupils’ answers were disappointing because they were generalised and full of anachronism. What does that tell you about what you needed to do prior to the task to ensure that answers were more historically grounded?

How secure were they in their grasp of the outline story? What could you have done to cement the narrative more clearly in their heads, before asking them to reflect upon ‘what might have happened if...?’

How often did you make sure that the pupils were retrieving knowledge taught the previous lesson or in the previous ten minutes? When was this retrieval explicit and when implicit? Which layers of knowledge might have benefitted from more retrieval practice and how might you have done this?

You asked these pupils in Year 8 Set 2 to come up with their own questions on the Armada. You then judged their questions weak. I agree and think that a useful observation. So now talk me through *why* were those pupils’ questions weak? e.g. When you asked them to frame questions, what parameters did you give them? What else did they need to know in order to frame better questions? You originally wanted them to be creative, but they took that creativity in unproductive directions (“Did the cats on the ships distract the Spanish soldiers?” would have been less worrying if Mary were trying to be silly, but she was offering this as a serious suggestion!). How could you have helped them by giving their thinking more discipline? To what extent and in what ways was this a *knowledge* issue?

You rightly observe that some pupils became bored by the overview of public health reform. How could you have used a ‘small’ story or a fascinating detail to exemplify the bigger picture? What do teachers such as Byrom and Riley (2003) or Dave Martin (2003) or Smith ((2014) suggest about how you might have achieved this?

Questions that help the history trainee to:

- pay attention to progression at all times.

In which topics have pupils encountered this type of substantive concept (e.g. ‘empire’, ‘civilisation’, ‘state’) before? As you plan these two lessons how will you ensure that (a) they revisit their earlier use of that substantive concept and (b) they compare their knowledge from the new period with their knowledge from the old?

They already know something about parliament from the previous unit, but will have forgotten the detail. How can you tap their memories and ensure that they use prior knowledge to make sense of new knowledge? When did you create opportunities to check that they were practicing retrieval of prior knowledge in order to ensure that it was sufficiently embedded to make debate/analysis possible?

What kind of progress is happening when pupils use knowledge of the medieval period within a lesson on the early modern period? How is their medieval knowledge thereby developing? How is their early modern knowledge about taxation becoming more effective (e.g. in their analysis or debate) as a result of warming up and applying that medieval knowledge about taxation?

What work on causation have these Year 9 pupils done before? Were the questions you were asking about causes sufficiently demanding for Year 9? To which causation enquiries in Years 7 and 8 might you have referred, in order to remind them of similarities and differences with earlier causation questions and the resulting ‘shapes’ of causal argument?

Questions that help the history trainee to:

- **achieve high standards of learning through a range of tasks that secure both entitlement and high expectations for all.**

In what ways did that additional sheet for lower attainers help those pupils to understand the *core, historical issue* at the heart of the lesson?

Did you ensure that all pupils *really understood* the concept of the ‘Renaissance’ / of Elizabeth I’s policy / of a monarch’s power? What evidence was there that some pupils spent far too long with inadequate grasp of this central knowledge? What could you have said, as explanation, reinforcement or story-telling, to make SURE all pupils were clear about these ideas? What kinds of questions could you have used to ensure that all pupils were ready to understand, quickly, these words when they met them in the written text?

Is there not a danger that your alternative activity for the ‘less able’ just did the thinking *for* them? How could you design an activity for the less able that gives them the extra access that they need, rather than simply making the task *easier*, and so bypassing the point of the whole activity?

Do you think that by the end of the lesson this group of pupils were able to get beyond hunting for detail and able to see the big issue about the characteristics of ‘total war’ which you wanted them to see? What were the warning signs that they were seeing only detail, only ‘little points’ and that the big picture, or the *quest* for a big picture of their own divining, had been lost?

How clear were these pupils about how their new understandings *helped* them to answer your big historical question (How civilised were the Romans?) that is governing these three lessons? *At what point* did you need additional differentiation (extra prompts? sheet with headings? extra reinforcement?) so that *this* group of pupils had access to the fundamental point of the lesson?

Questions that help the history trainee to:

- **evaluate lessons perceptively so as to inform future practice;**
- **demonstrate active engagement with problems in the subject;**
- **relate these to design and improvement of learning objectives.**

You talk about ‘research skills’ here. But what do you really mean? Can you describe more precisely exactly what moves you expected this high-attaining Year 8 pupil to make? Was she really using the library/the Internet/the video effectively? What additional prompts about the characteristics of Tudor monarchy might you have fed in to ensure that she was hunting purposefully? Were her difficulties in separating out the characteristics of a monarch’s power similar to (or different from) those of other pupils? What were the historical weaknesses in her answers? How could you ensure that she does not waste time hunting aimlessly in the name of ‘research’?

These pupils clearly enjoyed their activity on the abolition of the slave trade. But how, exactly, did their knowledge of abolition issues increase? Why was this? In what ways might you break up the attitudes towards abolition to ensure that all pupils properly assimilate the causes and course of the abolition story? What insights do you gain from this about how to adapt your introduction when you do this with the lower-attaining group?

Was this lesson *really* about source evaluation or was it really about causation? What does their homework suggest that they *thought* it was about? You seemed to veer between the two in both your oral comments on their discussion and in your written comments in their homework. Nothing wrong at all with blending the

two, but if this is really what you were trying to do, how might this have been reflected in your lesson objectives? Let's have a go, together, at rewording them. You start...

What layers of knowledge were essential for pupils engage with the analysis you wanted in the first half hour of the lesson? Make a list of the kinds of knowledge (layers of narrative? Chronological markers? Key names? Key events? Underlying structures or institutions?). Classify these knowledge aspects into types. Now, how and where in the first half hour did you ensure that this knowledge was securely understood and regularly retrieved?

You were rightly concerned that their responses showed modern assumptions rather than 18th century values and you kept reminding them to remember their 'historical skills' as they commented on 18th century events. Did this make any difference? What did it mean to them? Was this a matter of 'skill' at all? Most of their weak analyses portrayed lack of knowledge (chiefly anachronisms), rather than any weakness in analytic *skill*. How could you address that lack of knowledge?

Do you want pupils to know why the First World War is historically significant or do you want them to *choose their own criteria* for judging significance? Or did you want them to operate with criteria you had given? When you asked Year 9 to fill in a column on 'why the technology was important in the war', what did you mean by 'important'? Important for the war effort? Important in advancing technology? *Relatively* important in relation to something else? Historically significant? A turning point? What does 'important' mean in this setting? In short, you need to think much harder about what the concept of significance is really about.

You say you wanted to implement what Hammond, Cercadillo and Counsell were saying about historical significance, but these three history teachers' articles differ profoundly! Which were you trying to use? What is YOUR view about what we are trying to do when we get pupils to think about historical significance? Take a look at their work again and then come back to me with a clearer set of principles.

I agree that you got these pupils to frame their own historical questions and that this was one of your objectives. But let's now ask a deeper question about effectiveness. How do you think that *this* lesson will help pupils in *future* lessons to become more confident in framing their own historical questions?

You say you wanted pupils to think. What kinds of reasoning were you looking for in that activity? What kind of thinking? Where was lack of knowledge impeding the ability to think?

Questions that help the history trainee to:

- **promote self-discipline, self-monitoring and independence in pupils.**

You say you wanted them to think for themselves about how to go about the task. But they simply went off-task very early. What kinds of structures or limits could you have given them that would have *helped* them to think for themselves or to work out their own procedure?

When you claim that you wanted them to work independently, which *aspect* of the historical goals did you want them to achieve with 'independence'? Which aspects were necessarily fixed /given? Did they know?

When they went off the boil in their groups, why was this? Your reminders clearly didn't help. Why would any pupil go off task pretty fast if they had been given that brief? They didn't know where they were going nor how to devise a plan, so they gave up. How can you set up a task in such a way that they are a) motivated; b) enabled to SUSTAIN engagement with it?

The weekly mentor meeting

You will spend about an hour per week with your mentor. This time will be protected. Do remember that this is a considerable commitment on the part of your mentor and, in turn, your mentor has the right to expect certain things of you:

- thorough preparation, including provision of all plans, evaluations and resource preparation, and readiness to comment upon any history education reading that you have agreed to do;

- punctual attendance;
- a willingness to ask questions, seek advice and invite constructive critical comment;
- presentation of your Teaching File in excellent order, so that the two of you can quickly review progress using the evidence it contains.

You will work collaboratively with your mentor. Your mentor is preparing you to be a professional so he or she will not dominate the meeting. But he or she might challenge you. When this is working well, you should see it as exciting rather than threatening. It is vital that you become critically reflective and capable of discerning issues, trends and themes that underpin current policy and practice in history teaching. Do not be defensive during a mentor meeting. The aim is not for you to defend what you did in the lesson, but rather to show that you *noticed* where and why pupils were not learning and for you to enjoy the challenge of reflecting on *what this taught you* about pupils' thinking and learning.

A mentor meeting normally contains some or all of the following elements:

- Reviewing the week's progress by drawing together evidence from lesson observations, your own lesson evaluations and other evidence from professional tasks carried out during the week.
- Reviewing targets in the light of the above and celebrating successes.
- Setting new targets in the light of the above.
- Discussing one or two particular difficulties in much more depth, devising ideas for new training activities and experiences to help overcome these.
- Planning the next week's programme in detail, perhaps looking at just one or two areas of lesson planning in greater depth.
- Discussing school work that will contribute to an assignment (this will often coincide with one of the above rather than being in addition to it).
- Discussing a history learning issue in depth, drawing reflectively upon relevant literature.
- Checking the Subject Knowledge Review and Action Plan and suggesting ways of making good any continuing gaps in subject knowledge.
- Linking all this to the Standards, as appropriate, and keeping the Standards Index under review.

You will always keep a record of your mentor meeting. Creating the record is a valuable discipline to help you to be focused and productive in the meeting. See Appendix 2 of this handbook for a sample Mentor Meeting Record Sheet and how to complete it.

Negotiating and planning a provisional, individualised programme for PP2

Whilst training during PP2 needs to be flexible and responsive, it is also very important to look ahead and ensure that there will be opportunity to address all the areas of experience that are required by the Standards, and that proper progression will take place from Term 1. This is why it is necessary for mentor and trainee to rough out a provisional outline programme for the placement.

Aspects of that programme will almost certainly change, as strengths and weaknesses become apparent and as new targets and training activities are devised. Without some sort of provisional, outline programme, however, it is possible to end up at the end of PP2 with major areas still not addressed. Trainees need the help of their mentors here, as opportunities within a history department's workschemes play a significant part in determining the kinds of training activities that might be possible.

To make this task easier, it is useful temporarily to simplify the core elements of the PP2 experience. Mentors and trainees should think in terms of **three areas** that need to be mapped out:

1. New professional experiences, as required by the Standards.

For example, opportunities for practice in some of the more specific requirements regarding monitoring and assessment, such as analysing performance data, learning how to write effective reports or carrying out departmental moderation of common assignments. [NB The Standards can give the mistaken impression that such things are mere procedures and rules that trainees must learn how to implement. This is not the case. All such activity must be underpinned by reading, research and discussion because issues such as progression and assessment in history are far from cut and dried, currently in a state of flux among history teachers and need careful design, evaluation and analysis, working closely with experienced history teachers and with knowledge of 30 years of efforts by other history teachers to tackle these thorny assessment issues. That said, trainees do need experience of actually doing some of these things, trying out existing systems or models and understanding their scope and limits.]

2. Aspects of historical knowledge and historical thinking that were not addressed in Subject Studies or that need to be revisited for further practice and development.

In order to ensure adequate coverage of substantive knowledge addressed at Key Stage 3, GCSE and A Level, mentors and trainees should use the areas of substantive and second-order knowledge listed on the Subject Knowledge Review and Action Plan.

3. Those areas of practical performance - planning, teaching and classroom management - that the previous term's report and current Standards Index suggest need addressing.

It is not sensible to map this out for the whole term right at the start of PP2, as the ongoing process of review and target-setting each week needs to determine it. This column would normally be largely blank at the start of term.

Of course, these three things overlap. But by looking at these three areas in conjunction with the opportunities that the department and school can offer, history mentors have discovered that a provisional outline can be developed to ensure comprehensive coverage.

The exercise of constructing such a provisional programme will leave mentor and trainee confident that opportunities for the requisite experiences exist. It will alert mentor and trainee early to any extra help or experience that might need to be planned (e.g. if there is not enough ICT opportunity of a particular type, or if the opportunity for observing EAL practice is limited, could a visit to another Partnership school be arranged?).

Here is a sample of a roughed-out, provisional, individualised plan, drawn up at the beginning of the block placement in PP2:

A sample personalised, provisional programme drawn up by a mentor and trainee at beginning of block placement in PP2

Such a plan is always deliberately tentative and provisional, merely indicating possible settings for different types of training activities that have yet to be devised.

WEEK	1. New area of experience launched	2. Historical learning issue or idea	3. Planning, teaching, evaluation and classroom management
18	marking A Level essays using examination board AOs and markschemes (a chance to mark and discuss a sample of work from class about to teach).	Late medieval English political history (worried that knowledge of Tudor rebellions is very shaky and need more context of century before to be able to give teaching strength and depth: therefore read: Christine Carpenter: <u>The Wars of the Roses</u> and critique two contrasting A Level textbooks in the light of it.	Targets in PP1 report: <ul style="list-style-type: none"> Evaluating lessons more carefully against objectives. Structuring information well and presenting content clearly around key ideas during oral delivery. Focus on these for first 2 weeks and then review. <i>Also focus on Lesson Conclusions (this fortnight's FRT). Read Cambridge Conclusions Project and relate back to role of conclusion in wider enquiry.</i>
19	marking A Level essays using examination board AOs and markschemes	Late medieval English political history Continue Christine Carpenter: <i>The Wars of the Roses</i> And generate some enquiry questions (EQs) that will require A Level students to show breadth beyond the spec.	<i>Develop Lesson Conclusions FRT by reading <u>Make it Stick</u>. What kinds of retrieval could Years 8, 10 and 12 practise in lesson conclusions that could (a) model the practice they must continue for homework; (b) help them warm up the knowledge that makes the EQ appear in a new light. Study Fordham's blog on how to use <u>Make it Stick</u> in relation to the EQ:</i> http://clioetcetera.com/2014/08/10/make-history-stick-part-3-using-the-question-effectively/
21	Medium-term planning for GCSE (dep't meeting, co-planning with 1 teacher?). (discussion with mentor) <i>Link to fortnightly reading theme on significance - analyse department's existing GCSE enquiries.</i>	Design enquiry on sensitive historical issues , linking history and moral development (Northern Ireland GCSE coursework? or poss. focus on slavery or Middle East... Y9?)	Work on ways of bringing out conceptual issue at heart of the EQ in lessons. Use it more in making transitions link up the journey towards the EQ.
22	Study GCSE specifications	<i>(link enquiry planning in with forthcoming FRT on significance? Compare significance at KS3 and A Level)</i> <i>Read Cercadillo and Bradshaw with mentor.</i>	<i>Continue above.</i>

		1c - change and continuity - refine and plan well ahead	
23	Parents' evenings/ communication with parents	<i>Use Seixas and Bradshaw to review Year 8 enquiry on significance.</i> Change and continuity (1c - Year 9 top set, new enquiry)	<i>Plan ahead for historical significance enquiry in Year 9 next term. Plan with smooth transitions within and between lessons in mind. How make the puzzle build?</i>
24	<i>ICT -databases/ spreadsheets. Rob Alfano's article on using statistics and IT. RE-read Dave Martin on datafiles. Plan ahead to use Internet more imaginatively in Year 8 and Year 13.</i>	Change and continuity continued: compare Foster's (2013) analysis of Fairclough and Tuck on American Civil Rights with current scholarship reading on 1950s Britain - Dominic Sandbrook. How does Sandbrook analyse change and what layers of knowledge does he deploy?	<i>Ideas about outlines/overviews and depth using databases?</i> <i>Revisit Martin (2003) on getting a useful, productive balance of detail and big picture.</i>
25	<i>ICT - databases and spreadsheets Read about e-learning (Martin, Coffin and North's article; also Chapman and Facey on e-learning to develop causal reasoning post-16).</i>	continuing all above:	<i>Classroom management issues in computer room and when using tablets. How establish what pupils are learning? How monitor?</i>
26	SEN - identifying needs. SEN - IEPs, working with TAs in Years 7 and 9; <i>Decide which items on IT Expectations Chart need further work. Choose 2 more articles. Relate to school policy on inclusion?</i>	Change and continuity 1c preparation continued Similarity and difference as a second-order concept - how relate to Year 7 essay, especially SEN? <i>How relate to FRT on diversity in the classroom?</i>	Review above
27	<i>Choose articles to read on narrative (current FRT) and designate particular classes with which to experiment on different types of storytelling, including role-play, early next term.</i>	Securing progression in causal argument - Y7 and Y9. Get ideas for a driving EQ from more reading on Industrial Revolution: Choose scholarship readings on 18 th century and investigate <i>The Lunar Men!</i>	
	etc	Etc	Etc

Such a rough programme would be regularly updated. By attempting an initial outline, no matter how provisional, mentor and trainee can build in the pre-structured elements and anticipate coverage of all other experiences, taking into account the department's workschemes and normal cycle of activity.

Items in italics denote those elements in the pre-structured programme (the 'fortnightly reading themes' - FRTs) that must be integrated with the individualised programme. See pages 83 to 91 for fortnightly reading themes.

3) Monitoring and recording your progress in school

You need to build evidence that you are addressing the relevant areas, that you are responding to your identified weaknesses and gaps and that you have met targets. Some paperwork is therefore essential. Care has been taken to ensure that all paperwork is developmentally helpful and never a mere bureaucratic device. Completing these records should be a reflective training exercise in its own right.

Records for which trainee is responsible

Section 2 Report Forms

Your mentor completes one of these at four moments during the year. Although your mentor and professional tutor have ultimate responsibility for these, you can play a part in the process of deciding how to word the descriptions of your progress. Report forms should be discussed together, and with plenty of time to meet the deadline.

The report summarises your achievements, but also includes specific, sample reference to the historical aspects of your professional knowledge and practice. All the records in the Teaching File, including lesson plans, evaluations, resources you have prepared and so on and will feed into this report. It should always be possible to go to the Teaching File to find supporting evidence of the summary statements in the reports. This is made easy by the fact that you keep your Teaching File chronologically, so that progress can be charted and examined.

The Standards Index

Every two to three weeks in PP2 you should look through the Standards Index to see if you can start to refer to examples of evidence that show where you are addressing the Standards. The proper way to complete the Standards Index will be explained and discussed in full in Subject Studies sessions. (Its purpose is also summarised in the PGCE General Handbook). Remember that it is an *index*, not an exhaustive record and not an assessment. It simply supports the statements on your reports, by showing where evidence could be found. It is an index that points to instances of your learning and judgements about your competence *which are recorded elsewhere*.

That evidence could be found in a wide range of records. You and **your mentor** should think creatively about the wide evidence base that can be drawn upon to make an entry against individual Standards.

These sources include:

- notes from activities carried out in Subject Studies sessions
- post-session reflections from Subject Studies sessions
- peer-tutoring sessions
- presentations or sessions you have led in Subject Studies
- independent reading and research
- commentaries on lectures or outside event
- subject knowledge action plan and review forms
- Section 1a exercises
- mentor meeting record sheets
- notes from activities carried out in Professional Studies sessions
- Section 1b assignments
- school-based observation notes
- school-based Professional Studies sessions

- school-based ITT sessions with your professional tutor
- lesson plans
- medium-term plans/sections of workschemes
- long-term plans or training activities relating to long-term planning or progression
- accompanying resources that you have adapted or designed
- commentaries on resources you have selected or evaluated
- lesson evaluations
- lesson observation reports by your mentor or experienced teacher
- marked and/or assessed pupils' work
- notes made on discussions with pupils or observations of pupils

Lesson plans (see Appendix 1)

Completing detailed lessons plans are an important aspect of professional competence. Your ability to frame learning objectives and to follow these through with well-judged learning activities demonstrates everything from subject knowledge to skill in monitoring pupil understanding. Lesson plans are therefore vital both as process and as product.

Your lesson plans will be scrutinised closely by all personnel interested in your progress (mentor, professional tutor, subject lecturer, link lecturer, internal examiners, external examiners). Each plan is both a learning activity and potential evidence of your progress. Lesson plans provide evidence for your thinking about learning - different pupils' learning and different types of historical learning.

Most of the Term 1 Subject Studies sessions attend to the process of lesson planning, and especially the framing of learning objectives. Many examples will be supplied and you will analyse these in order to inform your own early lesson planning.

Among the many practical details on a lesson plan, remember the following core principles:

- Good lesson plans state objectives whose achievement can be discerned in pupil behaviours i.e. they are not vague and woolly, nor should they be confused with activities: *'By the end of the lesson pupils will have completed the table/finished their essays/done a role-play'* is not an objective. It is just a restating of the lesson activity. Use the examples in Appendix 1.1 to frame precise objectives. As we look at your plans we should see progression in your objectives across the year.
- Good lesson plans describe what the pupils will do, as well as what you the teacher will do. The plan should provide an 'at a glance' sense of the type and balance of pupil learning activity.
- Good lesson plans specify what is expected of different abilities and needs (where appropriate) and how any extra *access* or *challenge* is to be secured.
- Good lesson plans indicate a realistic and accurate picture of the type of historical learning that will take place. Through the objectives and specified activities, the pattern of knowledge, concepts, skills, understandings and attitudes, and how these connect, should be apparent.
- Good lesson plans show skill in time management. But time management is underpinned by other things. Your ability to judge how long an effective explanation, activity or discussion will take also tells us about **your understanding of pupils' learning**.
- Good lesson plans have discernible, motivating introductions and conclusions that play a

distinctive and recognisable part in preparing for and consolidating learning.

Anyone scrutinising your plans over a period of time will expect to see progress in all these areas. The proforma that all history trainees use is in Appendix 1 and is also available on our History Moodle site.

Lesson evaluations

(See end of sample lesson plan in Appendix 1. See also sample on History Moodle by ‘Evelyn Evaluator’.)

All lessons should be evaluated. Your evaluations develop and demonstrate your ability to ‘read’ the pupils for engagement and understanding. They help you to refine your planning and to analyse the appropriateness of your objectives. All evaluations should be related to objectives. Again, many Subject Studies sessions will be devoted to this process.

Good lesson evaluations do the following:

- return to the lesson objectives to evaluate the teaching;
- analyse the way in which the lesson changed - or did not change - pupils’ understanding in the areas defined by the objectives;
- reflect on the type of historical understanding, thinking or knowledge being fostered;
- refer to particular pupils and groups of pupils to illustrate evidence or absence of learning;
- criticise, if necessary, the original lesson objectives;
- suggest constructive solutions for future, comparable, teaching episodes.

When reviewing or framing targets and devising training activities you and your mentor might look closely at one or more of your evaluations. Evaluations play an important part in determining the pattern of progress and achievements against the Standards.

Mentor Meeting Record Sheets (see Appendix 2)

These have been developed, trialled and improved by the history mentor team. The trick is to keep them brief. In the last couple of minutes of a mentor meeting, you and/or your mentor should:

- make a quick note of your progress against existing targets;
- note down any new targets you have agreed (but only if necessary; sometimes you will continue with old targets);
- note down ‘training activities’ that will allow you to meet those targets in the coming week.

This means that you will (i) find an appropriate focus for the next week’s teaching and (ii) plan any additional experiences that may be necessary, such as analytical observation tasks, marking or assessment activities, reading from journals, reading from school policy statements and so on. **DON’T** let the completion of the sheet dominate the meeting! You should be able to fill it in quickly at the end. *The purpose of the meeting is to have a focused and useful discussion, not to fill in a sheet!*

For both blank and completed Mentor Meeting Record Sheets see Appendix 2. These are also available on History Moodle.

History ICT Expectations Chart (see Appendix 3)

Appendix 3 contains a simple checklist to guide you in the amount and level of ICT experience that you need in order to meet the course requirements for using ICT to teach history effectively. Consult this from time to time, use it to check that you are addressing all areas and to plan ahead.

Subject Knowledge Action Plan and Review Form (see Appendix 4)

During Term 1 you will complete a very simple Subject Knowledge Audit, indicating the areas of historical knowledge and understanding that you have covered and the amount of depth in which you have addressed them. The plan addresses both substantive and second-order knowledge.

You will then use this as a starting point for an Action Plan for PP2. You should begin this Action Plan with your mentor right at the start of PP2, paying particular attention to those areas of Key Stage 3 subject knowledge that you are NOT likely to cover in your teaching.

Appendix 4 contains the Subject Knowledge Action Plan and Review form. This is also available on the faculty website. All trainees should keep their own, ongoing electronic copy, rather than attempting to fill it in by hand.

Pen portrait

Each month you must update your pen portrait, so that you have a narrative summary of your personal progress that brings out the history-specific elements with nuance and precision. Kath, Christine, Michael and your mentors will help you write the first couple of months’ pen portraits. Thereafter they will simply monitor. Your pen portrait should make repeated reference to all the above evidence using the coding modelled for you in the sample pen portrait on History Moodle.

Keeping it all together to track your development: The Teaching File

This constitutes a full record of your progress in school. It should include all records, background information on pupils, curriculum and policies that provide the context for your teaching. It must be kept in good order at all times. It is not a private document. Teachers and lecturers with whom you are working and possibly external examiners, inspectors and evaluators will want to see it.

The most important thing to remember about the Teaching File is that it doubles up as a record of your progress. This is why:

YOUR TEACHING FILE MUST BE KEPT IN CHRONOLOGICAL ORDER AND ORGANISED INTO WEEKLY SECTIONS.

Please do not divide the Teaching File up into separate sections for each class you teach or into sections using any other criteria than TIME. Simply put absolutely everything in weekly sections. If you want to access plans and resources for a *particular year group* very quickly, use colour coding.

The Teaching File must show your progress from week to week, not just the pupils' progress. Pupils' progress will be clear in a variety of ways but that is just a subset of YOUR progress. The Teaching File is the physical evidence of how your **individualised training plan** has worked out and how it is being altered and adapted from week to week.

Keeping a good file means that neither you nor your mentor need to duplicate anything. It is all in the file, and its arrangement in that file tells a story - the story of your own individual progress, how it was planned and in what way it was achieved.

Each weekly section should contain a completed Mentor Meeting Record Sheet which will show the function of all the plans, evaluations, notes and observations for that week in the context of the individualised plan for your training. *This MMRS acts as a constant weekly marker, showing you, your mentor and any other reader, what the contents of that week was designed to achieve in your learning.*

There may be quite a lot of general reference you will want to keep, too, but put this in a first section and *away from the weekly progress* (see below). Don't let it clog it up. You could even put it in a separate file so that you don't have to lug it into school and into university with you all the time. It is the second section (below) that is by far the most important bit.

IT IS THE SECOND SECTION THAT PROVIDES A DETAILED PROFILE OF YOUR DEVELOPMENT.

Your Teaching File will therefore normally have two main sections as follows:

Section 1 Contextual information and reference

Copies of departmental work schemes or sections of work schemes that provide the immediate curricular context for your work; copies of school and/or departmental policies (e.g. departmental assessment; whole school literacy policies etc - your mentor will advise) that are essential for professional tasks; any other general information - national or school - that you need to consult regularly and that does not naturally sit within any one of the week's 'stories'.

Section 2 Planning, monitoring and assessing your work

An outline programme for each week.

All lesson plans - these should detail lesson objectives, resources, all teaching activities, expectations for different abilities. Proformas are provided for history trainees, outlining the expectations (see Appendix 1).

Lesson evaluations - one for each plan, on the proforma provided (see Appendix 1).

All teaching resources that you have produced. Copies of other resources that you have used and which are necessary to contextualise a lesson plan or other record of training activity.

Formal lesson observation proforma completed by your mentor and other experienced teachers; also, any more informal observation notes that you choose to keep.

Mentor Meeting Record Sheets - one completed for each week (see Appendix 2)

Notes on topics that you have had to research.

Any reflective notes you have made for any extra training activities or on any reading that you have carried out for a clear training purpose.

Notes from discussion with your mentor of the compulsory fortnightly reading themes.

Examples of pupils' work that you have marked and assessed.

Sample pages of mark books or other assessment recording to illustrate any training focus that you have had on assessment, monitoring or target-setting.

Plans for any other training tasks to be undertaken (e.g. observation, team teaching, micro-teaching activities, marking and assessment exercises). Notes or conclusions from such tasks.

Copies of Professional Placement reports - positioned at the stage in the file when they were written.

*Subject Knowledge Audit (PP1) and Review and Action Plan (PP2) (see Appendix 4)

*Standards Index - constantly updated

*Pen portrait - see sample on Moodle

*ICT Expectations Chart recording your progress (start this in PP2) (see Appendix 3)

**These last four can be positioned at the start of Section 2 of your Teaching File as they relate to all weeks. But don't put them in Section 1. During PP2 you should have these four things with you at all times and refer to them often in mentor meetings.*

On the next page is a summary of what the contents of a typical week's section might look like:

ONE WEEK IN YOUR TEACHING FILE (any week in PP2)

COLOURED DIVIDER - clearly indicating the **COURSE WEEK NUMBER** and dates.

OUTLINE PROGRAMME FOR THAT WEEK (see next page)

MENTOR MEETING RECORD SHEET FOR THAT WEEK (see Appendix 2)

Lesson Plan

Your evaluation of lesson

Resources from history department used in lesson

Observation proforma completed by observing teacher.

Lesson Plan

Your evaluation of lesson

Research notes for the lesson

Resource made by trainee

Photocopied sample work by pupil, marked, annotated with comments on marking by mentor.

Lesson Plan

Your evaluation of lesson

Resources for lesson

Extract from a markbook or other record of pupil progress

Notes on a training activity relating to a target for a particular pupil.

Notes from 2 readings from fortnightly reading theme.

Notes from discussion with mentor on theme.

Notes indicating forthcoming training activities to implement ideas relating to theme.

Lesson Plan

Your evaluation of lesson

Observation proforma completed by observing teacher.

Lesson Plan

Subject knowledge notes from textbook and scholarship reading

Your evaluation of lesson

Resource

Observation proforma completed by observing teacher.

Lesson Plan (team-taught)

Co-evaluation of lesson with another teacher.

Draft medium-term plan (say, a 4-lesson enquiry)

Comments from mentor on plan and on enquiry question.

Lesson Plan

Your evaluation of lesson

New seating plan for pupils and comments

Observation proforma completed by observing teacher.

Notes from observation of another teacher's lesson (agreed training activity)

Sample teaching ideas from that teacher.

Professional Studies session for the week - any handouts or notes.

COLOURED DIVIDER - heralding the end of this week and beginning of next...

The two things that the Subject Lecturer (or history specialist visiting on behalf of Subject Lecturer or Link Lecturer) will look at straightaway, when visiting the school, are **the outline plan for the week** and **the Mentor Meeting Record Sheet for the week**. These act as chronological markers in your file. They offer

commentary on the plans, evaluations, resources and so on for that week. It is vital that they are positioned next to the plans, evaluations and notes (i.e. THAT WEEK'S ACTIVITY) that they are there to contextualise. There is no point in putting them anywhere else! So please DON'T put all your MMRs somewhere else in the file.

Here is a sample **outline plan** for one week in Term 1 (*in PP2 it will include all 5 days*). This is not a 'timetable'. It indicates the training activities that will take place in this week's programme. Always note the main training activities planned for your non-contact time, as well as actual teaching.

Week 9 (5 and 6 November)

OUTLINE PROGRAMME FOR SCHOOL-BASED WORK

Wednesday

Period 1:

Observe Mr Studywell teach Y8 set 4. Focus on questioning (see this week's targets).

Period 2:

Team-teach 'top set' Y7 with partner trainee, observed by Mrs Goodplanner. Focus: questioning.

Period 3:

Evaluate Y7 and adjust planning for tomorrow's Y7 lesson (in the light of comments by Mrs Goodplanner on lesson plan submitted in advance).

Period 4:

Mentor meeting: (N.B. discuss 'extended writing' Fortnightly Reading Theme; use Year 13 written work to refine intervention for Per.6. tomorrow).

Period 5:

Professional Studies

Period 6:

i) Work with six pupils from Year 11 on IT activity (first half)

ii) Evaluate IT activity with partner trainee (second half)

After school: Read scholarship on Phillip II of Spain, ready for Friday's Subject Studies.
Read Lee Donaghy's blog, ready for next week's 'extended writing' work with Year 13 and next week's mentor meeting.

Thursday

Periods 1 and 2:

Mark Y8 Set 4 homework (to criteria agreed with Mr Studywell) and plan Y8 Set 4 ready for next week's whole-class teaching

Period 3:

Solo-teach 'top set' Y7, Lesson 3 of 4-lesson enquiry: prepare them for extended, analytic writing to be carried out next lesson. Observed by Mrs Goodplanner

Period 4:

Team-teach Y8 'bottom set', with partner trainee

Lunchhour

See TA & SENCO to discuss next week's Y8 Set 4 lesson, esp. extended writing task

Period 5:

Write October paragraph of your pen portrait

Period 6:

Support role with Y13: Weimar Republic: interventions with three students who need to be more secure in knowledge and more confident in trying out lines of argument.

D JOINT-MENTOR-TRAINEE READING OF HISTORICAL SCHOLARSHIP IN PP2

The background

In November 2006, the History Mentor Panel resolved to develop and pilot a formal initiative suggested by Giles Fullard (Hinchingsbrooke School) that would crystallise an aspiration for our history PGCE that many history mentors had been expressing for some time. The initiative (now known by history mentors as 'The Giles Project') involved creating an entitlement for all trainees to read at least one item of historical scholarship and discuss it *with their mentor*. In other words, *the mentor would read exactly the same scholarship*, having negotiated the choice, first, with the trainee. The focus of the new initiative was on *historical* scholarship as opposed to history education scholarship - discussion and shared reading of the latter being already embedded in mentor-trainee practice.

The history mentor panel developed an initial rationale for joint mentor-trainee historical scholarship reading and the terms of reference for the project. It was agreed that the full rationale, practical exemplars and the exact entitlement would be developed by the full mentor team at subsequent history mentor training days. This was built into the improvement plans for 2007-8, 2009-10, 2011-12 and 2012-13 and it took place across three history mentor days. The course expectations, rationale and guidance, below, emerged from those sessions.

During 2008-9 trainees were asked to share their joint mentor-trainee historical scholarship reading on their history VLE. They named the work and gave a short summary of what they and their mentors gained from the reading and discussion. This e-discussion 'thread' was shared with all history mentors in June 2008, giving a flavour of the variety of historical works explored. The same process was repeated from 2009 to 2014 giving us thorough data on how the project has worked so far.

What?

Expectations for each mentor and trainee pair

History mentors have agreed the following:

- (i) During PP2 (timing to be judged as appropriate by mentor and trainee together), mentor and trainee will agree to read a particular piece of historical scholarship and undertake to hold an open-ended discussion of that scholarship within a forthcoming mentor meeting.
- (ii) After the discussion, the trainee will record their *reflections on the mentor-trainee discussion* of a piece of historical scholarship on a **yellow sheet**, placing this in the relevant week in the Teaching File.
- (iii) Mentor and trainee will record *the event of the discussion* on a **Mentor Meeting Record Sheet** in the normal way (i.e. the reading and ensuing discussion will acquire status as a 'training activity' and/or be referred to in a review of a target).

Why?

A rationale for the joint-reading of historical scholarship

Many reasons for the initiative were advanced both at its launch and in subsequent meetings. What follows is a distillation of documents emerging from group discussions across three history mentor days in 2007-10, summarised by Kath Goudie (Comberton Village College and History PGCE 'Seconded Mentor').

The rationale

Reading historical scholarship is valuable in its own right. It can be an enlightening and enjoyable experience. We hope to create a culture where history teachers are encouraged to reflect on the substance, practice and discipline of history. Allocating time for discussion of historical scholarship on the PGCE course reinforces the idea that reading 'real history' is important for its own sake. It is about much more than merely gathering additional substantive knowledge. It is about connecting with a wider history community made up of all involved in the production, practice and teaching of history. It is way of establishing our identity and our trainees' identity as *history* teachers.

Our suggestions for a conversation about historical scholarship aim to encapsulate both the joy of reading history and ways of helping both trainees and mentors to become more thoughtful about their own identity as *history* teachers. Whilst this type of reading and a discussion of it could impact on our planning and practice at a number of levels, the process of discussing reading does not need to have a direct relevance to immediate planning needs. Rather it allows trainee and mentor to engage in the complexity of historical argument and the construction of new historical understanding. This is the foundation of our 'being' as history teachers. In a conversation about scholarship, we are enabled to share and deepen our passion for history. Sharing our love for the subject inspired us into the classroom in the first place.

During a mentor-trainee discussion about a work of historical scholarship:

- Mentor and/or trainee might share a passion for a particular topic studied during their degree.
- Mentor and/or trainee might gain a new passion for a particular topic.
- Mentor and trainee might reflect on the relationship between historical scholarship and history teaching. Is there too much of a gap between practice of scholarship in university and experience in school? What kind of a gap is this? Does it matter? If so, what can we do about it?
- Mentor and trainee might consider the relationship between constructing completely new knowledge (through original research), gaining new historical knowledge constructed by others and our role as teachers in the classroom.
- Mentor and trainee might discuss an approach or angle on an aspect of the curriculum. This reinforces the idea that history is not static, but a changing construct. History teachers should have opportunity to keep up to date with historical scholarship. (This might involve a new perspective on the familiar - e.g. we might look at a topic usually taught from a political angle as a cultural one).
- Mentor and trainee might find a 'way in' to completely unfamiliar material, gaining confidence and curiosity to persevere with an entirely new area, hitherto deemed very daunting.
- Mentor and trainee might discover or suggest new lines of historical enquiry which may enrich their thinking about the discipline as well as suggesting new types of enquiry question.
- Mentor and trainee might discuss new ways of responding to or cultivating pupil interest. (For example, a Year 8 class might want to look at the experience of different sorts of people in the Civil War. Research outside the standard textbooks may be necessary in order to achieve this.)
- Mentor and trainee might explore the basis of a new curriculum choice (eg a focus on China, the Middle East or Africa, not covered by existing resources).
- Mentor and trainee might reflect on how the historian uses sources, illuminating the context in which sources were created. This could provide fresh insights into the use of sources in the classroom and help us to theorise new goals for pupils' evidential thinking instead of relying on those defined by National Curriculum or examination specification.
- Mentor and trainee might evaluate existing Key Stage 3, GCSE or A Level textbooks and resources in the light of new historical scholarship. A discussion of historical context may help us to re-think ways of configuring, representing or going beyond the curriculum.
- Mentor and trainee might, through discussion of a particular work, make sense of the practice and discipline of history, and thus encounter changing perspectives and practices within the discipline.
- Mentor and trainee might develop their conceptual understanding through the careful choice of a particular text. (For example, an historian's work built around a problem of historical causation may help a trainee to unpick the way in which that historian has constructed the causation problem, allowing the trainee to compare his/her own preconceptions about causal explanation or the process of causal reasoning)."

How?

How joint-reading episodes arise naturally within mentor-trainee discussion

What kinds of training/learning situations might lead mentor and trainee to decide to read an article/chapter/book together?

A negotiation over what to read together could emerge:

- from a trainee's request/suggestion
- from a mentor's suggestion/direction
- from a mentor's knowledge / lack of knowledge
- from a trainee's knowledge / lack of knowledge
- from trainee perception of their own learning need / gaps in knowledge / shortage of ideas
- from mentor perception of trainee's learning need / gaps in knowledge / shortage of ideas
- from a fascination, a hunger to explore the latest scholarship on a topic, an enthusiasm for a particular narrative or argumentative style of an historian, sheer curiosity to examine a contrasting point of view - *i.e. not from an immediate/forthcoming planning need at all.*

What might an episode of mentor-trainee reading of historical scholarship look like? Some scenarios:

SCENARIO ONE

Trainee reaches a point where she sees the need for help over a particular problem, and mentor chooses this moment to intervene with a strong steer...

Trainee's recent mixed ability Year 8 lessons on English Reformation are banal, superficial and without human colour or drama. Pupils are not intrigued by her questions, nor do they ever seem to know enough to ask any interesting questions themselves. Trainee admits that she can find neither interesting lines of enquiry nor intriguing details as she knows too little about it. Mentor suggests reading Eamon Duffy's *Voices of Morebath* (which she is also keen to read herself!). Mentor and Trainee agree that they will both read it over Easter holidays. In first mentor meeting of Term 3 they draw on *Morebath* to create a sequence of lessons that integrates the regional and national, that includes real people and that is built around an intriguing change and continuity puzzle set in five decades of 16th century life in the small village of Morebath in Devon.

Later in PP2, Trainee enjoys making analytic comparisons with this work when she considers the strengths and weaknesses of her change and continuity activity for Year 13 on 19th century Russia.

SCENARIO TWO

Trainee discerns precise problem in his own learning and asks mentor for a suggestion...

Trainee's Year 9 work is reverting to "Death by Sources A to F". Trainee seems locked in GCSE-style source questions despite seeing the shortcomings of this. Trainee asks Mentor for reading suggestion that will give him ideas on how to make sources exciting and important. Mentor recommends Randall's work on Chartist verse and song. Working within the agreed target, "Devise a repertoire of methods to show pupils the context in which sources were produced", Trainee and Mentor agree that one training activity will be - "Read Randall and find out how songs and poems were sung, written, shared and responded to". This is brought to the next mentor meeting, where Trainee and Mentor work together on tasks for pupils that go well beyond GCSE-style provenance issues and instead interest the pupils in the source context, provoking pupils' speculative curiosity about how these poems and songs emerged and what they reveal to us. Trainee carries Randall's principles into work with very different sources on other topics in other years.

Later in PP3, when working on progression in evidential work across Years 7 to 11, trainee links it Lee and Shemilt's recent work on pupils' evidential reasoning and mentor (being familiar with Randall's historical scholarship, as well as Lee and Shemilt) is able to explore this in depth with him.

SCENARIO THREE

Trainee knows what she wants to read and why. She invites mentor to read the same work with her ...

Trainee in PP2 wants to introduce enquiry questions into Year 10 work but is having difficulty weaving a sequence of lessons around a worthwhile question, whilst making sure that knowledge acquisition advances satisfactorily at the same time. She is also bored with the standard questions on the Treaty of Versailles and feels they lead to deterministic accounts of the Second World War. She has heard other trainees talk about Margaret Macmillan's *Peacemakers* and hopes this will give her new ideas on lines of enquiry, whilst also stimulating her to reorganise the way in which content of this area of the GCSE course is normally delivered. Trainee asks Mentor if he will read a section of *Peacemakers* with her, simply so that they can discuss the post-war peace-making during a mentor meeting after half-term. Trainee is happy to go away and think about its impact on her teaching on her own, *but first she simply wants to discuss this particular piece of historical revisionism with a fellow history teacher (her mentor), not yet as a basis for teaching, but just as two history teachers exploring the historical issues together.* They choose three chapters. They agree to read these over half-term, ready to discuss Macmillan's arguments in a mentor meeting immediately after it.

The reading does prove helpful in enabling Trainee to innovate with Year 10 planning (and it influences the department too), but the more substantial benefits were the unexpected ones: Trainee finds her thinking about causation transformed by the Macmillan work, and both her low-ability Year 7 and her Year 12 work, on very different topics, now proceed from new angles, engaging pupils' causal reasoning more explicitly.

Four further scenarios, developed by the history mentor team. Each of these was based on Chapter 1 of Orlando Figes' *Natasha's Dance*.

Figes Scenario 1

Trainee has a weakness in starting lessons. Tends to be unimaginative and dry, turning pupils off before they have even got going. Mentor suggests reading sections of *Natasha's Dance* to see how the best historical storytellers grab the interest of their reader in a few lines and how they develop from this point to build in greater and greater interest so that the reader is desperate to keep reading.

In the mentor meeting after half term, Trainee and mentor discuss how the first paragraph, other opening sentences, the choice of photos or even the front cover could be used to intrigue pupils. Trainee then goes away and plans three introductions to lessons incorporating these ideas.

Three weeks later, Trainee and Mentor return to *Natasha's Dance* and look at the power of reading historical texts aloud. This helps Trainee to explore how voice and story-telling can raise expectations, build emotion in pupils and make them care about what happened next.

Figes Scenario 2

Trainee and Mentor have been looking at the 2008 National Curriculum and Trainee has identified some implications in the 'Importance' statement for her teaching within a culturally diverse school. Trainee wonders how history can be made meaningful to pupils from Eastern Europe and to help develop their own identities. She is also keen to challenge other pupils' preconceptions about other cultures and their histories.

Next term Trainee will be teaching Year 9, looking at the Russian Revolution, the First World War and Northern Ireland. After discussing her concerns with her Mentor, they each agree to read *Natasha's Dance* by Orlando Figes and they can then discuss ways to incorporate a different perspective into the scheme of work.

After reading the book, Trainee comes to mentor meeting with lots of ideas for teaching Year 9 and also asks Mentor whether they could both read Figes *A People's Tragedy* together to help her devise a different enquiry question for the Russian Revolution.

Figes Scenario 3

Trainee has academically impressive credentials (especially on political history) but has been struggling to excite Year 7 about the Battle of Hastings.

- His subject knowledge is first rate.
- The prospect of using role play appals him.
- He has provided a competent overview of the political situation in England pre 1066 and the machinations of 1066.

After long discussion in mentor meeting, Mentor suggests they read an extract from *Natasha's Dance*. Mentor asks Trainee to read extract and then to go back through the text and find examples of what made him want to read on. In the next mentor meeting, they talk about what had made them *want* to read on and find out more. Mentor then leads the discussion to get Trainee to think about how Figes told the story and whether or not he could adopt this storytelling style to help Year 7 engage with the Battle of Hastings.

By end of term, Trainee had been able to use storytelling style of Figes to great effect with his Year 7s and Year 12s. Mentor is able to use Trainee's new confidence in lively story-telling as a basis from which to expand into structured role-play and practical demonstration (*à la* Ian Luff) to make his stories even more engaging. In his first job interview, Trainee shares how reading Figes transformed his oral style.

Figes Scenario 4

Mentor meeting discussion reveals that Trainee is somewhat confused by the concept of overview. Trainee has negative views about the idea of overview and careful probing by the Mentor shows that Trainee's understanding of what an overview might mean (in teaching and learning terms) is rather limited and very unimaginative.

Mentor decides that Trainee herself needs to be inspired by idea of 'big pictures' and 'big stories' and to consider their possible components, before she can make good curricular choices and micro-planning decisions for pupils. Mentor suggests parts of *Natasha's Dance* and they agree to come to the next mentor meeting having both read the first few chapters. At that meeting, Mentor helps trainee to think about:

- (i) Overview in the context of the concept of similarity and difference;
- (ii) Overview in the context of the concepts of change/continuity and significance

(i) Similarity and difference

Mentor asks trainee to think about what was going on in Britain and Europe - those parts of history with which trainee is more familiar - *at the same time* as the events in Russia that Figes describes. Thus the mentor develops the trainee's sheer fascination and curiosity for historical diversity. (How extraordinary that while X was happening in Britain, Y was happening in Russia!). Mentor does not worry about relating this to actual lessons, just concentrates on building the trainee's curiosity and interest, as well as building Trainee's desire to keep reading Figes.

(ii) Change and continuity / Significance

Mentor asks trainee to create an outline plan of a possible overview study for Year 9 on dictatorship/authoritarian traditions in Russia over three centuries, ready for the department's new workschemes for National Curriculum 2008. The focus is on finding a link between political and cultural traditions. How has an authoritarian system/culture evolved? What impact has it had on culture? What events and developments in Russia's past does Russian culture treat as 'significant'? Trainee uses Figes as inspiration. The outline plan for Year 9 is shared and discussed at a department meeting. This helps enthuse, in turn, other members of the history department concerning the reading of historical scholarship in general and Figes in particular.

The four scenarios above were developed by the history mentor team on 15 October, 2007, then edited for this handbook in 2008 by Sally Burnham (formerly at Deacons School, Peterborough).

Further examples and guidance developed during 2009-2014 can be found on Moodle.

E APPENDICES

APPENDIX 1:1 Framing history lesson objectives

APPENDIX 1:2 The history lesson planning proforma

APPENDIX 1:3 Sample history lesson plan

Framing history lesson objectives

- Does the objective define a learning outcome?
- Will it help you to decide whether the pupils have learned anything at the end of the lesson?
- Is it something that you will be able to see, hear or read? (i.e. you must have a way of checking that you have MET your objectives).

Some useful words and phrases that will give you the precision that you need in a learning objective:

By the end of the lesson pupils will be able to...

remember...	classify...
recall...	sort...
apply...	arrange...
summarise...	justify...
select...	justify their thinking concerning ...
extract...	explain their thinking concerning...
give examples of...	compare...
relate...	contrast...
identify...	define...
choose...	analyse...
connect...	join up...
link...	shape...
make a link between...	organise...
explain...	reconsider...
illustrate...	support...
show the relationship between...	support a view that...
explain the relationship between...	evaluate...
comment upon...	weigh...
ask questions about...	weigh up...
choose questions that...	create...
find...	construct...
design...	draw out...
prioritise...	challenge...
create headings...	mount a challenge concerning...
refine headings...	build...
challenge headings...	structure...
limit...	represent...
extend...	reorganise...
amplify...	tease out...
judge...	
substantiate...	

Avoid words such as *discuss, complete, fill in, annotate, listen, finish* or *gather*. These are descriptions of procedures, tasks or activities. They are not learning objectives. They are fine for your activities in your lesson plan - but not for your *objectives*. You might legitimately want pupils to 'do the exercise' or 'fill in the chart' or 'complete the exercise' or 'write an essay' or 'listen to the story' or 'do a role-play' but these cannot be described as learning objectives.

Avoid words such as *become aware of, experience, learn about, empathise with* or *understand*. These are too vague for you to assess whether or not learning has taken place. Also, they don't help you with defining what pupils are learning. They are perfectly valid aims and experiences, but your job is to specify the learning outcomes that will demonstrate some headway towards such aims and experiences.

Lesson title		
Date	Period	Class
Long-term planning context Comment on the part the lesson plays in long-term progression of historical learning: What types of historical knowledge and thinking does it address? (include NC/ GCSE/AS/A2 references). What does it prepare pupils for? What does it build upon?		
Medium-term planning context Enquiry question: Any learning issues arising from events of previous lesson?		
Lesson objectives By the end of this lesson pupils will be able to:		
Resources/materials	Rationale for/evaluation of resources	
Introduction (i) motivate, intrigue, gain attention (e.g. use historical 'hook', create atmosphere or puzzle, energise with starter activity); (ii) make links with prior learning; (iii) set out direction, scope or goals of lesson, including role in medium-term plan e.g. by fascinating pupils about the 'enquiry question'; (iv) communicate high expectations.		
Development Main teaching points, pupils' learning activities, your main interventions (substance, style, timing and purpose of those interventions).		

Development (continued)

Conclusion:

Pupils should be clear about what they have achieved. How will you create a sense of collective pride in achievement? A conclusion should involve a plenary. It can include activities for pupils that help them to consolidate learning or see the lesson in a fresh or intriguing light.

Homework

Clear, achievable, challenging. It should secure worthwhile preparation for or consolidation of historical learning. Vague bits of finishing off, leaving some pupils with nothing to do, are unacceptable.

EVALUATION

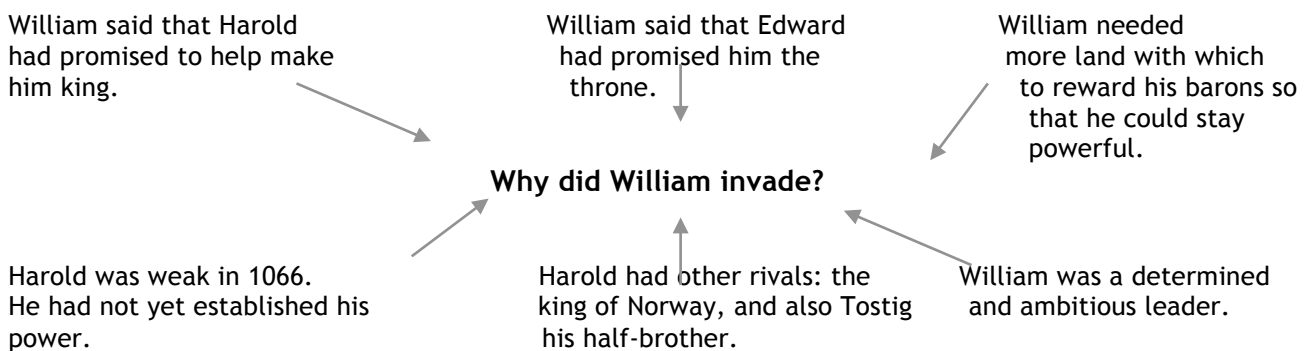
Evaluate against *each objective*. Comment on the evidence of pupils' historical learning in how they spoke, wrote, listened, reacted etc.

Available for download
from **History PGCE site (Moodle)**

Lesson title The pre-battle narrative	
Period 4	Class 7 C Set 3 (out of 4)
Long-term planning context <i>Comment on the part the lesson is playing in long-term progression of historical learning: What types of historical knowledge and thinking does it address? (use NC/ GCSE/AS/A2 'AO's, as appropriate). What does it prepare pupils for? What does it build upon?</i> Builds on and revisits knowledge of Norman social/political structures. Final activity of 8-lesson sequence will involve explaining WHY William won the battle of Hastings. Lesson therefore builds on earlier Y7 work on causation (Why did the Romans invade?). Starts to prepare pupils for growing independence in classifying causes that department expects by beginning of Year 8.	
Medium-term planning context <i>Enquiry question:</i> Why did William win the Battle of Hastings? (lesson 2 of 8-lesson enquiry) <i>Any learning issues arising from events of previous lesson?</i> Matthew and Aaron did not seem secure in understanding of basic narrative. Revisit more thoroughly with oral work at start. Also, M and A to join Jenny/Sarah to receive extra support via computer exercise.	
Lesson objectives <i>By the end of this lesson pupils will be able to:</i> 1) narrate outline of events in build-up to Norman invasion; 2) explain role of 4 key personalities in that narrative; 3) extract <u>causes</u> of William's decision to invade from that narrative; 4) recall causes and arrange them diagrammatically; 5) use prior learning on Romans to <u>group and organise</u> causes.	
Resources/materials <ul style="list-style-type: none"> • Mason pp13-14 & McAleavy pp 9-10 (but stop before Hastings itself) • Powerpoint of personalities & roles (matching) and equivalent on 2 computers • IWB causation diagram: 	Rationale for/evaluation of resources Mason & McAleavy reinforce each other (pupils spot <u>additional</u> information in second text). Use images in McAleavy to grab attention at outset. Computer exercise for 4 weakest pupils designed to boost their knowledge and assess it.
Introduction (i) <i>motivate, intrigue, gain attention (e.g. use historical 'hook', create atmosphere or energise with starter activity); (ii) link with prior learning; (iii) set out direction, scope or goals of lesson, including role in medium-term plan e.g. by fascinating pupils about the 'enquiry question'; (iv) communicate high expectations.</i> Hook pupils with slide of images on page 9. Stand 3 pupils in 3 parts of room representing Normandy, England and Norway. 3 pupils do exaggerated mime with agreed actions as I re-tell story. All pupils then make up ONE complex sentence for each, describing <u>an action</u> and a motive for each contender: e.g. <u>Harold</u> , wanting to keep his kingdom, <u>prepared an army</u> . <u>William</u> , who was determined to build his power, <u>decided to invade</u> . etc. FAST PACE (competitive).	
Development <i>Main teaching points, pupils' learning activities, your main interventions (substance, style, timing and purpose).</i> 1) <u>Story-telling and Q and A</u> : secure understanding of narrative (situation in England on death of Edward the Confessor; Harold Godwinson's position and insecurity; reasons why England = useful prize for a Norman ruler; other contender: Harald King of Norway). Then reinforce with both texts, Bayeux tapestry illustrations and question/answer to build pupil's memory and interest. 2) <u>Matching exercise</u> : Pupils do quick, easy exercise matching names of contenders to their roles - record in exercise book. Names and necessary clues on P-Pt slide. Reinforce thoroughly. (EXTRA ACCESS: Matthew, Aaron, Jenny, Sarah do pre-prepared cut-and-paste exercise on computers. EXTRA CHALLENGE: More able go on to find additional details to go with personalities. e.g. what each of the contenders probably wanted at this time (use Mason and McAleavy) 3) <u>Whole-class discussion, moving from narrative to causal analysis</u> : Draw out ideas re: reasons for William's decision to invade. Begin by referring to previous work on causes (Roman invasion last term) to remind them what causes are. See if they can pick out from narrative. Re-tell story and ask them to raise hand and shout 'CAUSE!' every time they hear one. Reinforce points with map.	

Development (continued)

4) Pupils complete part-pre-prepared causation diagram (Whiteboard)



5) Discuss fully. Pupils put diagram in books, partly from memory, using discussion prompts. Remove all but key words or acronyms as reminders from whiteboard example.

Anticipate higher attaining students' desire to go on and classify causes. INTERVENE at least twice setting them the puzzle of grouping the causes. Tempt them by modelling some ideas for them (e.g. things to do with William's personality; things to do with situation in England; things to do with...etc.)

6) Discuss the different ideas for grouping raised by the more able. Introduce idea of short-term and long-term causes to WHOLE class. Whole class attempt some grouping of causes at own level.

Conclusion:

Pupils should be clear about what they have achieved. How will you create a sense of collective pride in achievement? A conclusion should involve a plenary, but it can also include activities for pupils that help them to consolidate or see the lesson in a fresh or intriguing light.

Review classification (use pupils - they recall and comment); link to work on Romans. Spot-check on security of new knowledge. Throw in cliff-hangers to anticipate resuming of story in 3 weeks' time. Pupils speculate about next stage of story AND next stage of enquiry. Leave them excited!

Homework

Clear, achievable, challenging. It should secure worthwhile preparation for or consolidation of historical learning. Vague bits of finishing off, leaving some pupils with nothing to do, are unacceptable.

N/A

EVALUATION

Evaluate against each objective. Link to your current training targets, as appropriate.

1) Much better - Matthew/Aaron not really able to relate the whole independently but could answer questions and no longer seemed confused about the two Harolds. Getting them to chant HarOld and HarAld caused much amusement and probably stuck in memories. More able seemed to be engaged by additional details.

2) Some did this better than others. Should I have used more speaking activities rather than the written exercise? Computer thing worked well. Clearer idea now about how to support TA. By end of lesson had checked that all pupils were clear about personalities.

3) Yelling out of 'cause' was particularly effective here, but suspect that certain pupils only really got the point when I made a big deal of drawing arrows to the centre of the diagram. The word 'WHY?' cannot be emphasised enough. Miriam asked very interesting question: 'is there anything in the story that is NOT a cause?' Brilliant question!! I handled it very badly, however. I feared an attempt to deal with this would throw the rest of the class, but on reflection this would have supported the objectives for all.

4) Oh dear. Some were not helped by my use of acronyms! Free recall would have been better, followed by topping up the gaps.

5) The reference back to the Romans activity last term was effective. Kept up the 'Do you REMEMBER?' refrain and this seemed to work. Feel that Matthew and Aaron are UTTERLY confused however, and poor Matthew started talking about the Normans landing in Rome! The causation/conceptual objectives seem to have got in the way of the knowledge objectives here. DISCUSS with mentor!!

- APPENDIX 2:1 Framing history targets and designing training activities
- APPENDIX 2:2 The Mentor Meeting Record Sheet proforma
- APPENDIX 2:3 Sample Mentor Meeting Record Sheets

Framing a history target

Make it achievable and assessable.

How will you know that the trainee has achieved it in a week/fortnight/month's time?

Relate it to pupils' learning, and, where possible, to *historical* learning.

"Mark Year 7 exercise books" is not a target (it might, however, be a training activity). "Examine the way knowledge and source evaluation support each other" or "Work out ways in which pupils' lack of knowledge lets them down, and identify the kinds of knowledge that they need" is an excellent target, however. Marking the Year 7 books would be one very good training activity that might help the trainee to meet it.

Start with the trainee's strengths and weaknesses. Remember to find out and use their own perception of their strengths and weaknesses.

Trainees' articulation of what the problem is will help mentors to diagnose what they do and don't understand. Good mentor meetings involve asking the trainee lots of questions and getting them to talk - a lot. New mentors should see pages 109-112 for ideas on how this dialogic process works.

When discussing possible targets with a trainee, be reflective, be exploratory, ask questions...

New mentors should see pages 102-104 for ideas. The trainee's weakness might be obvious to the mentor and the mentor might well be right. The cause and the remedy are rarely obvious, however.

Repeat the target for two or three weeks if necessary.

Sometimes a three-week stretch is necessary to get to grips both intellectually and practically with an issue. Mentors should not feel that they are failing if a target needs some persistence to be met. As long as the trainee still feels that the target is relevant, it is probably worth sticking with it.

Make sure that the trainee is completely happy with the target.

Does he/she understand it? Does he/she feel that it is neither too big/challenging, nor too small/trivial for this stage?

Sample targets typical of mid/late PP2 framed by history mentors and trainees over last few years

To identify and emphasise the key points in the lesson.

To identify essential knowledge and embed it more thoroughly.

To strengthen pupils' disposition and ability to refine and question historical generalisations.

To improve transitions within the lesson (in terms of clarity, pace and motivation) by making more frequent use of the enquiry question governing the lesson sequence.

To devise a valid and motivating historical "enquiry question" that will govern learning in short sequences of lessons in KS3, GCSE and AS.

To devise and evaluate ICT activities that genuinely serve the "enquiry question".

To experiment with using ICT in order to develop causal reasoning in different abilities.

To monitor and assess pupils' ability to select historical evidence for an argument.

To encourage the quieter members of the class to make contributions during whole-class work

To develop and enact a model of progression in pupils' secure use of substantive concepts (especially political terminology)

To establish eye-contact with more individual pupils during whole-class teaching, using this to monitor motivation, concentration and engagement.

To develop a repertoire in contrasting approaches to teaching historical significance.

To use oral questioning purposefully and to use pupils' answers in extending other pupils' thinking.

To elicit more extended oral responses from pupils during whole-class discussion, remembering to sustain the interest/listening of the rest of the class.

To structure longer tasks for more sustained effort, engagement and historical focus.

To include and stretch students with EAL, and to monitor their progress in historical knowledge and thinking.

To evaluate all lessons with reference to the nature of historical learning, not just its quality.

To monitor pupils' growing historical knowledge more precisely and usefully, and to feed the results of that monitoring into future planning.

To structure, lead and evaluate fieldwork activities with evidential learning objectives.

To analyse SEN students' difficulties with writing and to choose and evaluate evidence-based approaches targeted at those difficulties.

To produce plans for sequences of lessons that allow for consolidation of learning in (any area of substantive knowledge).

Devising history training activities

Everything the trainee does is a training activity

Remember our golden rule: there is always a training purpose. It is not a 'timetable': it is a 'training programme'. Subject lecturer: 'Why are you teaching this class about Roman society...?' Trainee: 'So that I can get better at...'. 'Professional Tutor: 'Why are you marking those books?' Trainee: 'So that I can improve my analysis of...'

Be creative

e.g. Move back into team-teaching. Team-teach with someone different. Mark the books from another class, not the one being taught. Use two contrasting assessment schemes for the same piece of work and then analyse. Observe a teacher in a different subject to get ideas about pupil management, classroom routines or reinforcement methods.

Look beyond the classes currently being taught

e.g. Watch another teacher and write the objectives for their lesson. Try out a lesson with a parallel class and video it for analysis later.

Mix varied types of training activity together in order to meet one target.

e.g. Read an article about current practice in Newcastle on thinking skills in Year 9. Apply it to your Year 12s. Use these two activities together to meet targets about progression or long-term planning.

Make good use of opportunities arising naturally in next week/fortnight

Look for 'natural' opportunities that crop up in the department's workschemes or annual cycle of activity. If Year 10 must switch soon to the causes of the Russian Revolution, USE it as a setting for a training activity to help the trainee improve their planning. If the department is about to review its Year 9 schemes, USE it to get the trainee to think about the relationship between moral and spiritual development and historical learning.

Don't forget that Term 1 happened!

PP2 mentors should keep looking at the Term 1 Subject Studies programme. How are we moving beyond it in each historical area? Should we revisit the reading as part of a training activity?

N.B. This page represents practice observed by the Subject Lecturer and Seconded Mentor on visits to schools and discussed by the history mentor panel. New mentors should look closely at pages 102 to 104 when building a repertoire of training activities for different purposes.

History Mentor Meeting Record Sheet

Date:

KEEP THIS RECORD BRIEF! Full details of all training activities - plans, exercises, evaluations etc - are kept by trainee in Teaching File. Trainee and mentor use evidence from that file, each week, when reviewing existing targets, framing new targets and devising suitable training activities to meet them.

REVIEW of existing targets (in PP2 include reference to Standards if appropriate)

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Any new targets?

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Outline of next week's training activities designed to achieve the above:

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- Subject knowledge action plan reviewed?
- Contents of Teaching File used during training discussion?
- Teaching File checked for up-to-date and satisfactory plans and evaluations?
- Planning ahead for Subject Studies tasks or assignments - issues noted/ideas agreed?

Signed by trainee:

Subject Mentor:

KEEP THIS RECORD BRIEF! Full details of all training activities - plans, exercises, evaluations etc - are kept by trainee in Teaching File. Trainee and mentor use evidence from that file, each week, when reviewing existing targets, framing new targets and devising suitable training activities to meet them.

Review of existing targets (in PP2 include reference to Standards, if appropriate)

<p>to make lesson starts engaging, intriguing, more closely related to enquiry question and linked more effectively with previous lesson's content</p> <p>Good progress with Y8 but Y10 starts still sluggish and this isn't helping behaviour. Checking content learned last lesson still not thorough enough. Some pupils starting lesson with residual confusions that must be remediated earlier.</p> <p>ONGOING</p>	<p>to secure <i>sustained</i> reading of a narrative text in contrasting classes, evaluating its role in fostering historical thinking</p> <p>Building on your successful 'extended reading for pupils' project with Y8 (good evaluation: carefully linked to role of EQ & s-o concept), you managed to get Year 10 reading a v. large section of Dickens, without complaint! They linked it thoughtfully to 19th century events.</p> <p>ACHIEVED!</p>
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Any new targets?

<p>CONTINUE ABOVE TARGET</p>	<p>to identify types of extended thinking we ought to expect of very able pupils and to examine the place of knowledge in extending such thinking.</p>
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Outline of next week's TRAINING ACTIVITIES to achieve the above:

<p>i) Experiment with intriguing visual material to try to get a better atmosphere at start of Year 8 lessons - link to assertive strategies for settling class and securing quiet/attention.</p> <p>ii) Create punchier starts to Year 10 lessons - establish working atmosphere with v.brief, reflective, individual written task designed to secure fluent retrieval of previous lesson's content and create readiness for new angle on EQ to emerge in this lesson.</p> <p>iii) Read: Brown, Roediger, McDaniel (2014) <i>Make it Stick</i>. What principles for retrieval could address the gaps identified in this target?</p>	<p>i) Re-read Hammond 2007 - establish place of knowledge in her pupils' learning. Read article on critical thinking by Bailin et al. - establish relevance to forthcoming work with top set Y8. Read chapter on memory in Christodoulou 2013.</p> <p>ii) Use mixture of school data, past class/homework & observation to identify v. able pupils who are underachieving in Years 8 and 10 (including obs of pupils while Millie teaches). Devise extra challenge for forthcoming lessons.</p> <p>iii) Observe Mrs Thinkwell leading Y11 in debate. Analyse impressive qualities in student responses during her lesson.</p>
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- **Subject knowledge action plan reviewed?**
Note current work on causation with Y8 - building on and extending Term 1 work on causal reasoning. Two works of scholarship on 15th century identified for preparation for Y12.
- **Contents of Teaching File used during training discussion?**
- **Teaching File checked for up-to-date and satisfactory plans and evaluations?**
- **Planning ahead for Subject Studies tasks or assignments - issues noted/ideas agreed?**
Evaluating Year 7 lesson on using longer sources constructively - Horace poem - used for extended reading 'extended evaluation' task due to be posted on Moodle by 2 February.

Signed by trainee: Tracey Trainee

Subject Mentor: Millie Mentor

KEEP THIS RECORD BRIEF! Full details of all training activities - plans, exercises, evaluations etc - are kept by trainee in Teaching File. Trainee and mentor use evidence from that file, each week, when reviewing existing targets, framing new targets and devising suitable training activities to meet them.

REVIEW of existing targets

<p>Practise making ‘teacher talk’ clear, efficient, inspiring, espec making transitions fluent using the EQ</p> <p>You shaped strong teacher-led discussion with 9X1. Evidence of engagement with political events.</p> <p>We discussed Y13 options for using narrative in <i>more engaging</i> ways, so facts are retained by being <i>embedded in stories</i>.</p> <p>9X1 teacher instructions for complicated activity using ‘causation dice’ were crystal clear, but <i>transitions still felt clunky</i>, because EQ not salient enough.</p> <p>CONTINUED</p>	<p>Extend & analyse impact of varied strategies for questioning & critically assess whole-school approaches in a history context</p> <p>We discussed problems in Bloom’s taxonomy, incl. distortions it creates in history. You could analyse WHY Bloom is reductive & damaging, using both your 7c lesson & obs of my Y10s.</p> <p>Your questioning built understanding of 19th-century political concepts, moving 9X1 into re-thinking change in 19thC parliamentary reform. Perceptive use of Foster 2013 on change!</p> <p>ACHIEVED!! 😊</p>	<p>Extend causal argument into more complex analytical structures.</p> <p>We discussed how the ‘causation dice’ did & didn’t encourage counterfactual thinking in Y9 & how this can be both implicit & explicit. We compared this with Chapman & Buxton and considered how these might help Y12.</p> <p>You evaluated your Y8 lesson concluding Civil War enquiry and realized most pupils <i>were producing v. superficial classifications/ A few were creating unhistorical nonsense</i>. We asked, why? Was it limited substantive knowledge or was limitations in causal reasoning? Probably both!</p> <p>CONTINUED</p>
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TARGETS for coming week:

<p>1) CONTINUE ABOVE TARGET</p>	<p>2) Anticipate and meet challenges in securing assimilation and retention of new knowledge</p>	<p>3) CONTINUE ABOVE TARGET</p>
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Outline of next week’s TRAINING ACTIVITIES designed to achieve the above targets

<p>1a) Observe BHA with 9X2: how does she use the EQ to create a sense of direction in moving pupils onto the next section of the lesson?</p> <p>1b) Plan your next 9X1 lesson including specific transition scripting.</p> <p>1c) For next Y10 lesson, plan a transition to Oct Manifesto using EQ.</p> <p>1d) Sketch out new 9X1 enquiry: bring ideas for EQ to next MM. Imagine the EQ deepening a sense of puzzle from lesson to lesson</p> <p>1e) Film Y9 & Y10 lessons: reflect on when <i>narrative</i> & when <i>the EQ</i> are driving these lessons forward. How blend both for suspense and energy?</p>	<p>2a) Before next week’s Y7 lesson, jot down all the assumptions you’re making about their <u>existing</u> grasp of technical period words. What do you imagine they hold in their heads when they hear or read ‘lord’, ‘peasantry’, ‘law’, ‘statute’?</p> <p>2b) When you’ve <u>finished</u> planning your 9X1 enquiry, list all the essential substantive knowledge you are aiming to build across the enquiry – knowledge they will need <i>in their heads</i> if they’re to make judgements.</p> <p>2c) Classify that knowledge into types: chronology? narratives? substantive concepts? (what <i>types</i>? what <i>structures</i>?)</p>	<p>3a) Re-plan Y8 lesson to resolve problems identified in evaluation.</p> <p>3b) Re-read Buxton (2010) ... how did she use counterfactualism indirectly?</p> <p>3c) Analyse last year’s Y9 work. Where did they use counterfactualism in their argument? With what effect?</p> <p>3d) Teach final 2 lessons of Y12 enquiry with direct use of Woodcock’s language but this time linked to grammar (use Lee Donaghy’s blog – re nominalization). This will also serve the 1c sequence. In preparation, read Chap 9 of Carpenter’s <i>Wars of the Roses</i>. Examine her integration of causal argument.</p> <p>3e) Analyse GCSE markscheme – how does it take pupils <i>backwards</i> from their best KS3 causation work? What would better Y11 assessment look like?</p>
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- Subject knowledge action plan reviewed? no - next time
- Contents of Teaching File used during training discussion? Yes: evaluations improved
- Teaching File checked for up-to-date and satisfactory plans and evaluations? Yes
- Planning ahead for Subject Studies tasks and assignments - issues noted/ideas agreed? N/A
1c draft submitted to Kath/Christine for comment. Presentation to hist dept scheduled for 24 May.

Signed by trainee: Tracey Trainee

Subject Mentor: Millie Mentor

APPENDIX 3:1 ICT in historical learning - an expectations chart

(also on Faculty website)

APPENDIX 3:2 Sample training activities using ICT for teaching

ICT in historical learning - an expectations chart

By the time of your final report you should have amassed evidence that you have used ICT to improve pupils' historical learning in each of the ways listed in the left-hand column below. These nine points give you clear targets to aim and plan for. The chart can be found on the Faculty website. Use it to record your achievements and plan ahead.

Area of Learning	Examples	<i>Literature pointing to practice, debates about effectiveness and research</i>
Teaching pupils to:		
ask historical questions	e.g. using a small data file of facts about Roman emperors' deaths across three centuries and framing questions to which the datafile might yield answers; or using a very large datafile in order to search and analyse patterns in large volumes of data and test their hypotheses effectively.	For basic principles see Martin in <i>TH 93</i> ; and Martin in Haydn/Counsell (the green paperback of which your mentor has a copy); Alfano in <i>TH 101</i> ; and Atkin in <i>TH99</i> . Their principles haven't changed. Counsell in Haydn/Counsell - this looks at a range of types of historical questions and how <i>progression</i> in getting pupils to frame and address such questions might be secured. For much more recent working out of all this in practice see Watkin and Sheldrake (2013) in <i>TH 150</i> . See also Messer (2013) in Haydn (ed) for a very thoughtful, in-depth account of recent practice.
investigate change, continuity, causation or diversity or significance in history	<p>e.g. exploring a data file of census material to identify pace and extent of change across two census points;</p> <p>examining change in crime and punishment or in medicine over a long period of time for an SHP GCSE 'line of development' using a range of sources; or examining changing world trading patterns using an Internet or CD-based resource;</p> <p>examining landholding to investigate feudalism in Norman England using Domesday Book data;</p> <p>using census data to examine diversity in late Victorian London;</p> <p>creating a web simulation to help pupils investigate the relative importance of causes and to exercise their causal reasoning in relation to a specific causation problem such as the reasons why the League of Nations failed;</p> <p>repeatedly using remote voting systems at key moments to help students think about how characters' experience might have changed over time.</p>	<p>On change and continuity see Martin in <i>TH 93</i>; see also Martin in Haydn/Counsell and Alfano in <i>TH 101</i>. For more on datafiles, see also the NCET/HA booklet <i>Searching for Patterns in the Past</i>. Atkin (on Domesday) in <i>TH 99</i> is still useful and suggests simple, manageable places to start.</p> <p>For an example of using remote voting systems at A Level, see Laffin, D. (2008) 'If everyone's got to vote, then, obviously, everyone's got to think: using remote voting to involve everyone in classroom thinking at AS and A2', <i>Teaching History</i>, 133.</p> <p>For a good account of GCSE pupils improving their causal reasoning using ICT, revisit Chapman & Woodcock in <i>TH124</i>.</p> <p>On causal reasoning at A Level, see Chapman, A. & Facey, J. (2009) 'Documentaries, causal linking and hyper-linking: using learning collaboration, peer and expert assessment and new media to</p>

		<p>enhance AS history students' causal reasoning', in H.Cooper and A. Chapman (eds) <i>Constructing History</i>, Sage.</p> <p>[on History Moodle site]</p> <p>On change and significance, see Osowiecki in <i>TH125</i>. This project has three different examples of a teacher getting pupils to use ICT in ways that directly enhance <u>particular types of historical thinking</u>.</p>
<p>evaluate and use a range of sources critically</p>	<p>e.g. judging the relevance of a wide range of visual and audio sources (in digital archives) for particular historical enquiry; or using digitalised maps to support an historical investigation; or using the sources on a commercial package or public resource such as National Archives' Learning Curve in order to pursue investigative coursework at GCSE; or presenting two sides of an historical argument at AS or A2, locating, evaluating and integrating a range of sources; or interrogating the Commonwealth War Graves site in order to place a local war memorial in a general context or (conversely) to add human colour and local story to a generalised picture.</p> <p>Consider too, how you might help pupils to <i>share and collaborate</i> in <u>creating and/or critiquing source collections</u> using (say) a wiki, podcast or blog.</p> <p>Remember the power of ICT to analyse and manipulate different characteristics of sources e.g. getting pupils to use presentational software, wordprocessing or interactive whiteboard tools to explore an aspect of source evaluation by highlighting, analysing, annotating, underlining or simply using bold/italics to identify the tone, register or vocabulary that suggest (say) attitude or beliefs of the writer (analysing a speech by Elizabeth I, Martin Luther King or Mussolini, for example) or to distinguish between generalisations and supporting evidence in an argument by an historian.</p>	<p>See Walsh in <i>TH112</i> (on empire); British Library CD Rom: <i>Making of the U.K.</i> (copies in library); Walsh in Haydn/Counsell; Smart (for digitalised maps) in <i>TH 93</i> and in Haydn/Counsell.</p> <p>See National Archives and especially www.learningcurve.gov.uk for collections of sources on numerous areas.</p> <p>Sheldrake and Watkin (2013) in <i>TH 150</i> - invaluable on what they get pupils to do <i>with</i> the material.</p> <p>See Laffin for AS activities in <i>TH101</i>;</p> <p>Martin in Haydn/Counsell.</p> <p>See Ben Walsh's <i>Exciting ICT in History</i> [in library].</p> <p>Think back to all your work with sources (including visual sources - near the start of the course) for ideas. Remember what you have learned about <i>modelling</i> to the whole class.</p> <p>You can adapt the techniques of Laffin (2009) or Chapman in his <i>TH 111</i> to any age or ability range or any written source.</p>
<p>apply their understanding of "interpretations of history" to websites.</p>	<p>e.g. looking at hidden or overt messages in differing modern assessments of the film <i>Michael Collins</i>, analysing, with Year 9, how, why and for whom the website was constructed; or examining chat/ discussion sites on 'Custers Last Stand' and considering how the Internet alters the form and nature of modern historical argument with very able pupils; think how some of Chapman's work, too, could be applied to the use of websites at sixth form level. Regarding sixth form, make sure you make a distinction between getting sixth form merely to locate sources or to obtain outline information and getting them to</p>	<p>Moore (on interpretations and websites) in <i>TH 99</i>.</p> <p>Wrenn in <i>TH104</i> (very interesting example re: Holocaust); Counsell, in Haydn/Counsell e.g. p92, has lots on interpretations of history through ICT and discusses what progress might look like in this area.</p> <p>Laffin (2009) Chapter 3 gives you ideas on helping sixth form to be critical of Wikipedia and to</p>

	<p><u>suggest the position or purpose of a website, to critique it and make sense of its positioning</u> - historical, ideological, educational or otherwise. e.g. how could your sixth formers to use two very different websites/web pages? How would you structure their learning so that they don't (in Moore's words) leave their earlier learning on interpretations behind like a 'forgotten games kit'.</p>	<p>understand it as a form of knowledge. The chapter is about the relationship between knowledge and interpretation.</p> <p>Chapman in <i>TH111</i> (links critical reading using word-processing and demanding texts such as historians' writings - how could this be applied to critical, precise use of a particular website?)</p> <p>Re websites, from a wealth of lively examples ideal for students to deconstruct as 'interpretations', we venture just one: www.custerslaststand.org It's ideal for getting pupils to reflect on positioning - whether ideological/ methodological</p>
<p>organise ideas and evidence to communicate an historical argument or position;</p> <p>reflect upon and improve their writing, especially to develop skill and <i>reflective</i> habits within their practice of written historical argument.</p>	<p>e.g. using a word processing package or a mind-mapping package to identify, interrelate, classify and organise different types of causes in a visual/concrete way in response to a historical question such as "Was money the reason Charles argued with parliament?" (think about the 'card sort' on screen); or modifying and amplifying a writing frame with additional/alternative paragraph openers or expanding it using pre-prepared supporting evidence; or using Prior and John's ideas for enriching existing, inadequate text; or taking apart a difficult text by an historian and selecting and synthesising elements of it; or developing e-debate through e-mail projects, an e-conferencing facility or VLE such as the recent work of Martin, Coffin and North.</p> <p>What we are also after here is getting you to use ICT to <i>respond to different stages in pupils' writing</i> (but make sure that they respond back!)</p> <p>e.g. shaping the drafting process by inserting comments and suggestions at draft stage, for example to help pupils to present more relevant evidence to support their case or to enliven or enrich an account with more detail (consider the use of the Comment Boxes) or helping pupils to make their writing more persuasive than discursive, or vice versa;</p> <p>using presentational technology to discuss, explore or model improvements in a text created by a pupil;</p> <p>using Internet-based forums to help pupils not only to argue with each other and but to reflect upon the quality of their written posts.</p>	<p>For early work in this area that has influenced subsequent approaches, see Walsh in <i>TH 93</i>; the Counsell/ BECTA research into NCET materials (see Christine for this).</p> <p>Several examples relating to drafting and editing in Watkin (2013) in Haydn (ed); lots of examples of working inter-subjectively in Sheldrake and Watkin (2013) in <i>TH 150</i></p> <p>See also in Messer (2013) in Haydn (ed) for how she uses wikis to build critical, reflective writing.</p> <p>See also: Chapman in <i>TH111</i> and Chapman in <i>TH112</i>. Prior and John in <i>TH101</i> (original and stimulating - this Bristol duo deserve more exposure); Martin, Coffin and North in <i>TH126</i> and Counsell in Haydn/Counsell e.g. p91. NB: Martin, Coffin and North is also about e-conferencing so that allows you to tackle two areas on this chart with one activity.</p> <p>See also: Chapman and Facey 2009; Moorhouse in <i>TH124</i> (notice how he suggests (p32) that you should assess pupils' "posts" and provide feedback on ways in which to improve the quality of their arguments); Burnham in <i>TH 133</i> (uses Movie Maker to tackle weaknesses in pupils' explanations).</p>

understand, analyse and interpret data, including numerical data	e.g. using a spreadsheet data file of trade figures to analyse and investigate possible links to historical events or changes, and to develop different interpretations of the data.	Alfano <i>TH 101</i> remains one of the finest basic guides here. But think back to what Geraint Brown and Ben Walsh taught you, too, in the Subject Studies session on using such data. See also, Martin (2003) in Haydn/Counsell. For teachers who focus on how <u>historians</u> use statistics, eg: Hammond, K. (2007) Teaching Year 9 about historical theories and methods, <i>TH</i> , 128. <i>How could you use ICT to enhance this?</i> See also several chapters in T. Haydn (ed.) (2013) <i>Using New Technologies to Enhance Teaching and Learning in History</i> , Routledge.
use and blend different types of ICT, including multi-media	<p>e.g. using Google docs to transform your sixth form practice - their collaborations, discussions and resources;</p> <p>getting your students to film their own oral presentations or interviews with one another and e-mail them to you for feedback</p> <p>using digital cameras to collect visual evidence during a site visit and linking it with multi-media software to make analytic presentations on return to school;</p> <p>creating a virtual book and linking it with on-line discussion (see Snape and Allen's work on this);</p> <p>constructing a newsroom simulation, requiring pupils to process new and unexpected data of different types and to integrate it into an audio-visual presentation within time limits [e.g. using Movie Maker];</p> <p>If technology in your school will allow, experiment with using digital camera technology to capture and share pupils' work <i>within the lesson in which it was generated</i>. e.g. - after a routine card-sort on desks - photograph one group's work, displaying on interactive whiteboard and then working with the whole class to annotate and/or manipulate it.</p>	<p>Watkin (2013) in Haydn (ed.) gives numerous up-to-date ideas of this type. Ask to visit Neal Watkin (he teaches at Sawston VC if you're inspired to take his ideas in this book further.</p> <p>See <u>especially</u> Sheldrake and Watkin (2013) in <i>TH 150</i>.</p> <p>Jones-Nerzic (2013) in Haydn (ed.) is good on documentary film-making.</p> <p>Laffin (2009) <i>Better Lessons in A Level History</i> - very useful for keeping the tasks historically rigorous and reflecting on their purposes.</p> <p>Walsh, <i>Exciting ICT in History</i>;</p> <p>For earlier articles but with principles that are still relevant: Chapman <i>TH 112</i>; Atkin in <i>TH99</i>; Snape and Allen in <i>TH133</i>;</p> <p>Two superb examples of newsroom simulations are: Stirzaker in <i>TH108</i> - her 'Drop the Dead Dictator' is great. Chapman and Woodcock <i>TH124</i> which you have already read for an earlier Subject Studies session. It is worth a revisit now, just to reflect on what you can do with an electronic simulation.</p>
use electronic communication with other	e.g. creating an e-mail project with pupils in role as evacuee & parent, migrant worker & home;	Beginners with e-forums: go to Moorhouse in <i>TH124</i> .

<p>pupils or adults in order to share, collaborate or argue beyond the classroom.</p>	<p>setting up an e-conference debate between two GCSE classes in different schools;</p> <p>creating an e-discussion forum for pupils to discuss a fieldwork visit;</p> <p>setting up an e-mail/e-conference debate between Year 12 or 13 in two schools on an historiographical problem;</p> <p>putting a very able, gifted or talented pupil(s) in touch with an expert by electronic means and using the facility to monitor the e-learning as it unfolds, intervening with prompts as necessary;</p> <p>getting pupils to design and/or develop a wiki, podcast or blog in order to share and collaborate in the creation of a resource such as a source collection, a commentary on sources or a dynamic learning tool on a particular historical topic.</p>	<p>For numerous recent ideas, well-thought-out and explained, see Watkin (2013) in Haydn (ed.)</p> <p>On discussion forums, see Chapman (2013) in Haydn (ed.) and also Sheldrake and Watkin (2013) in <i>TH 150</i>.</p> <p>On wikis, a comprehensive guide is Messer (2013) in Haydn (ed.)</p> <p>For the use of e-conferencing to develop historical argument see Martin, Coffin and North in <i>TH126</i>, Thompson & Cole in <i>TH 113</i> and Martin in <i>TH133</i>. Martin focuses also on building students' <u>knowledge</u> through on-line forums.</p> <p>Chapman & Hibbert (2009) 'Advancing history post-16: using e-learning, collaboration & assessment to develop AS students' understanding of the discipline', in A. Chapman & H. Cooper (eds) <i>Constructing History 11-19</i>, Sage. For creation of a collaborative wiki see Chapter 3 of Laffin (2009) or the 1c written by Tim Jenner in 2010.</p> <p>For an earlier post-16 e-mail project, still relevant today, see Cunning Plan by Harris and Laffin in <i>TH101</i>.</p>
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Creative, realistic patterns for ICT-based training activities

Example 1

Plan activity with mentor/other teacher for three low ability pupils to support them in selecting and manipulating short pieces of information.

Trainee carries out activity in library/resources area over lunch.

Trainee evaluates lesson using pupils' work, evidence of pupil understanding in subsequent lesson. Focus is on where the ICT helped *and where it did not help*.

Discuss during next mentor meeting. Devise improvements together.

* * *

Example 2

Trainee analyses department's existing Year 8 workscheme for simple, manageable ICT opportunities that will genuinely improve pupil performance against planned history objectives.

Trainee researches relevant software and/or web-based options.

Trainee trials one activity or activity sequence with a half-set of pupils.

Trainee prepares 15-minute presentation for history department meeting and fields questions.

Mentor uses presentation as evidence for trainee's progress against Standards for QTS.

* * *

Example 3

After discussion with mentor, a suitable class is identified with which to trial an ICT activity using multi-media that will develop Year 10's skills and motivation with more varied visual sources **OR** a web-simulation that will improve Year 11's causal reasoning.

Trainee adapts Y10 activity from Subject Studies ICT session with Ben Walsh or from Diana Laffin's (2009) book **OR** Terry Haydn's (2013) book.

Trainee discusses both adaptation and reading with mentor and/or other relevant history teacher. Trainee refines activity in the light of discussion and in the light of attainment data from the relevant class.

Six weeks later, trainee reviews activity again, in the light of recent performance of pupils. Trainee anticipates teacher interventions that will make activity effective. Trainee discusses with mentor.

Trainee carries out teaching, with mentor observing according to agreed agenda.

After writing written evaluation against lesson objectives, trainee discusses evaluation with mentor/other observing history teacher and they compare judgements. Aspects of ICT that helped pupils' learning are analysed carefully. Observing teacher focuses on the quality and frequency of the trainee's interventions. Did the trainee stop the class often enough, re-clarify and frame the challenge with helpful precision?

* * *

Contrary to some common fears, amount of exposure to ICT resources is rarely the problem. Instead, create opportunities for reflection on the quality of pupil learning, on the way in which ICT enhances or detracts from the history, on where ICT improved mental effort or intellectual curiosity in pupils, and on where more interventions were needed for pupils to stay focused. No prizes for whizzy or gimmicky ICT: we want critical ability to use ICT discerningly, and NOT to use it where it does NOT improve learning.

APPENDIX 4:1 Subject knowledge action plan and review

(also on Faculty website)

APPENDIX 4:2 Sample training activities integrating subject knowledge

History subject knowledge - Term 2/3 Action Plan and Review

SUBSTANTIVE KNOWLEDGE	ACTION PLAN	TERM 2 REVIEW
<p>Using the Key Stage 3 ‘breadth of knowledge on which pupils’ should draw’ in the 2014 curriculum.</p> <p>Although we use KS3 as framework, nevertheless, you should include relevant GCSE or AS/A2 content from your PP2 department's exam spec. To gain exhaustive knowledge of all examination specifications in the PGCE year would be an impossible task. A realistic expectation for a PGCE year is that you should reach ‘PERIOD-AWARE’ (see Column 3) in enough areas to allow you to teach all of the KS3 curriculum competently, that you should increase your familiarity with all the specification content of the GCSE course in your school (whether you are teaching it or not) and that you should develop new knowledge in a few selected parts of an A-Level specification, especially where these would double up as providing extra background and more scholarly underpinning for your KS3 teaching.</p> <p>Remember that the acid test for your substantive knowledge is your ability to generate rigorous historical questions of different types (see ‘second-order knowledge’). So it is somewhat artificial to assess yourself in this area in isolation.</p>	<p>to be negotiated with your mentor in the first two weeks of PP2. Start with the Term 1 audit. Establish the major remaining gaps and the areas that still need work. Work out a realistic plan for Term 2, building on the teaching you are likely to do <i>but also using activities related to topics you are NOT going to teach</i>. You and your mentor should study the rest of this Appendix for creative ideas on how to build knowledge efficiently and enjoyably.</p> <p>N.B. You <u>don't</u> have to work out all the training activities in detail now. In your action plan you should indicate your expectation that certain areas will be addressed later in PP2.</p>	<p>Refer to evidence of achievement. Please grade yourself for each area you have identified in the following way:</p> <p>PERIOD-AWARE I am familiar with outline issues and capable of drawing upon some relevant and interesting details. I could design a KS3 question and plan a rigorous lesson sequence and I could teach at GCSE with further familiarisation with <i>fine detail</i> of events.</p> <p>SECURE My knowledge is already sufficiently in-depth to teach this topic at GCSE. I would feel secure in identifying and pursuing contrasting approaches to the topic - causation, change, evidential questions and so on.</p> <p>EXPERT I am up-to-date with current academic scholarship in this area. I would be confident teaching it at AS/A2. I could use my expertise to contribute to others' professional development in a department. Using my knowledge of current historical scholarship, I could generate unusual and innovative conceptual angles for enquiries, e.g. using ‘significance’ and ‘interpretations’ in relation to this topic.</p>
Church, state and society in medieval Britain 1066-1509		
Church, state and society in Britain 1509-1745		
Ideas, political power, industry and empire: Britain 1745-1901		

Challenges for Britain, Europe and the wider worlds 1901 to the present (inc.Holocaust)			
Local history			
Pre-1066 knowledge (see KS2 PoS - how will you 'consolidate' it?)			
World history			
SECOND-ORDER KNOWLEDGE Using the underpinning conceptual ideas in the 'Aims' of the 2014 NC, and their equivalents at GCSE/AS/A2 in your planning, teaching, evaluation,assessment, professional discussion (e.g. with your mentors, your department or your fellow trainees) and professional-academic communication (your assignments)		<i>Evidence of achievement would include your ability to:</i> frame historically valid enquiry questions in the different conceptual areas; structure lesson sequences which enable pupils to produce <i>final, end-of-enquiry extended outcomes</i> which gain their rigour from these conceptual areas; discuss the structure, concepts and processes of the discipline in your planning, evaluation or oral discussion with your mentor; make reference to the structure and concepts of the discipline when teaching pupils to select, organize and structure knowledge; use wider reading on the <i>nature of historical study</i> - e.g. Tosh, Rusen, Evans, Megill, Goldstein, Carr ... other current debates on historical argument and practice etc; use and discuss the above in your planning, teaching, evaluation and on-line discussion with other trainees.	
Change/ continuity			
Difference/similarity (in structure, feature, belief, attitude...)			
cause and consequence			
historical significance			
evidential understanding/sources/enquiry			

interpretations of the past		
<p>History on different scales, including very big temporal and spatial scales: ‘Big pictures’, ‘frameworks’, overviews, outlines, relationship between outline and depth - in relation to the way these terms are used in current history education discourse - e.g. issues discussed in <i>Rogers (2015)</i>; <i>Nuttall (2013)</i>. <i>i.e. those history teachers looking to historical scholarship of global historians and big history, such as David Christian, Jared Diamond, Ross Dunn, Pat Manning.</i></p>		

Developing subject knowledge

in the context of related professional activity

The History Mentor Panel brainstormed and discussed some flexible, non-mechanistic and imaginative ways of developing and monitoring the growth of trainees' subject knowledge in areas of subject knowledge *not being directly taught by the trainee*. These have been discussed and expanded during history mentor conferences in recent years.

The History Mentor Panel focused on ways of getting trainees to extend their knowledge *in the context of related professional activity* such as planning, evaluation or assessment in order to combat any sense that subject knowledge was a bolt-on extra, for which there was "no time".

Sample training activities for developing and monitoring areas of subject knowledge *not being taught by trainee*.

- Trainee works on a section of the existing scheme of work, changing the conceptual focus of a lesson sequence (e.g. changing the enquiry question from causation to change; or from an evidential focus to interpretations).
- Trainee revises a section of the existing scheme of work in order to create more access to and interest in challenging texts, for lower-attaining students or students with other difficulties.
- Trainee prepares new IT resources in unfamiliar knowledge area, trials it with three pupils, and presents a formal review and analysis at departmental meeting.
- Trainee links a section of the history workscheme to a broader school policy or programme (such as a policy relating to student diversity, student inclusion or international awareness). For example, trainee strengthens and makes more explicit the history workscheme's focus on historical interpretations and debates concerning the portrayal of different ethnic identities in changing British or international contexts.
- Trainee researches and evaluates new resource (DVD, textbook, website, museum, local historic site, new scholarly work, podcast on HA website) on unfamiliar knowledge area and presents analytic digest suitable for departmental use.
- Trainee marks and analyses type/amount/layer/appropriateness of knowledge shown in a set of four essays from Year 12 or Year 13 students whom the trainee is NOT teaching.
- Trainee develops fieldwork activities for local historic site or local museum, situating them in a new workscheme giving wider historical context.

Trainee should record all such achievements in the Subject Knowledge Review form. An 'at a glance' version is contained in this appendix but trainees should go to the history Moodle site in order to obtain their own electronic version which can be adapted and extended.

APPENDIX 5:1 Written feedback to trainees - guidelines and example

APPENDIX 5:2 Oral feedback to trainees

APPENDIX 5.3 Varying the feedback pattern

Essential principles for written feedback to trainees

Divide the commentary into two: i) Strengths; ii) Things to think about/ areas to work on/possible future targets. It is very important to stick with this discipline and not to indulge in random, nitpicking comment.

As far as possible relate the comments in 'Strengths' to the weekly targets. This is why it is extremely important that all members of the department have seen the Mentor Meeting Record Sheet (this is the trainee's responsibility).

Use history-specific, analytic praise. Build on strengths. Feedback should be the basis for subsequent *critical dialogue* (mentors will remember several mentor training sessions on this) not a catalogue of errors not a set of things you, as class teacher, would have done differently. Focus on the trainee's thinking and learning. e.g. ask questions to challenge the trainee to think and discern underlying disciplinary and historical-curricular-pedagogic issues (see sample at end of this Appendix).

Always focus on pupils' learning. Use your commentary on pupils' learning to train the trainee to define *what* pupils were learning or should have been learning. (Your feedback in this area should be directly helpful in improving the quality of their lesson objectives.)

Limit the focus of the commentary to three or four big issues.

Analyse the lesson's success in the context of *the wider lesson sequence*.

How did the trainee *establish* that understandings were *changed*? Did the trainee listen carefully to pupils and analyse their responses?

Model to the trainee some ways of analysing how (and whether) pupils' historical understanding was changed during the lesson.

Praise even small signs of attempts to tackle earlier, identified weaknesses. ('Eye contact with the back row - well done! Did you see how Matthew started to listen?')

Avoid plastering the feedback with Standards. Instead, occasionally use an oral feedback session to explore, together, the possible meanings of one or two Standards.

Two sample lesson observations. Each is based on the same imaginary lesson. The first, by Mandy Missthepoint, caricatures how NOT to write feedback. The second, by Paul Positive, illustrates the focused, challenging, history-learning-centred commentary that history mentors are aiming for:

Desperate Dan (feedback by Mandy Missthepoint)

Year 9 Set 2, 5 Feb. Period 1

Lesson 2 of a 6 lesson enquiry: 'How have ethnic minorities changed 20th century Britain?'

9.05 am: You settled the class well. Bags were put away quickly. Then you started the group work. Nice activity.

Michael passed a note at the back and you didn't see it. You are juggling with the board pens again!!

9.15 am: All groups on task. Some are being a bit slow with question 1b. Martin and Peter are winding each other up as usual. I would have moved them.

9.30 am: Well-managed activity change. I would have given the textbooks out earlier. Mary and Kayleigh are not sharing sensibly. A second detention warning might be a good idea.

9.40 am: Explanation of Scarman Report. Pupils were quiet for this. Diagram on board. Picture of Brixton riots. Matthew is calling out a lot. If you let them just copy the diagram and stop trying to ask them questions they will quieten down.

9.50 am: Roleplay is impossible with this class. I wouldn't try it.

Everyone is reading their role-card sheets. These are attractively presented with clear typeface and nice pictures. Good resource.

10.10 am: They are enjoying the debate. It is making them overexcited though, so you need to settle them very quickly before the bell. You do get them all back in their seats ready to take down the homework. School homework policy adhered to.

Matthew, Martin and Pete are making silly noises. Give a third warning and out!

During your final questions some are packing up too early. Good - you've now put a stop to this. They must bring all of their slips for the museum trip by Friday so please don't forget to remind them of this next time.

Sally has a mobile phone in her bag and the others know it and are trying to steal it. You need to be firmer about this.

Orderly dismissal. Good. Don't let them tug on the door handle.

Overall a good lesson. Different learning styles – good. And fortunately for you, they were unusually well-behaved this time! In group activities, make them read one source at a time. It's easier. Let me deal with Peter, please.

Signed: *Mandy Missthepoint*

Lesson 2 of a 6 lesson enquiry: 'How have ethnic minorities changed 20th century Britain?'

Strengths

1) Planning and teaching: linking outline and depth in order to motivate

Movement between small stories and big issues throughout the lesson was superb. This is really tight planning, Des. The reason why all pupils moved into the activity straightaway was the power of that short story about Brixton. They were completely with you. You are really using the content well to get them quickly focused.

The well-managed tension between big story and little story was also evident in the group activity sheet. Question 1a reinforced their understanding and allowed you *assess* it, fast (excellent 'dipstick' assessment by moving around several pupils asking sharp questions). This is why you got a more thoughtful approach to question 1b. It skilfully shifted them back onto the big issue. Mary and Jim were really puzzling over 1b in a constructive way. You also made sure that they had the knowledge to tackle it, and you corrected and reinforced where that knowledge appeared lacking.

2) Planning and assessing: building and evaluating knowledge growth

Layered approach to knowledge idea that we discussed was certainly in evidence. Reading activity was very well-positioned. 5 minutes earlier and there would not have been enough access. The tension created by your story-telling made it easier to suck them in to that long paragraph. You also took time to check that they had understood the new material. Their resulting understanding made it possible for them to listen properly during your (intriguing!) comments on Scarman.

3) Relationships with individuals and awareness of differing learning needs

The strong knowledge base made the role play work for the weaker end of the class. Matthew, Martin and Pete drew upon at least 4 examples of 1940s/50s developments and seemed to abandon their 21st century assumptions for a whole 5 minutes! You scaffolded their work very well indeed. Praise was much more focused, and entirely related to their specific history learning issues. Excellent.

Don't be cross with yourself over the backfired ticking-off over silly noises episode. Analyse WHY behaviour was good the rest of the time and then you can replicate what you did. They were thinking historically more than usual and 95% of the lesson attitudes were positive and constructive. Think about how and why you achieved this. The character cards were a cleverly discreet differentiation device, giving Mary and Jade substantial extra challenge, as well as getting the pitch right for those with poor concentration. Your insistence on silence (well done) was respected this time because you did not lose confidence and you stood your ground. You are also winning because the silly brigade is beginning to realise that it is worth concentrating.

Things to think about/possible future targets

1) Time to return to 'Big Question'. Is the enquiry question for this lesson sequence right? I have a hunch that it is now a bit of a distraction. Is the learning focus really on change? Or is it really on similarity/difference within the period? Let's have a fresh think about the medium-term planning context or you could run into problems in Lesson 4. EITHER you will need to change the question OR you will need to alter the focus of Lesson 4. At this stage, which might be best?

2) Role play is hard to manage and the risks you took this lesson give you useful scope for reflection. Analyse where, exactly, you kept pupils most focused, and where they were losing it. Why was this? Then you can try out a different role-play structure (consider trying out Luff's more structured, narrative-based approach?) in other years.

3) In what ways did pupils lack adequate knowledge to do the thinking you wanted? In what efficient ways could you make sure that they gain and retain that knowledge, *fast*?

Signed: Paul Positive

Oral feedback/post-observation discussion

Always leave the trainee in a positive frame of mind. Never just walk off. If you are in a hurry, and must leave discussion until later, please say *something!*

Ask the trainee questions. It is a **discussion**. Probe. Prompt. Make them develop their analytic skill. Make them think. Please use pages 109-112 of this history handbook if you don't know how to do this. The trainee should do most of the talking.

Establish the trainee's level of understanding and start *there*.

Ask the trainee to think and talk about particular pupils. *Find out* what they noticed about pupils' learning. *Find out* how/whether they think they have established what pupils learned.

Make suggested improvements through shared, constructive dialogue:
e.g. 'Let's think: how could we have got Ahmed and Wayne to find your question interesting? What could you have said *first* to signal or herald what was coming?'

Discuss the original lesson objectives on the lesson plan. How and where *did the trainee look for evidence that these had been met?* Suggest tighter wording of objectives, where appropriate. Discuss nature of *historical* learning in the lesson objectives. How well did the LO capture the nature/layer/type of history?

Relate the lesson to the wider planning context, both medium- and long-term. What signs were there that these pupils need more help with causal reasoning? How do you think your next lesson / our workscheme ought to deal with this?

Praise! Use this as a training tool. Use praise to define good teaching and historical learning: 'The clarity of that intro...'/ 'the surprise in that story really made Semolina sit up...'

View your feedback as the creation of critical dialogue between you and your trainee. Avoid seeing it as nitpicking. Avoid seeing it as things 'to pick up on', or as plugging gaps in a deficit model. CHOOSE a focus or two, and build critical, reflective dialogue around that. Where possible, relate the substance of that dialogue to agreed targets on the most recent Mentor Meeting Record Sheet (see Appendix 2).

Varying the feedback pattern

Make a virtue of the difficulties that the school day presents and vary the order of the training process. If immediate feedback is impossible, try another pattern. Each has distinct advantages.

PATTERN 1

1) Trainee's written evaluation

then 2) Post-obs discussion/oral feedback, using the trainee's written evaluation

then 3) Written feedback by mentor/observing teacher drawing upon all sources

PATTERN 2

1) Post-obs discussion/oral feedback

then 2) Written feedback by mentor/observing teacher

then 3) Trainee's written evaluation, drawing upon all sources

PATTERN 3

1) Written feedback by mentor/observing teacher

then 2) Trainee's written evaluation

then 3) Post-obs discussion/oral feedback, drawing upon all sources.

Add in other variables such as:

- examples of pupils' work, marked or unmarked, using these to deepen the quality of the joint evaluation of pupils' learning.
- the next lesson plan(s) for that class in the Teaching File.