

TEACHING ENGLISH

in Secondary Schools

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CHAPTER 1

LESSON DESIGN FOR LEARNING IN ENGLISH

Objectives of this chapter:

- To consider the thought process behind lesson preparation
- To present a distinction between lesson planning and lesson design
- To assist you in developing challenging and precise learning objectives
- To help you understand how precise objectives relate to lesson activities and pupils' progress in learning

Introduction

This chapter has a relationship with everything that follows in this book. It is about designing lessons and preparation for teaching. It looks at the skills you need to put together lessons in which pupils learn and make progress in English, and at the related thinking and decision-making that contributes to success in the classroom. The phrase 'lesson design' is used very deliberately as an alternative to 'lesson planning'. The latter

phrase, the more commonly used, suggests a schedule of activities that you work through with a class during a lesson. While deciding on a sensible sequence of engaging activity is an important dimension of preparing for teaching, a focus on these aspects alone doesn't quite capture everything that you do. Somewhere in your deliberation you may have in mind an ethos for your teaching, some guiding values and principles that may be tacit in your eventual lesson content. There will also be aspects of presentation to consider where aesthetic choices have some influence on pupils' learning, for instance in how you design a supporting worksheet, or the arrangement of PowerPoint slides. The nature of the school timetable framing your work will have an impact on the rhythm of your teaching: some of you will work in schools where 45-minute lessons impel urgency, some of you will work in 60-minute sessions, and others will teach lessons of around 90 minutes duration which could afford different opportunities for combining two or more phases affording depth of engagement.

Not one of these items is specific to English or the pupils you teach. You will also have to take care in establishing what dimension of English merits emphasis in the immediate lesson and must often take additional responsibility for selecting the material suited to your aim. It sounds more straightforward than it is. In almost any subject in the curriculum pupils are asked to read, write, speak and listen during lessons. Clearly this is true of English, presenting teachers of the subject with opportunities and a very specific dilemma. On one hand, it means you can find connections between those different skills that have potential to be rich and enjoyable for pupils. On the other, your success as a teacher in supporting pupils' progress can often depend on how precise you are in identifying the particular skills you want pupils to develop in the lesson being prepared. Given that pupils will use many and diverse language skills in each English lesson, isolating and emphasising the most relevant ones can be challenging. The problem is most obvious in literary study. The emphasis is usually on pupils' responses to text and thus developing their reading skills. However, these skills are often demonstrated through writing, for example in formal assignments or creative pieces written from the perspective of a central character. The skills pupils need to write in either of these forms are very different from one another, and different too from the reading skills the pieces are intended to capture.

Finally, your design of lessons responds to the pupils that you work with on a weekly basis, having their own interests and enthusiasms as individuals and with their unique dynamics collectively in class groups. You will introduce items in one way rather than another because you

know it will particularly help one pupil to grasp the topic, or use an analogy because you realise it resonates with what you know most of a class watch on TV, with the music they listen to or the sports that interest them. Some of this will happen spontaneously during teaching, but often it will be strategic too, resulting from choice, an element in a design. And the way you shape your lessons, including the space you give pupils for independent work, will reflect your concept of 'a pupil' – what they can do, the boundaries within which they work and the nature of their relationship with their teacher and with the subject.

The influence of the curriculum on lesson design

The information you draw on to decide what to teach will vary depending on the department you are working in, the age and level of the class and where you are in the stages of your teacher education. If you are in a first placement in the first term of your training course, you could find yourself devising lessons one at a time, probably with the guidance of a mentor or the usual class teacher. They might indicate to you the precise content and skills each lesson needs to address. In other situations, you will have access to contextual information and more responsibility and choice for deciding what pupils need to learn and how to approach it. This supporting information is likely to be in the form of a 'scheme of work', an overview for teaching the topic in hand, signalling the expected outcomes, activities and assessments that typically comprise this unit and often archived with supporting resources too. In some departments you may be given work booklets, worksheets and PowerPoint presentations that you are expected to incorporate into your own lessons.

The information provided by your department is likely to be connected to the most recent version of the National Curriculum (Key Stage 3: DfE, 2013; Key Stage 4: DfE, 2014a), though since its publication some schools have had greater freedom in their relationship with this according to their status. Academies and free schools are not obliged to follow it but instead have scope to devise their own curriculum for English as they do for other subjects. In schools that belong to a chain (a group of academy schools connected either locally or nationally) you may find the English department working to a curriculum shared by the whole group. Some organisations have appointed curriculum advisors with the role of designing and implementing their bespoke curriculum across each school in the chain.

Each curricular framework, whether the National Curriculum or an in-house system, will indicate the skills pupils are expected to develop in English and the content to be addressed. In English this often entails stipulating the experience pupils should have with respect to language use, knowledge of grammar, and literary texts and approaches to them.

We will use the National Curriculum as the example framework in this chapter and throughout the book, concentrating on the skills you need to interpret and use a curricular framework so that the principles can be applied to those alternative arrangements too. Wherever you teach, you will find that as well as taking into account a curriculum, you will also need to be aware of the linked assessment framework. At Key Stage 3, between the ages of 11 and 14, this is very flexible, and all schools have the scope to assess as they see fit, providing the system works in the interests of their pupils and supports their progress in learning:

Assessment levels have now been removed and will not be replaced. Schools have the freedom to develop their own means of assessing pupils' progress towards end of key stage expectations. (DfE, 2014b: 3)

At Key Stage 4, covering ages 14 to 16, assessment practice tends to be directed by the formal examination system, with English departments looking to the detail of GCSE specifications for guidance. The process of curriculum reform reflected this in simultaneous publication of new curricular details for Key Stage 4 and revised specifications for English and English Literature at GCSE. Specifications can derive from any one of the major examination boards relevant to England, Wales or Northern Ireland. The Ofqual website provides an up-to-date overview of participating examination boards at any given time.

Deciding what to teach in your lesson

When you come to the point of designing a lesson, you are likely to have to formulate objectives. These are usually termed 'learning objectives' so that emphasis falls on the development you intend to support in your pupils. These may be provided for you in your department's scheme of work or you may need to devise them yourself to express development that has some link with the curriculum framework relevant to your setting. Wherever you teach, they can often be phrased in terms of knowledge, skills and understanding.

Lesson design: an example

Arthur has prepared a lesson around *Romeo and Juliet*, focused on the first act which communicates to the audience information about the protagonists as each one speaks with friends or family members. In Act 1, scene 1, Romeo speaks to Benvolio about Juliet, while in Act 1, scene 3 Juliet, the Nurse and Lady Capulet debate Juliet's marriage to Paris.

Learning objective: To understand how Shakespeare presents the characters to us in this scene.		
<i>Phase</i>	<i>Duration</i>	<i>Activity</i>
1	5 mins	Introduce objective, give context for this scene and recap previous reading
2	10 mins	Pupils read the exchange between Romeo and Benvolio – individual reading
3	5 mins	Plenary recap – establishing what happened in this extract
4	10 mins	Questions about the scene: pupils copy down the quotations and answer the questions linked to each
5	10 mins	Pupils read the exchange between Juliet, Nurse and Lady Capulet – individual reading
6	5mins	Plenary recap – establishing what happened in this extract
7	10 mins	Questions about the scene: pupils copy down the quotations and answer the questions linked to each
8	5 mins	Set homework

Figure 1.1 Arthur's *Romeo and Juliet* lesson plan

On paper, Arthur's preparation is very much a plan in the sense of a schedule rather than a design (see Figure 1.1). It starts with an objective Arthur has devised himself, linked with the department's Year 8 scheme of work on Shakespeare, 'to understand how Shakespeare presents the characters to us in this scene'. When Arthur taught the lesson, it went smoothly insofar as pupils worked through the listed activities. They were compliant with Arthur's instructions and in that respect things very literally went to plan. Even before teaching, however, it is possible to look at Arthur's lesson details and anticipate its limited impact on pupils' learning in terms of the stated objectives. It does not offer a coherent design because it does not describe activities or even phases to match the learning objective. The questions Arthur asks of his pupils direct them to

significant details in each scene, and even to relevant information that suggests something of each character's feelings, but no part of his plan signals that time will be spent addressing the *presentation* of the characters. His tutor remarked:

The objective you shared with pupils has links with the textual detail considered today but you did not address it in a way that would help pupils make progress in their understanding of *presentation* specifically. This aspect deserves more focused attention in your lesson design and more emphasis during teaching if you are sure this is what you want pupils to learn about. However, it is possible given your lesson content and the questions you ask that you are actually more interested in *comprehension* than Shakespeare's presentation. In that case you need to reshape your objectives so they are about making sense of the scene rather than analysing Shakespeare's craft.

The steps in Arthur's plan attend more to exploring the psychology of characters, tacitly accepting them as real people whose motives and thoughts we might explain. This is useful activity, but not what Arthur has set out to teach according to his stated objectives. You will notice too that Arthur's lesson has a repetitive structure, with the phases of reading and questioning repeated. This may have benefit in that pupils get used to an approach to the text in the first part of the lesson and then consolidate it in the second half. However, because the tasks don't match Arthur's learning objective and because the questions make similar demands of pupils in each phase, the plan in this form does not convey how pupils will make progress in learning.

Redesigning Arthur's lesson

Arthur can improve the likely impact of his teaching with a different conception of preparation, thinking more in terms of design and less in terms of a schedule. He needs to look again at his learning objective, though it is understandable that he phrases it in general terms if he looks to the National Curriculum 'subject content' details for Reading (DfE, 2013: 4) as a model. Its details about reading 'critically' give a context for a lesson focused on presentation in this statement, 'knowing how language, including figurative language, vocabulary choice, grammar, text

structure and organisational features present meaning'. Conversely, if Arthur wants to encompass dramatic elements, these details are more relevant: 'understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play'. Other emphases, including characterisation, are signalled in 'studying setting, plot, and characterisation, and the effects of these'.

It is not surprising to find that these are generalised references as the curriculum statements apply to the full range of literary texts prescribed for study at Key Stage 3. In this form, however, they don't really support Arthur in finding adequate focus for what he wants pupils to learn in relation to this extract during this lesson. Arthur needs to draw on these prompts from the curriculum but to break them down further into components relevant to the knowledge, understanding and skills that he wants pupils to develop. The success of a lesson can depend on the teacher's ability to express clearly and precisely the learning objectives at the design stage. Often you will wish to communicate these to the class directly during teaching as well. Because they provide for pupils the most overt expression of the point of their activity, it is essential that they are well-formulated. Arthur also needs to consider the lesson structure, so that it too affords progress in pupils' learning. Clear objectives can point towards the necessary steps.

Arthur can find greater clarity by identifying the new knowledge to be introduced and retained by pupils in the lesson. We can think of this as the knowledge content, as information that might be transmitted by explanation or statement. In the study of a scene from Shakespeare, this might include basic knowledge of a character's actions (for instance knowing that Juliet disobeys her father), or identifying a change in their emotions from one point of the act to another (for instance the contrast we see in Juliet, antagonistic to her mother in scene 3, tender with Romeo in scene 5). Your own expertise as a teacher should help you recognise the sort of details that pupils need to know or hold on to in order to understand the immediate extract for study and its place in the whole play.

It is also useful to make a distinction between this sort of knowledge, which might be introduced through statements and assimilated through repetition and rote learning, and more sophisticated understanding. In a scene drawn from *Romeo and Juliet*, you may want pupils to consider why Romeo acts as he does or in another extract to develop empathy with Juliet. These outcomes require a different sort of engagement with the play, the first needing some appreciation of motive and causality and the second some capacity to identify with Juliet's circumstances and to

appreciate events from her point of view. Though a pupil could be given a statement about Romeo's actions or Juliet's feelings, to understand those things in context is different from knowing they are relevant.

A third component to include in objectives concerns the skills you want pupils to acquire, consolidate or develop. As an English teacher you receive most of your information about pupils' knowledge and understanding through their verbal expression, whether written or oral. The skills they use to express ideas in each mode are paralleled by the programmes of study in the English National Curriculum, so that capacity relevant to Reading will often be apparent as pupils use skills framed in either the Writing or Spoken Language programmes of study (for each see DfE, 2013). Recent changes to the assessment framework, especially at GCSE where end-of-course examinations dominate (Ofqual, 2013: 5), mean that pupils' skills in writing will influence the outcomes of assessments of reading. In our Shakespeare example, Arthur needs to give careful thought to how he wants his pupils to express their developing capacity to read a Shakespeare play. If he really does want to focus on *presentation* as his original objective indicates, he needs to specify a related skill, for instance: 'to be able to explain in writing how figurative language helps us understand characters' feelings'. If he decides his lesson is less about presentation and more about establishing steps in the development of *characterisation*, a relevant skill might be for pupils 'to summarise orally how Romeo changes between the start and end of the scene'.

Formulating coherent learning objectives

We can formulate two sets of objectives for each path open to Arthur on the basis of his initial plan. If he wants pupils to learn about presentation, he might frame objectives like this:

- Know that Shakespeare uses dialogue to present information about Romeo and Juliet.
- Understand how the dialogue of characters presents their differing opinions about the relationship between Romeo and Juliet.
- Skills: be able to explain in writing how at least two different opinions about the relationship are presented through dialogue.

Note how the formulation of these objectives remains coherent, with the idea of *presentation* unifying the items. The same principle can be demonstrated in a separate set of objectives, which this time are focused

more on character and are therefore more consistent with what Arthur actually included in his lesson:

- Know that Romeo and Juliet both feel strongly that they should see each other but that their friends and family do not always agree.
- Understand why their friends and family do not agree.
- Skills: to identify in the scene quotations that demonstrate the different opinions and to paraphrase them verbally.

This group of objectives coheres around the idea of differing opinions too, but it does not suggest that Arthur wants his pupils to remark on the details in the text with associated attention to Shakespeare's craft as a playwright. The first group is more interested in teaching about dialogue as a presentational device whereas these are concerned with appreciating the varying perspectives evident in the scene. If Arthur wants to introduce the key idea for either lesson it is now easier for him to do so, and in such a way that the distinction between the two options would be clear to pupils. In one lesson he would be teaching 'how Shakespeare uses dialogue to present different opinions' and in the other it would be 'understanding different views about Romeo and Juliet's relationship'.

In terms of your own lesson design, it can help to ask these questions:

- Am I clear in my own mind about the 'key idea' or crux of the lesson?
- Can I articulate the key idea to pupils in simple terms?
- Am I clear about the lesson's learning objectives (knowledge, skills and understanding)?
- How will these objectives be communicated clearly to pupils?

Once Arthur formulates objectives along the lines suggested above, it will be easier for him to design the lesson so that there is logical progression through phases and for each phase to have a clear purpose in relation to the objectives which can also be shared with pupils. During the lesson, it will be easier for Arthur to make the links between phases because in one version of the lesson he can emphasise the role of dialogue at each stage and in the other he will stress the differing opinions.

Finding a structure for your lesson

Once Arthur formulates clear objectives he can begin to design the lesson's structure. He can start with questions like these, which begin with how the lesson content relates to the objectives:

- What steps are necessary to achieve the learning objectives?
- How should the steps be sequenced?
- How can I vary activity to sustain pupils' interest and motivation?
- What resources are necessary, and when and how should I introduce them?
- Is the development of the lesson practical to manage?

The rationale for his sequence can be informed by the work of Robert Gagné and Jerome Bruner, both of whom paid attention to sequences of learning in their studies.

Bruner (1966) developed ideas which are now widely discussed in terms of 'scaffolding', which means teaching designed with supports to assist pupils' progress. Robert Gagné (1970: 285) extended this thinking by describing lessons as a series of 'instructional events'. He argued that any unit of learning constitutes eight events, each with a clear and discrete purpose. The purpose of each event is as follows:

1. To activate the learner's motivation.
2. To inform the learner of the learning objectives.
3. To direct the attention of the learner.
4. To stimulate the learner to recall their relevant prior learning.
5. To provide the learner with guidance for their learning activity, whether a process, exercise or activity.
6. To enhance the capacity of the learner to retain the knowledge, skills or understanding developed in the fifth event.
7. To promote the learner's ability to transfer what has been learnt to other situations and contexts.
8. To elicit the performance of the learner in the process, exercise or activity and provide the learner with feedback about their performance.

Arthur's original lesson had stages to mirror most of these purposes, and even the repetition in that initial structure could be said to correspond to the sixth and seventh purposes here given that pupils would transfer the same manner of response to a second set of questions. One omission from the first plan concerns Gagné's final item, which aims to assess pupils' progress relative to step 2, the introduction of objectives. Here we can begin to see how complex lesson design is and the interdependence of each element. Because Arthur's original lesson objective lacked specificity, it would prove very difficult for him to gauge pupils' progress relative to it even if the activities had a more direct link. He doesn't

include any mechanism by which pupils can show their understanding of presentation, and (even if he does include a phase to match the eighth purpose) there is no definition or explanation of modes of presentation for pupils in the early phases of the lesson. Without those sorts of clear explanations as a touchstone, the lesson design makes it very difficult for Arthur to gauge the extent to which pupils have assimilated the knowledge, still less how far they have understood it.

By contrast, if Arthur can be more precise as we have demonstrated in the newly phrased objectives, it is easier for him to gauge pupils' learning because recognition of how this information becomes available to him is inherent in the skills objectives. In one version he will know how well they understand the role of dialogue through what they write, and in the other he will hear how well they understand the different viewpoints through their verbal summaries articulated in their own words. By identifying the skills pupils must develop, Arthur's revised objectives concurrently indicate the mode of assessment, the means by which Arthur will know the extent of pupils' learning.

From objectives and sequence to activity design

Learning objectives state the knowledge, skills and understanding pupils will develop. They do not state what the teacher or pupils will *do* to make progress. There is at this stage no reference to the activities that constitute the vehicle for learning according to these. Arthur could draw from the repertoire of common arrangements used in English classrooms, such as paired discussion, individual response to a worksheet, answering questions posed in a textbook, role play, cloze exercises or annotation of the play. The objectives themselves suggest a movement from acquisition of knowledge, through assimilation which supports understanding, to skill development facilitating expression of a particular aspect of learning. Having the clarity of focus drawn from single, precisely identified concepts can contribute to a sense of rigour and purpose in your lessons. Ultimately, you may be teaching lessons to pupils of varying ages or abilities that actually have as their foundation the same objectives. The features most likely to differ, however, are the timescale (where you might cover three objectives in one lesson with one group, it could take three lessons with another), the activities you choose as the means of teaching them, and the levels of skill and understanding you expect. The access you provide for pupils to different levels of understanding will

relate to the differentiation of your lessons, and overlaps with Bruner's idea of scaffolding (Bruner, 1966).

Arthur is studying a literary text with his class, so one of his first decisions is about which part of the text to use as the basis of the lesson. We can see in the original plan his choice, so he then has to consider how he wants to introduce the extract, how it should be presented (on the page, read aloud, through film or acted out?) and what pupils need to do in response. This decision will lead him in turn to others about resourcing, for instance about whether to prepare questions or prompts, to provide written scaffolds in print or to project details for the class through a PowerPoint or Prezi presentation. Whatever choices he makes here, he also needs to reflect on how and when resources will be shared, whether the same resources will be used by all pupils, or if they will have a choice. Further, Arthur must decide how he will allocate lesson time to each activity, judging what is necessary in terms of pupils' engagement and what is appropriate relative to the emphasis of the learning objectives.

Designing mechanisms for gauging pupils' progress in learning

Parallel to thinking about the activities pupils must complete, Arthur should give some thought to how he will know they are making progress in learning. In doing so, his preparation links with the Teaching Standard relevant to planning and teaching (DfE, 2011: 11, item 4) and to the item focused on 'promoting good progress and outcomes by pupils' (DfE, 2011: 10, item 2). As Gagné's model (1970) indicates, the teacher can gauge progress at the end of the lesson in a plenary phase, but if Arthur designs other activities carefully he can learn something about whether the knowledge and understanding he hopes pupils will develop are reasonably secure before asking them to link them to a new skill. Though he will not have a major piece of work to draw on, he can find out about progress throughout the lesson by means of observation, swift questioning and listening. He could decide to build in interim phases to make these assessments of progress, and in some cases these will be crucial if later stages are dependent on knowledge, understanding or skills being established before next steps can be taken. Figure 1.2 shows a lesson planning template, different from the one used by Arthur, which embeds opportunities to gauge progress, while Figure 1.3 presents questions to guide your decision-making and judgement when planning with progress in mind.

Group	Date	Time
Focus of lesson in 'pupil speak' <i>Express as simply as possible</i>		
Learning objectives	Teacher versions:	<i>Pupil versions on slides / board</i>
Outcomes/main means of assessing learning		
Assessment data informing intention for progress ...	From here ...	To here ...

Phase	Time	Purpose of phase (build towards learning objectives)	What I do / what pupils do – describe activity and use of resources <i>Signal differentiation where relevant</i>	Progress interventions / checks

Figure 1.2 English lesson planning format

Around the topic or text	
<p>1. Am I clear on the curriculum focus for teaching? <i>Reading, Writing or Spoken Language?</i></p> <p>2. Do I know where pupils start from (a) collectively (b) as individuals? >> <i>use attainment data</i></p> <p>3. Am I clear about what constitutes progress here? <i>i.e. What is the next step for pupils?</i></p>	
Challenge of the topic or text	
<p>4. Do I know where the challenge of the text or topic lies? <i>Conceptual? Of vocabulary? Of form? Requiring emotional maturity? etc.</i></p> <p>5. Which precise features of language or text are key to progress? Where do I plan to address them?</p> <p>6. Do I need to introduce details of the communication context of these features? <i>e.g. Are features used for a unique purpose, for a specific audience, or according to genre conventions?</i></p> <p>7. How do I ensure pupils understand what is complex or distinctive about this?</p> <p>8. Do I plan for pupils to develop and use vocabulary particular to these features?</p>	
Learning objectives	Responses and outcomes
<p>9. Does the emphasis of the objectives reflect the area for learning? (Reading, Writing or Spoken Language)</p> <p>10. Can I express precisely the relevant knowledge, skills and understanding in my objectives?</p> <p>11. Can I articulate the objectives clearly for pupils in the format required by my school and department?</p> <p>12. If I look at learning objectives from one lesson to the next, and across the scheme of work, do they show progress in learning?</p> <p>13. Do the objectives reflect progress <i>within</i> the lesson? (steps 1>2>3 increasing in difficulty, or step 1+2+3 = 4, steps combined in more complex final task)</p> <p>14. Of all my objectives, which one is the most important and needs most emphasis in the lesson? (time allowed, nature of outcome)</p> <p>15. Against which objective do I most want to gauge progress in the plenary phase?</p>	<p>In English, often a verbal expression of learning</p> <p>16. What sort of progress do I seek and what responses/outcomes show me that pupils make progress?</p> <p>17. Have I designed activities sufficiently well to gain response /outcomes that are not subject to undue 'interference' from other thinking/use of language? Are they really a good means of gauging progress?</p> <p>18. Do I guide pupils enough (modelling) for them to use the required outcome format confidently?</p> <p>19. Do the outcomes allow me to know who has made progress, and to what extent?</p>
Whole-class plenary phases	
<p>20. What progress do I want to check via the plenary? Against which objective? Best time?</p> <p>21. Which precise features of language/text do I need to focus on? Is there a related key question?</p> <p>22. Does the approach make the best use of time? Do I draw as much information as possible?</p> <p>23. Who am I assessing? All or selected pupils? How to choose them?</p> <p>24. Do I want my plenary to show or emphasise something for the whole class?</p> <p>25. Should the plenary bring neat closure, or should it open questions for further learning?</p>	

Figure 1.3 Planning English lessons for progress: teacher's diagnostic device

Conclusion: what should your lesson design do?

The purposes of lesson design during initial teacher education differ from those for experienced teachers, especially over the very early stages of your course such as during a first school placement. When designing lessons for the first time you may find it difficult to shape appropriate learning objectives. It can also be challenging to make the lesson coherent so that activities match well with the learning objectives. During teaching, you may find you do not communicate the purpose of the lesson or activity to pupils as clearly as you had hoped. It is common in early lessons to struggle with 'signposting' the structure of the lesson well for pupils through your talk or resources.

For the beginning teacher, then, the process of lesson design helps develop understanding of the elements which support learning for pupils. It should also provide support for teaching during the lesson, acting as a reminder of sequence, key instructions and likely timing. With a lesson design committed to paper, it becomes easier for experienced teachers to help you bring coherence to lesson designs and ultimately to help you communicate this to pupils. It can give them insight into your thinking about pupils' learning; what will be achieved as a result of teaching, especially in the lesson objectives and outcomes; the purpose of separate phases; the introduction, development and articulation of concepts (and thus your subject knowledge); when and how to assess; the relationship between different parts of the lesson; and organisation of time and resources. What you include or omit also suggests to them your awareness of potential problems. In all these respects, a lesson design constitutes a diagnostic device, and allows those working with you to distinguish very clearly between the quality of your thought and your capacity to realise your ideas during teaching. As you might anticipate, your excellent ideas do not always find successful outcomes, so it helps training staff to see where and how to guide you.

Designing lessons also supports your capacity to articulate the rationale for your practice, an essential professional skill in its own right when communicating with parents, other colleagues and sometimes appraisers or inspectors of your work. After teaching any lesson there will be opportunity to refine your expression of learning objectives simply by revisiting them and rewording them if necessary. You will have the benefit of hindsight, weighing what actually happened against what you intended in the design. To what extent were you able to realise your intentions, and what aspects required change or deviation during teaching? Attention to the latter means that, over time, your lesson designs become increasingly

realistic and likely to succeed: the frequency with which pupils learn what you want them to learn improves and with it the impact of your teaching. Ultimately, the lesson design is a bridge between your thought as a teacher, also made public to others, and your action in the classroom.

Website

Ofqual: <http://ofqual.gov.uk/>

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