



# SSAT Journal 05

Spring 2016

**ssat** the schools, students  
and teachers network

Make sure you don't miss  
future editions of the  
SSAT Journal

To receive a print copy of each new  
edition of the Journal every term  
as they're published for the special  
member price of £30 per year,  
subscribe today at  
[ssatuk.co.uk/ssat-journal](http://ssatuk.co.uk/ssat-journal).

## Contents

- 1 Welcome  
*Sue Williamson, SSAT*
- 2 Introduction  
*Bill Watkin, SSAT*
- 3 Performing and visual arts can boost academic attainment too  
*Kathryn Pugh, The St Marylebone CE School*
- 6 Building in quality is not about a knowledge curriculum, nor simply reinforcing traditional values  
*Catherine Owen, King Alfred School*
- 9 How one teacher learning community is embedding formative assessment  
*Jenny Hopper, Sir William Borlase School*
- 12 Tackling barriers: an alternative curriculum  
*John Watkin, Tower Hamlets Pupil Referral Unit*
- 15 A curriculum to provide quality of experience, before quantity of qualifications  
*Louise Major, Ridgewood High School*
- 18 Creative curriculum expands learning, develops interests and discovers new ones  
*Peter Williams, Weston Favell Academy*
- 20 Promoting and instilling effective learner habits  
*Donna Butcher, Freebrough Academy*
- 22 Students show their design skills and enthusiasm in 'Smarter Spaces' project  
*Joanna Hall, Wellacre Academy*
- 25 Coding from Canning Town to No. 10 Downing Street  
*Stephen Richards & Chinye Jibunoh, Eastlea Community School*
- 27 Evaluating teaching, not teachers  
*Jennie Giovanelli, The Duston School*
- 30 How international learning can enrich the curriculum  
*Sylvie Beuzit, Upton-by-Chester High School*
- 32 Where pupil premium initiatives are whole-school initiatives  
*Laura Paterson & Clive Zimmerman, Lydiard Park School*
- 36 I-College: an original approach to personalising learning  
*Chris Foreman, Homewood School*
- 39 I know what you read last summer  
*Terry Crawshaw, St George's Academy*
- 42 Developing a mindfulness curriculum in the primary phase  
*David Wylde, Ysgol Pen-Y-Bryn Foundation School*
- 44 Bridging the transition gap: the focus starts in year 5  
*John Stanier, Great Torrington School*
- 47 Working with the community: helping parents/carers to advance their children's learning – and their own  
*Jo Price, Brompton Academy*
- 49 Pastoral care: four brief examples of schools' varied and imaginative approaches
- Blurring the lines between pastoral and academic  
*Alice Ball & Richard Jackson, Canons High School*
- Applying gospel values in pastoral care  
*Danielle Mckenna, Convent of Jesus and Mary Language College*
- Knowing our students as their families might  
*David Boyle, Dunraven School*
- Six-weekly assessments  
*Paul Halliwell, St Bonaventure's School*
- 52 A successful approach to flipped learning and AFL  
*Natalie Sketchley, Franklin College*
- 56 Are you a talking textbook? It won't make students want to come to your lessons  
*Simon Tilmouth, Shrewsbury Sixth Form College*
- 58 Co-constructing a framework for exceptional education  
*Claire Sheppard, Woodrush High School*
- 60 Structural autonomy and collaboration in multi-academy trusts  
*Professor David Hopkins*
- 64 How some academies have benefited from cloud computing  
*Richard Sparks, Academies Enterprise Trust*
- 67 A broader view of what makes for improvement  
*Malcolm Groves, Schools of Tomorrow*
- 70 You can manage your school's reputation  
*Isabella Donnelly & Aimee Monteith, Grebot Donnelly Associates*
- 73 Making the most of your buildings  
*Melanie Hilton & Tony Kinsella, Arcadis*



# Welcome

*Sue Williamson,  
Chief Executive, SSAT*



**Welcome to edition 5 of SSAT's Journal, which highlights the work of schools in the network – it is always enjoyable to read about the innovative work that so many schools and teachers are undertaking.**

One of the vital themes in this Journal is the role of arts and creativity in the curriculum. On a recent visit to Weston Favell Academy in Northampton, I met staff and students to discuss the creative curriculum. In the foyer is Joey, War Horse, evidence of the skills and ambitions of staff and students. Joey attended SSAT's National Conference in December, along with students and staff from Weston Favell. He has enabled students to participate in numerous community activities. It's an excellent example of how the creative curriculum has inspired both staff and students to tackle big issues, develop new skills and collaborate.

Students were keen to tell me that the cross-curricular projects had improved their literacy skills; given them the opportunity to sing and perform publicly and enabled them to work with other students outside their normal circle. The enthusiasm and commitment of the staff has led to the projects spreading across a wide range of curriculum areas, and becoming ever more ambitious.

A great story, illustrating why it is so important that we keep creativity in the curriculum.

The students confirmed for me Lord Puttnam's assertion that the arts help young people to develop resilience, when he was leading a discussion for SSAT on the arts in the curriculum. Not surprisingly, there was real concern about schools dropping arts subjects from the curriculum in order to deliver the EBacc.

SSAT has always advocated broad and balanced curricula to challenge and develop students of all abilities. As schools design their curriculum for the next academic year, I hope that they are creative in curriculum design and the use of time. Young people need to experience the arts as well as other disciplines. Teachers need to be curriculum designers – they will be better teachers for doing so, as I have seen at Weston Favell and in so many other schools that I have the privilege to visit.

I hope you find many nuggets of good practice and ideas in this edition of the Journal – if you have a story that you want to share, please email [academies@ssatuk.co.uk](mailto:academies@ssatuk.co.uk)



# Introduction

*Bill Watkin,  
Director, SSAT*

## **The period of calm and stability for which the Secretary of State called in her email to schools last May has not materialised.**

- » This is partly because new developments continue to emerge, such as the decisions not to pursue with IT at GCSE and AS and A-level, and not to allow early entries in some subjects to count in performance measures if taken early in 2017.
- » It is partly because all those changes introduced in recent years must now be implemented, such as assessment without levels and the new national tests at KS2.
- » And it is partly because there are still some unknowns for which schools must prepare just in case, such as the Ebacc requirements and the resits of failed KS2 tests in year 7.

The most intractable challenges facing the system still to come include:

- » the search for a way of setting targets and measuring progress in the context of the new curriculum and assessments,
- » the demand for more and more specialist teachers in the context of the demographic bulge and the increased focus on some curriculum disciplines over others,
- » the emotional and mental wellbeing of young people in the context of the increasingly demanding and challenging subject content and tests (described by the Secretary of State as the Rigour Revolution), and the imperative for

schools to achieve more, but with more limited resources and higher costs, in the context of the spending review and the ongoing financial climate.

However, as always, schools are rising to the challenge with determination, creativity and optimism. They continue to do what is in the best interests of young people, deploying their professional expertise and their deep moral commitment to ensure that their pupils enjoy the best possible experience of learning and growth.

Schools work ever more effectively in collaborative clusters, shaping and improving the system from within.

- » They engage in exciting new research and they pilot successful innovations.
- » They work in the interests of all young people and of the wider communities they serve.
- » They embrace the drive for ever higher aspirations and standards.
- » And they offer ever broader support for young people as the roles and capacities of local authorities and social services change.

There is so much to celebrate and this latest edition of SSAT's termly Journal illustrates just that.

I am grateful to Arcadis for their support with the print and production of this publication.



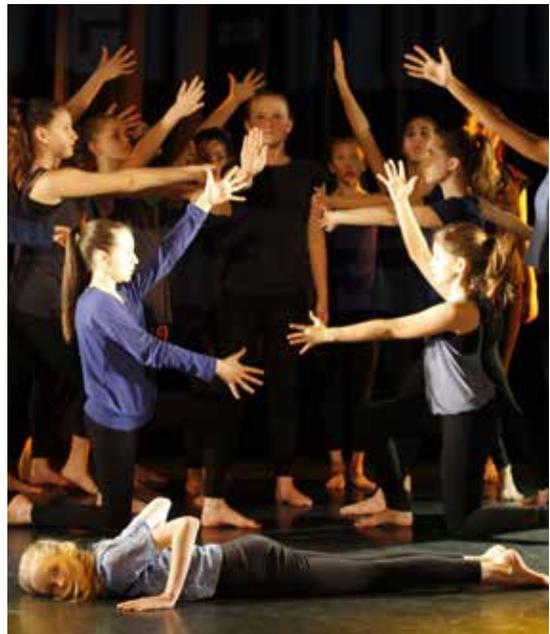
# Performing and visual arts can boost academic attainment too

*Kathryn Pugh,  
The St Marylebone CE School*

**Being an arts college asks us all to take our performance (in all its educational meanings) seriously, yet with joy.**

In the last decades of the 20th century, St Marylebone School was ordinary. An inner London state school, it had evolved over 200 years to become a 'problem' school in the 1970s, when it became a girls' school in order to fit into a patchwork of small buildings behind the Marylebone Paris Church. In 1987, St Marylebone was described as 'a poly-ethnic, multi-racial, multi-dimensional microcosm of 1980s Inner London society'. It served its community somewhat, but results were poor. It was not the school of choice. In 1993, Ofsted identified St Marylebone's academic performance, with only 34% of students gaining five A-C GCSE grades, as a major cause for concern.

In the same year, new headteacher Elizabeth Phillips 'feared they would come and close us down'. Tenaciously, she focused all effort on developing the 'whole child' and used the performing and visual arts to make this possible. In 1998, the School achieved Specialist Arts College status – the first London school to do so – based on its strengths in music, drama and visual arts and the impact of these on learning, achievement and the school's whole culture. By 2000, the school was over-subscribed and 89% of students were gaining five A\*-C grades. Interviewed in 2010 as part of the Serpentine Edgware Road Project, a London arts festival, Elizabeth explained how and why this happened:



'In the days of yore, many moons ago, nearly all secondary schools were bog-standard sepia-coloured comprehensives. In the north of Westminster there was one such school: St Marylebone. It was populated by a disparate group of mixed-ability youngsters, speaking at least 60 different languages, 45% of whom were on free school meals. What magic was needed to weld such an uninspired bunch into confident, achieving, effective citizens, well-grounded and ready for the world of work? When St Marylebone became a performing arts specialist school, the dull sepia of the bog-standard comprehensive evaporated into a burst of colour, with song and dance, full of inspirational learning and joy.





‘Courageously defying the then Secretary of State’s call for a focus on the three Rs, St Marylebone took curriculum time from English, maths and science, and allocated it to the performing and visual arts: music, dance, drama, art and textiles. All were taught robustly, with academic rigour. That is what is important. These subjects are as rigorously academic as any of the other subjects. The three Rs can be taught through them. Transformation was almost immediate. Teaching improved as teachers, whatever their discipline, used the techniques and processes of the arts to make lessons livelier, interactive, more inspirational, less routine, and less mundane.’

In practice, this success depended first on having strong, dynamic arts teachers who generated respect for their subject from their students and colleagues – and instilled pride in the profession. Excellence in drama meant Brecht, Beckett and Miller came into KS3 along with revenge tragedy. Drama and dance theory, its words, applications and exotically named proponents added high-level exploration, experimentation and academic pride to the study of these subjects as disciplines in their own right. As such, they also instilled self-control, the ability to evaluate, re-work, re-do, refine and deliver. Staff and students watching performances in which students demonstrated professionalism

and stamina were inspired to apply this to their own teaching and learning. Insets delivered by performing arts staff showed how other subject teaching could be improved, not simply by the clichéd ‘make up a song about the periodic table’ but by the use of rhythm, metaphor, colour, gesture, movement or even choric chant ...

#### **Science teachers played music in class**

The message to teachers was clear: observe how learning and achievement in the arts invests in process, application, invention, mistake and re-invention, and apply this to all learning in order to raise it out of the textbook and into students’ hearts and minds. And use the arts to stimulate ideas, make connections, and give cultural and artistic context to learning. So:

- » Science teachers played Holst’s Themes from the Planets to introduce topics on gravity.
- » In French, costumes and props were used in speaking assessments: asked to act a part rather than be their inexperienced selves, inhibitions were lost and accents (albeit with a deal of fromage) were much, well, Frencher.
- » The now annual and adored Maths Factor was launched, in which students battle in front of a live audience to deliver the most effective maths tuition using music and dance.



- » Readings in church were enacted symbolically in mime or dance.
- » The business and economics department led an assembly in which the banking crisis was explained (and solved, sort of) by a flurry of business students quoting *The Power of Yes* by David Hare.
- » Concerts and productions were inclusive; students in the chorus learned that they could not allow themselves to be a weak link any more than the lead part could.

### **Participation, pride, professionalism.**

And these are just some of the visible and audible examples. More implicit was the growth of a can-do culture, in which teachers linked their own love of the arts to their subjects. The staff choir comprised as many mathematicians and scientists as musicians. As the history department borrowed ideas from the drama department, collaborations for Remembrance and Holocaust Memorial Day happened – because they could. Out of the English department grew a classics department because they found they could offer an A-Level paper on Greek tragedy, tapping straight into the literary and theatrical loves of so many of our staff. From the EAL department evolved an entire ‘international evening’, a celebration of the school’s great diversity of language, culture, food, dance and song.

### **Arts improved academic achievement**

And academic achievement? It rose because of, not in spite of the arts. St Marylebone has for several years maintained its place as one of the top performing non-selective, comprehensive state schools in the country, ranking seventh in 2015. The school has no hierarchy of subject-value; we

achieve highly in EBacc subjects, without slimming the number of dance, drama or art lessons nor compromising the excellent achievement there too. The arts, both in the timetable and in the extra-curricular programme, are as vibrant as ever. English, maths and science results do not suffer – they do better. We hope we are set up well for Progress and Attainment 8 because achievement in all subjects has always been encouraged. The senior leadership team comprises teachers from the arts, maths, sciences, English, humanities and social sciences. Being an arts college does not require everyone to be an actor or singer; it asks us all to take our performance (in all its educational meanings) seriously yet with joy: a professional process driven by a love of learning.

The reality of daily school life still has its gruelling and grey moments; people get tired, overwhelmed, upset. But the point is that even then, the arts teaches us: you’re allowed to go to pieces without falling apart, you can make an artwork out of spilled paint, the tripped-up dancer limps to an asymmetrical and original finale.

Like all state schools, we are facing very trying times: the uncertainty of how new performance measures will reflect our endeavour, the painful financial constraints, the bombardment of directive and re-directive, the shifting goalposts. Regardless, what the arts bring to our students and staff is immeasurably colourful, songful, joyful and pedagogically invaluable. The show must – and will – go on.



# Building in quality is not about a knowledge curriculum, nor simply reinforcing traditional values

*Catherine Owen,  
King Alfred School*

**In recent years there has been a move towards a 'knowledge-led' curriculum. Will reinstating traditional values calm fears about what the future holds?**

Giddens (1999) describes a future which is 'not settled or secure, but fraught with anxieties, as well as scarred by deep divisions. Many of us feel in the grip of forces over which we have no control'. A knowledge curriculum brings easily measurable outcomes, making target setting and performance management a clearer process.

The move towards a knowledge curriculum has coincided with the marketisation of education. Armstrong (2002) argues that education has always had a role in connecting the curriculum and the requirements of the economy, but 'what has changed is that competition and choice, monetary pressures and incentives have moved into the central nerve centre of the organisation of the education system in England and have come increasingly to inform the values on which it is based' (p. 242). Market forces

mean schools must prove their productivity through visible, measurable means if they are to reap rewards such as an 'outstanding' judgement.

## **Education as a business**

As marketisation has flourished, business practices have become embedded in the education system. Holt (2000) considers this temporal aspect of management, tracing it from its origin in the US following the work of Frederick Taylor in the 1870's. Taylor claimed that his scientific 'time and motion' studies dramatically improved productivity as managers told workers exactly how to do their jobs. Holt calls this approach the 'command and control model' of management; making this model work involves separating work into distinct elements, each of which is optimised by measuring the outcome. Echoes of this model can be seen in the government's call for teachers to make greater use of 'high quality text books', a standardisation process that could cut down time teachers spend planning and preparing.

## **Building in quality**

Whilst education has been implementing Taylor's ideas, businesses have been exploring alternatives. Holt (2000) illustrates this using the Ford Motor Company which, facing a decline in profits in the 1980s due to competition from the Japanese, called in W Edwards Deeming. Deeming identified the poor quality of Ford's cars as the main problem and reversed the Taylor model, insisting that quality should be something built in during the process, not inspected out at the end. Workers should be valued for their unique understanding of the process and given opportunities for further education and professional development.

As a middle leader in a coastal secondary school I have focussed on building quality into processes in my department. Our schemes of learning (SoL) lie at the core of this; teachers work collaboratively to produce carefully considered and well-resourced lessons. Recently we developed a SoL for 'River Landscapes' in this way;



I created a grid outlining the knowledge and skills to be covered across the scheme, then each teacher developed three lessons and associated resources. We used INSET time to consolidate the SoL, with two teachers reviewing it to check for consistency, another putting together a homework booklet, one developing a rivers word mat and one putting the outline onto our department website.

Quality of learning is also enhanced by involvement in real projects at a local, national and international scale. Locally, we have worked with the Highbridge Neighbourhood Planning group to come up with ideas for regenerating the town as part of our urbanisation topic. A national project tackled by all of our year 8 students is the Royal Geographical Society Young Geographer of the Year competition. Our international links have been strengthened by a visit by Benedict Ssaazi, a Ugandan teacher, and lessons involving skype conversations between our students and street children in Kampala. Projects such as these make geography real for our students, keeping them motivated and keen to learn more.

Our department has been awarded 'Centre of Excellence' status by the Geographical Association and we have found that the process of applying for the Secondary Geography Quality Mark every three years keeps us on our toes, always looking for new opportunities for developing our geography curriculum.

As every department must, we regularly test our students to check their knowledge and

skills; the purpose of this testing is to monitor the quality of our processes as well as the standards achieved by our students.

#### **Taking joy in our work**

Deeming believes that 'management's job is to create an environment where everybody may take joy in his work' (Neave, 1990, in Holt, 2000). As many businesses reject the 'command and control' it has become increasingly dominant in education. Holt finds this ironic because:

... to make the model work in education, power is removed from teachers and the only learning that counts must be testable by performance, a convergent and procedural view that ill suits students who as citizens in a complex society, need the capacity to solve new problems by thinking divergently. Talented teachers will find the model immensely inhibiting...

*Holt, 2000, p.218*

Striving to improve the quality of learning in our geography department motivates us as teachers in a way that crunching numbers never will. Teaching as a profession attracts people with a strong value set; planning, teaching and evaluating quality lessons enables us to develop a vision true to our values. Specialist teachers who are valued and encouraged to teach high quality, inspiring lessons become increasingly fulfilled. Encouraging teachers to aspire to greatness in their own practice positions them as role models for students, developing a culture of challenge and growth.

It is inevitable that teachers have to spend time on mundane tasks, but it is vital to find time to take joy in aspects of our work, despite our heavy workloads. The Uganda link being developed by my department is a source of regular joy for me; Benedict's visit was truly inspirational and the link has so much potential for the future.





We are currently developing a joint fieldwork activity for our school to complete with Benedict's school, contributing to the 'Year of Fieldwork' initiative. Benedict is supporting us in writing a SoL about Kampala to share with other schools and we are applying for a grant which may enable us to

visit Kampala and record footage to produce a virtual fieldtrip to the city. Whilst these projects will enhance the learning of our students, they are also great fun to develop!

It is easy for teachers to become overwhelmed with the demands of the job, but school communities must make the

current education system work for the sake of everybody's well-being. We must work with other learning communities to provide mutual support and to move education forward, providing quality learning opportunities for our students and finding the time to take joy in our work.

## References

1. **Armstrong, F. (2002)** 'Difference, discourse and democracy: the making and breaking of policy in the market place' *International Journal of Inclusive Education* 7 (3) July - Sept 2003, 241-257. Taylor & Francis Ltd.
2. **Giddens, A. (1999)** The Reith Lectures, BBC Website ([http://news.bbc.co.uk/hi/english/static/events/reith\\_99/default.htm](http://news.bbc.co.uk/hi/english/static/events/reith_99/default.htm))
3. **Holt, M. (2000)** 'Education and the cult of management: Lessons from the American experience.' Paper presented at the Annual Conference of the *Philosophy of Education Society of Great Britain*. (Conference proceedings, pp. 209-221.)



# Evaluating teaching, not teachers

Jennie Giovanelli,  
The Duston School

## **‘Productive tinkering’ with good practice can transform evaluation and quality of teaching.**

As a school, we have never sought to make excuses or have less than the very highest aspirations and expectations for teachers and students. We have also never thought that these aspirations and expectations are realised by measurements.

Over the last six years we have transformed the way we both evaluate and develop the quality of teaching in our classrooms.

### **2010: triangulating evidence bases**

In 2010, we developed a cycle within school that did not base the evaluation of the quality of teaching on lesson observations alone. At the time, this was a significant shift from previous school policy. We recognised that it was inherently flawed to evaluate teaching based on one-off lesson observations; it didn’t promote a developmental or rigorous approach to improving the quality of teaching. Nor did it improve outcomes or the learning experience for our students. Instead, we moved to a system of using a range of evidence to come to a decision about how teachers were graded.

### **2013 – Driving the quality of teaching from where it matters most**

Another significant shift came in 2013. Three years on, we had removed lesson observation grades and the underpinning principles of coaching and collaboration still existed, but it was clear that the whole school coaching approach was not having the impact it could. We knew that to really drive change, we needed to involve the most important layer in the school – the middle leaders.

## **CORE PRINCIPLES**



- We believe it is through coaching, continuous learning and a collective responsibility that we will promote the very best standards of teaching and learning within our school.
- Quality teaching for learning takes into consideration all aspects which affect the outcomes for our students.

Over the year we worked together, meeting each week for a TLR breakfast to discuss, share, trial, collaborate, refine and adapt the way we both monitored and developed the quality of teaching.

During the next two years we made this consistent approach and shared set of values and beliefs underpin our faculty work on learning and teaching. In reality, this approach embedded the coaching cycle in a way that never happened with the whole school approach. And the expectation that the fundamental role of our TLR holders was to develop teaching in an individualised and collaborative way is just part of how our faculties operate now.



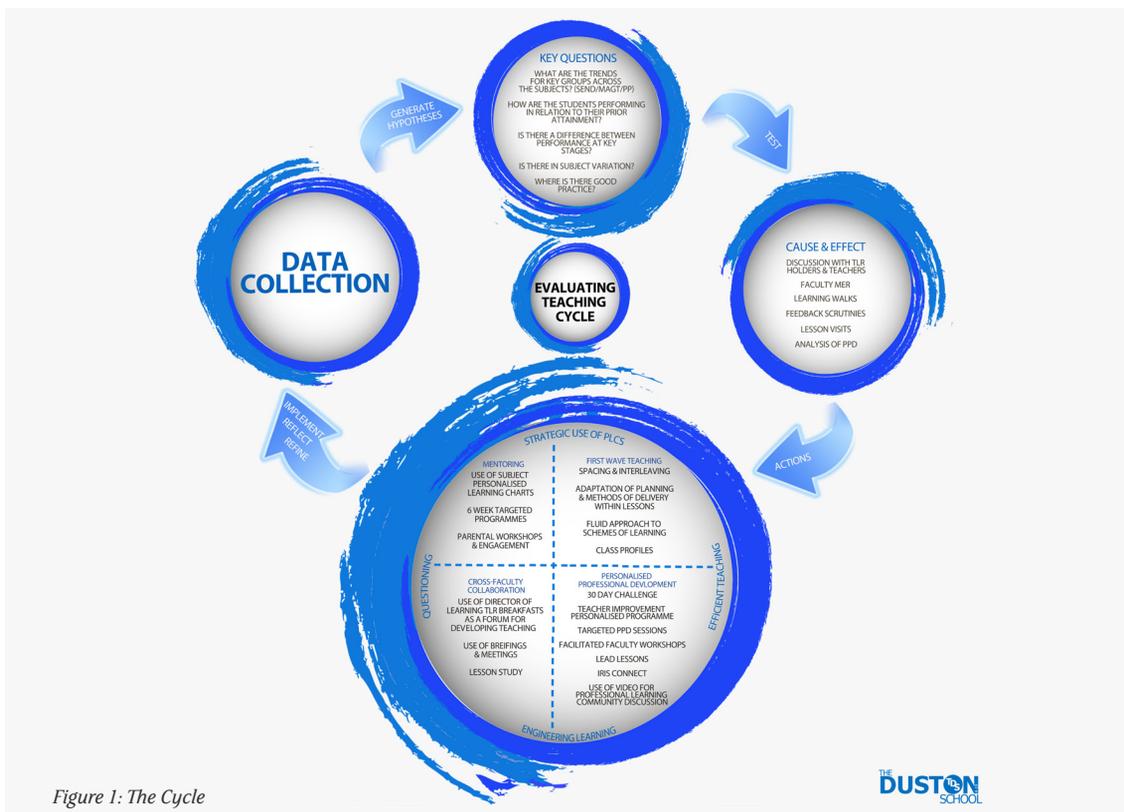


Figure 1: The Cycle

But a problem remained. In 2013, we still reported and attached notional teaching grades to teachers although we had become much more refined at the evidence bases we used to arrive at these judgements. This meant that there was a discord between the whole school evaluation of the quality of teaching and our actual day-to-day practices in developing it. We used a forensic approach to explore the quality of teaching based on our agreed common language and this enabled us to share good practice and create directories of expertise, but it still 'felt' inauthentic.

### 2015 – Squaring the circle

In 2015 a resolution was finally achieved and we believe we have an authentic model that puts into practice the following set of principles:

1. All students deserve access to teaching which enables them to make at least good progress.
2. Development is more important than measurement.
3. Teaching expertise doesn't emerge from simply being evaluated.
4. Exemplary teaching looks and sounds different across different classrooms but builds on common elements that enable effective learning to occur.
5. Teachers, like students, learn best when there is ownership, engagement and the opportunity to reflect, implement and reflect again.

### Principles of the model

The principles behind our evaluating teaching cycle are straightforward:

- » We are evaluating the quality of teaching, not teachers. There is a subtle but important difference.
- » It is a flawed methodology to judge the quality of teachers through lesson observations.
- » The best schools promote a collaborative and shared commitment to improving outcomes for students.
- » There is no prescriptive approach to quality teaching – what's good is what works.
- » Data is merely the starting point – it gives no answers, just enables hypotheses to be generated.
- » The most important aspect of any evaluation cycle is the input – the quality and personalisation of research, actions, and strategies which recognise that different approaches work differently for different teachers, departments and students.

## The cycle

### Key questions

The data collection forms the basis for directors of learning and line managers to draw hypotheses. We ask them to consider:

- » What are the trends for key groups across the subjects?
- » How are the students performing in relation to their prior attainment?
- » Is there a difference between performance at key stages?
- » Is there in-subject variation?
- » Where is there good practice?

### Cause and effect

Our directors of learning are constantly evaluating the quality of their departments' work. In addition, following the generation of hypotheses from the data collection, we devote a week to a consistent cross-school review for quality assurance; joint work between middle and senior leaders tests these hypotheses. If the data is suggesting, for example, that in year 8 maths the high prior attainment disadvantaged students are underperforming in comparison to the advantaged students, we will make this a focus for further investigation on top of our everyday evaluation. We visit lessons, look at schemes of learning, look at books, talk to the students, look at parental engagement, compare attainment of these students in maths with other subjects, and so on.

Once we have interrogated the data and our initial hypotheses, we discuss as a department team, and as a team of middle leaders, what our priorities are as a whole school, as well as highlighting any in-school variation.

### Making the difference

Once these have been identified, we move to the most important part of our cycle – how we use what we know to 'productively tinker' with our practice. We tackle this from both teacher and student perspectives. Some of the strategies we have found effective for us can be seen in Figure 2.

The work now really begins as students, teachers, middle leaders and senior leaders work together to implement the actions, with an emphasis on shared ownership and collaboration.

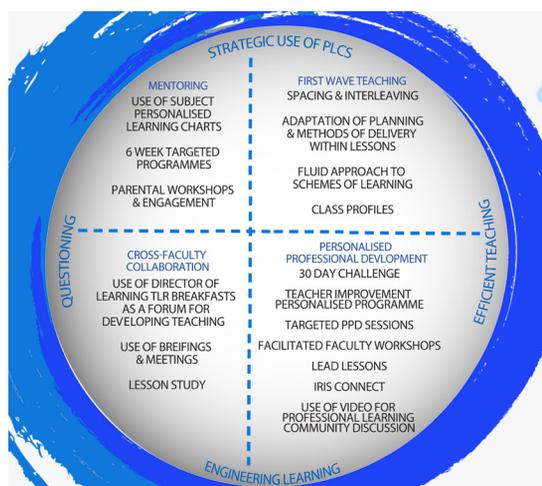


Figure 2

Our data scrutiny meetings have completely changed the emphasis. Rather than focusing on the numbers, they are driven by a discussion and commitment to the changes that will take place in the classroom in schemes of learning, teaching approaches, assessment approaches and department work.

Data collection then enables us to 'temperature check' the impact of the work we have been undertaking. And so the cycle begins again – in all likelihood, we will need to continue with what we are already doing as sustainable improvements don't happen overnight, but 'checking in' allows us to track progress against priorities and alert us to anything else which may need investigating.

We no longer report faculty percentages of the quality of teaching. Instead, we use the teacher standards to identify where each of us has strengths and areas for development in our teaching practice. This is used to inform PPD (personalised professional development) and cross-faculty collaboration. It allows us to articulate strengths and areas for development across the school, and gives us all the evidence we would ever need to show any external scrutiny that we have a real handle on the quality of teaching in our school.

For me, the real beauty of evaluating teaching not teachers is that I can finally see a process which is fit for purpose for leaders, teachers and students.

It was worth the wait.