

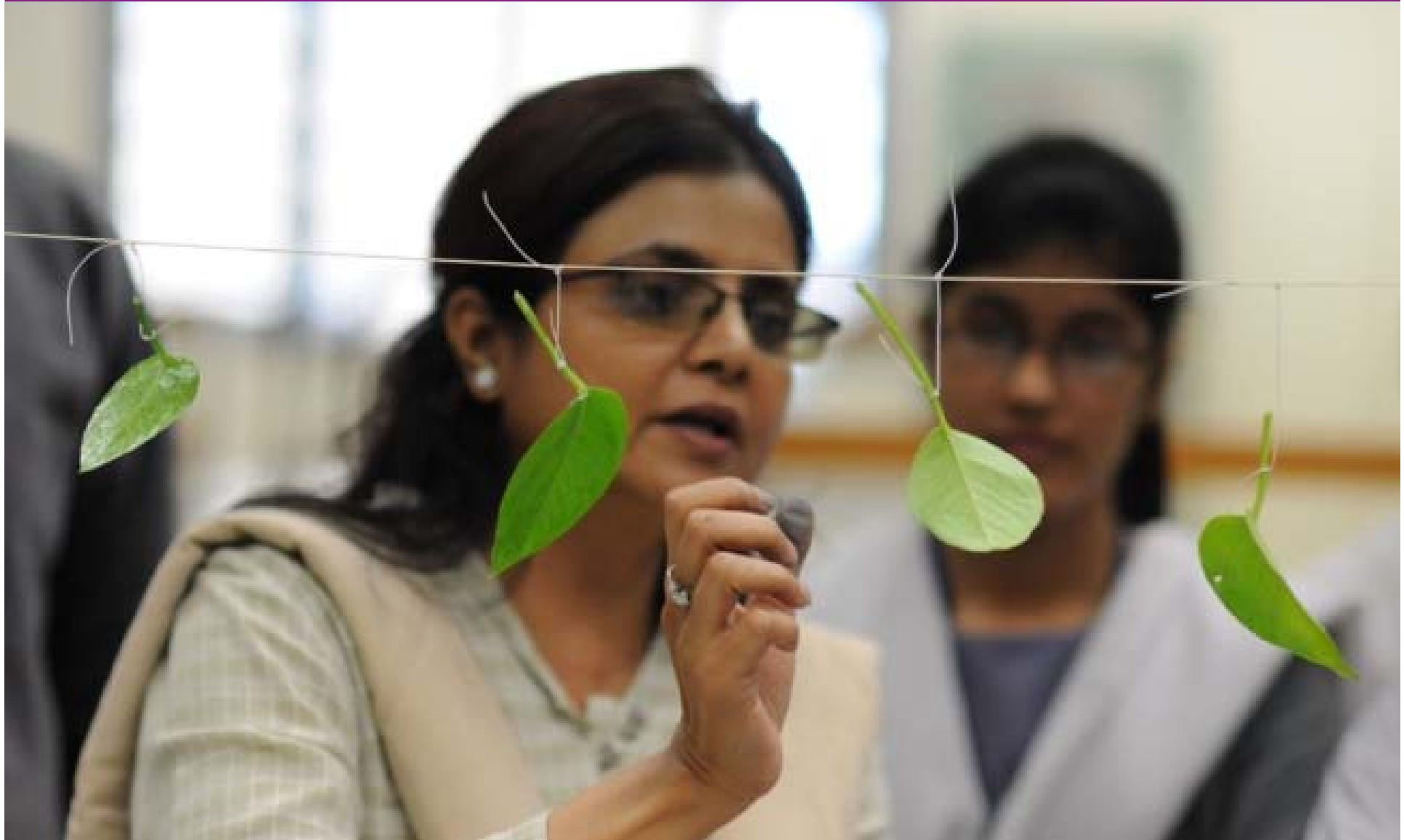
High Stakes; High Value – an approach to summative assessment

Esther Chesterman and Jane Atkinson
Cambridge Assessment International Education

Mahoodle Moot, Cambridge
October 2017

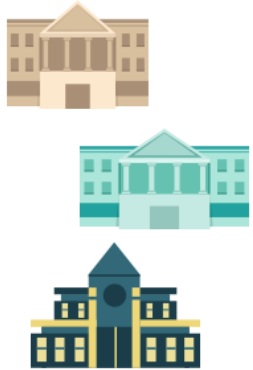


Cambridge Professional Development Qualifications



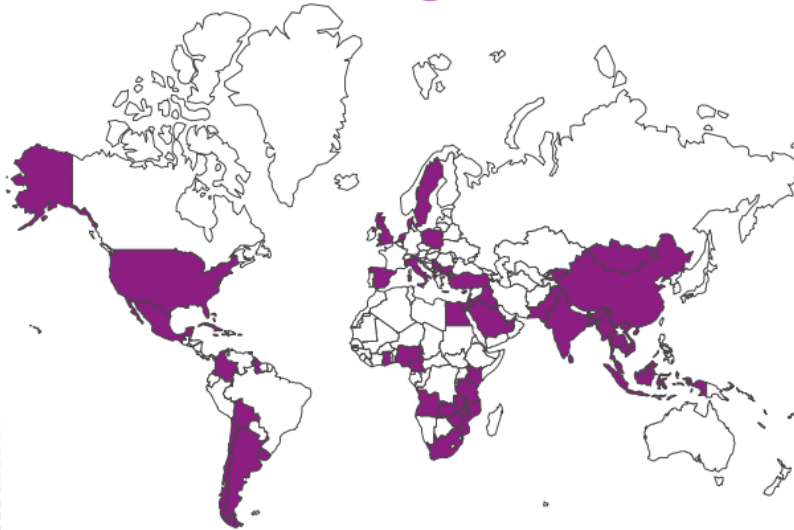
130

CAMBRIDGE
PDQ CENTRES



61

DIFFERENT
COUNTRIES



214

PROGRAMME LEADERS
ACCREDITED TO DELIVER
CAMBRIDGE PDQS



3,900

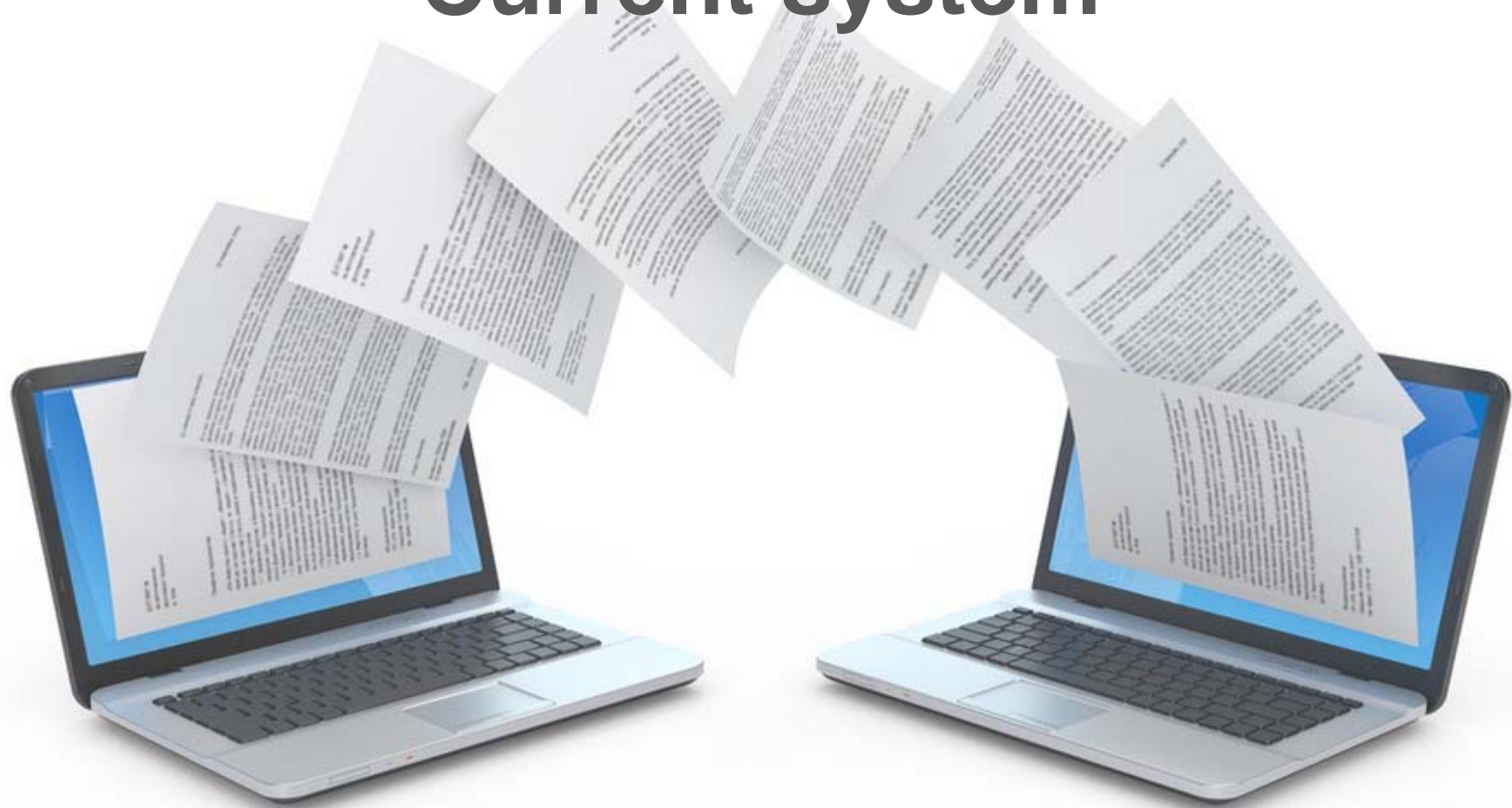
PORTFOLIOS
OF LEARNING SUBMITTED
SINCE JANUARY 2015

84%

CANDIDATES AWARDED
A PASS OR DISTINCTION

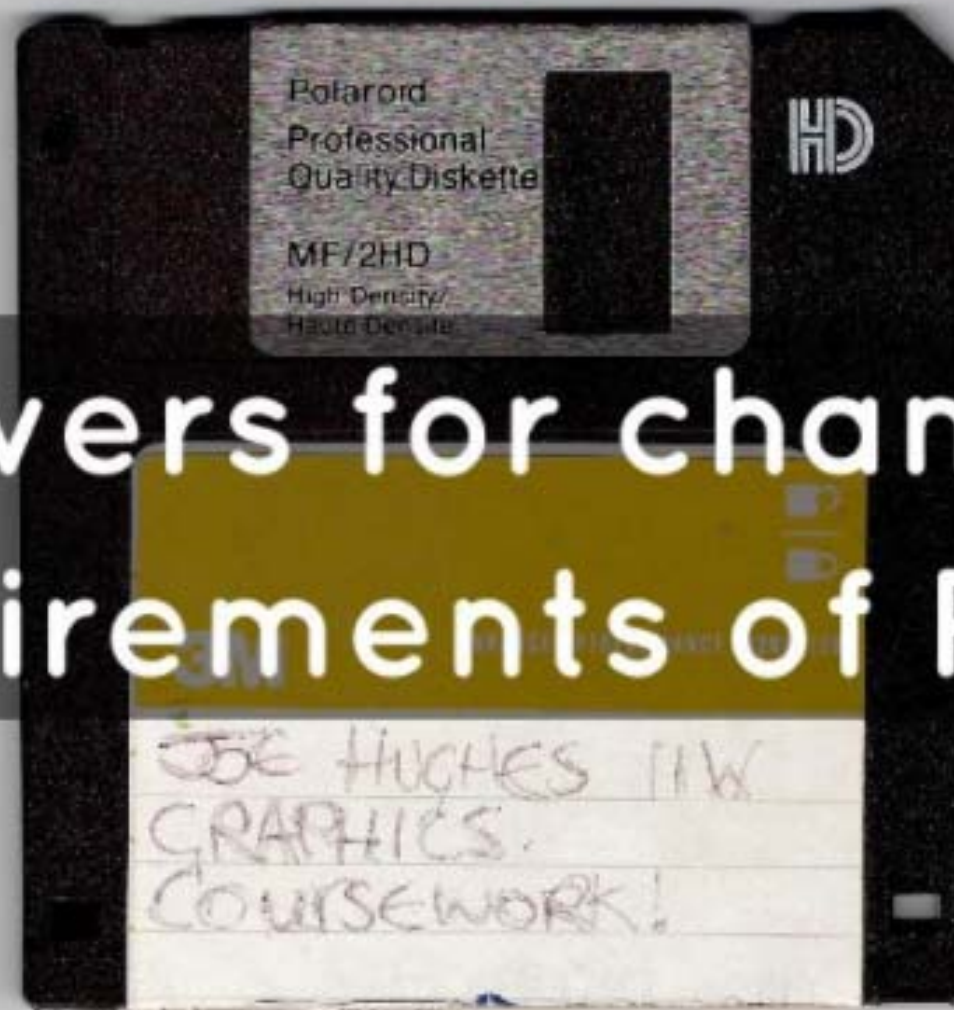


Current system









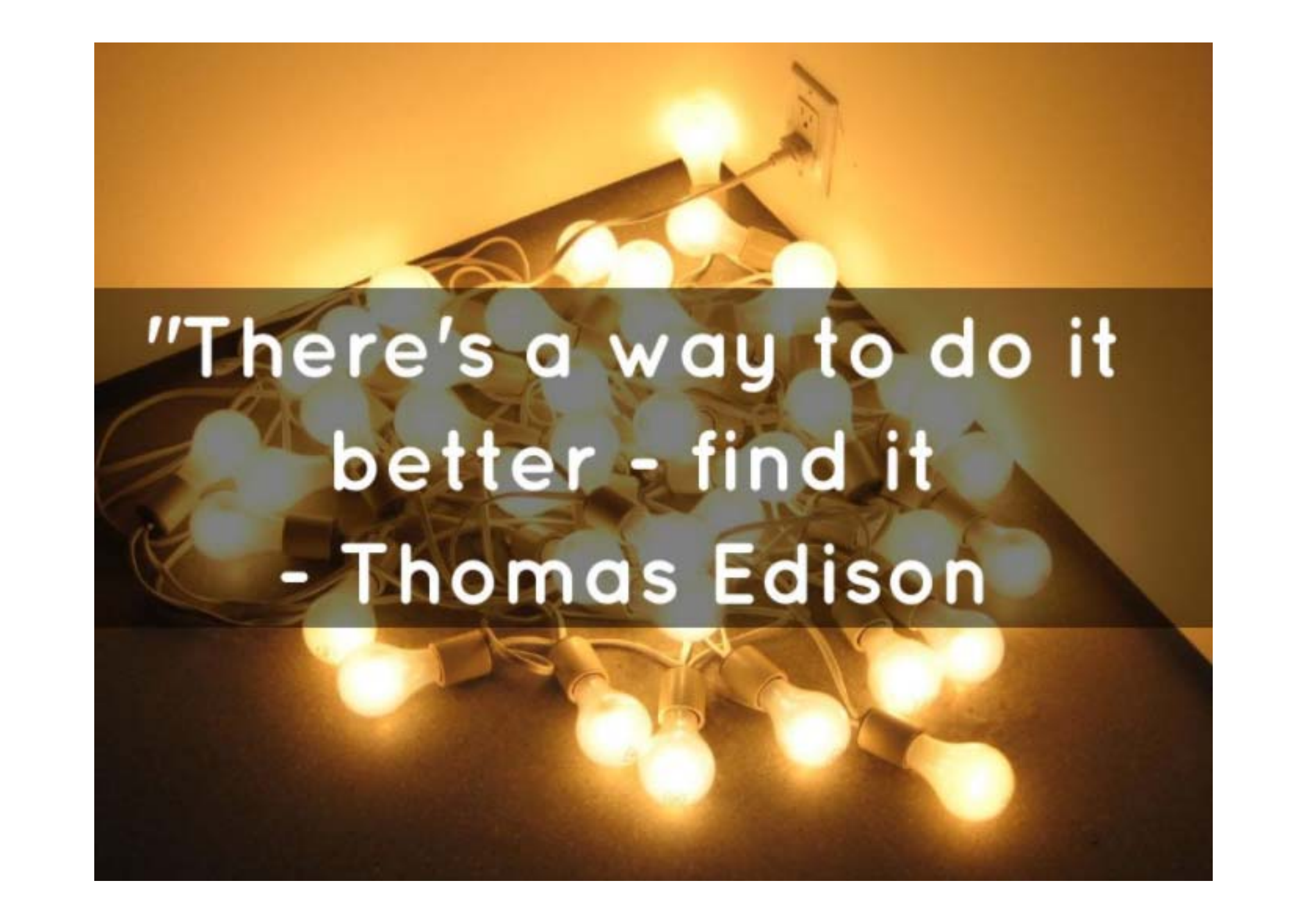
1. Centre Downloads Word Templates
2. Candidates gather text based evidence
3. Centre submits portfolios to Secure Exchange
4. Examiner downloads portfolio from the Secure Exchange
5. Examiner uploads marking rubric and centre feedback report to Secure Exchange

Drivers for change Requirements of PDQs



Syllabus review

<p> Cambridge Assessment International Education</p> <p>Cambridge Professional Development</p> <p>Syllabus</p> <p>Cambridge International Certificate in Teaching Bilingual Learners 6238 Cambridge International Diploma in Teaching Bilingual Learners 6239</p>  <p>For examination in 2018</p> <p>Cambridge Pathway </p>	<p> Cambridge Assessment International Education</p> <p>Cambridge Professional Development</p> <p>Syllabus</p> <p>Cambridge International Certificate in Educational Leadership 6247 Cambridge International Diploma in Educational Leadership 6248</p>  <p>For examination in 2018</p> <p>Cambridge Pathway </p>
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A photograph of a string of warm white incandescent lights plugged into a wall outlet. The lights are glowing, and the scene is dimly lit, with the light from the bulbs illuminating the surrounding area. A semi-transparent dark rectangular box is overlaid in the center of the image, containing the text in white.

"There's a way to do it
better - find it
- Thomas Edison

Richer Evidence





Supporting key concepts

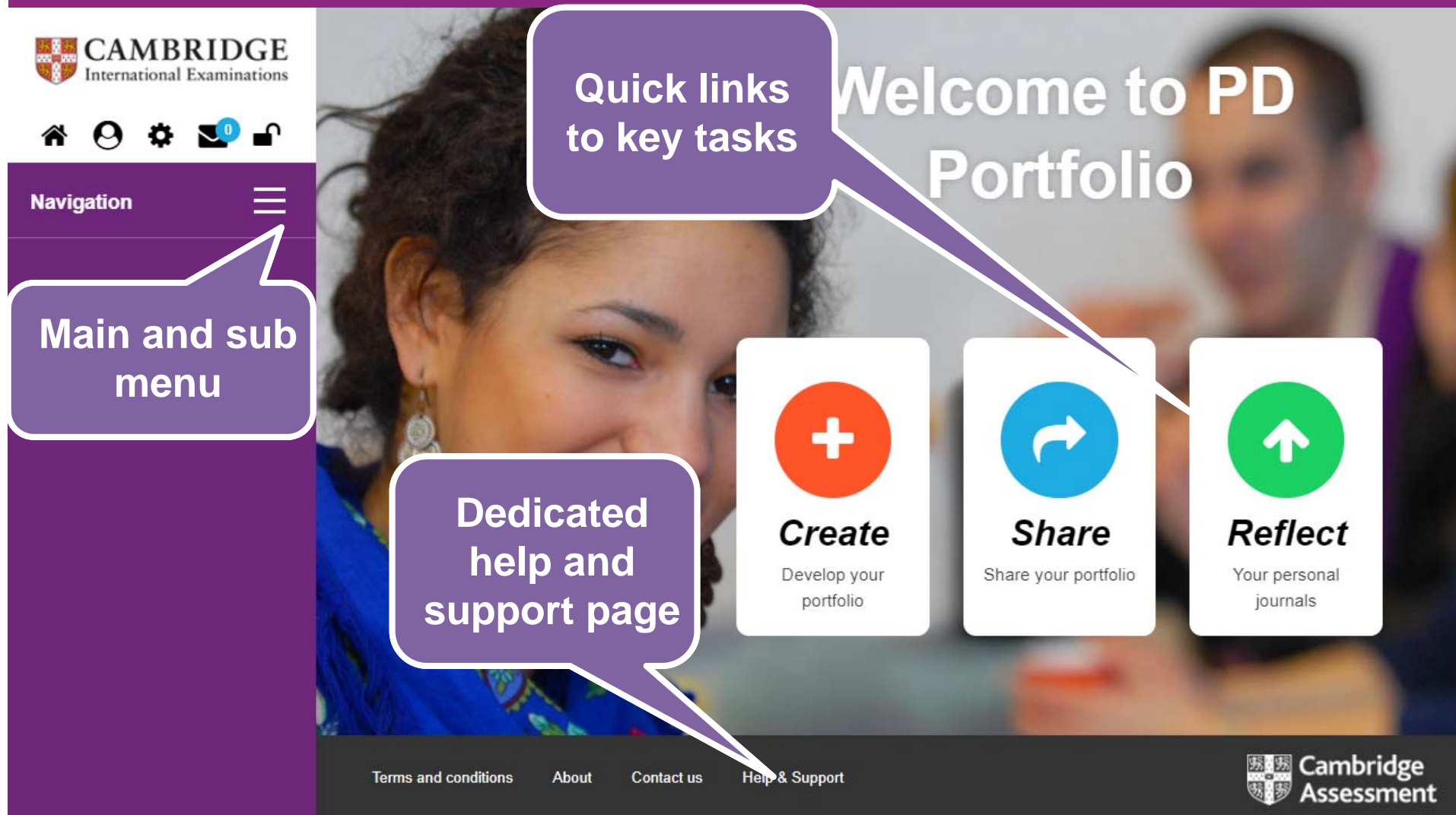
Reflection
Observation
Collaboration

A close-up photograph of a person's hands assembling a LEGO structure on a wooden surface. The hands are holding a grey LEGO brick and a red piece, with a black piece already attached. The background is a blurred wooden table with other LEGO pieces scattered around. A semi-transparent dark brown banner is overlaid across the middle of the image, containing the text "Stage 1" and "Develop prototype" in white.

Stage 1

Develop prototype

User Experience



The screenshot displays the PD Portfolio interface. At the top left is the Cambridge International Examinations logo and a navigation bar with icons for home, user profile, settings, notifications (0), and a lock. Below this is a purple sidebar labeled 'Navigation' with a hamburger menu icon. The main content area features a 'Welcome to PD Portfolio' message and three large action buttons: 'Create' (red circle with a white plus sign), 'Share' (blue circle with a white curved arrow), and 'Reflect' (green circle with a white upward arrow). Each button has a title and a brief description. At the bottom is a dark footer with links for 'Terms and conditions', 'About', 'Contact us', and 'Help & Support', along with the Cambridge Assessment logo.

Quick links to key tasks

Welcome to PD Portfolio

Main and sub menu

Create
Develop your portfolio

Share
Share your portfolio

Reflect
Your personal journals

Dedicated help and support page

Terms and conditions About Contact us Help & Support

Cambridge Assessment

Templates

Page 1 Smart
Evidence mapped
to learning
outcomes

Portfolio
Collections
pushed to
candidates

A collection is a set of pages that are linked to one another and have the same access permissions. You can create as many collections as you like, but a page cannot appear in more than one collection.

Cambridge International Certificate in Educational Leadership (Module 1) Template



Cambridge
International
Certificate in
Educational
Leadership



CICEdL Module 1 -
Profile



CICEdL Module 1 -
Unit 1



CICEdL Module 1 -
Unit 2



CICEdL Module 1 -
Unit 3

Cambridge International Certificate in Teaching and Learning (Module 1) Template



Cambridge
International
Certificate in



CICT&L Module 1 -
Profile



CICT&L Module 1 -
Unit 1



CICT&L Module 1 -
Unit 2



CICT&L Module 1 -
Unit 3

A photograph of a workspace. On the left, a tablet displays a wireframe design with various rectangular boxes, lines, and wavy lines representing text. On the right, an open notebook with handwritten text in cursive is visible, with a red pen resting on it. The background is dark and out of focus.

Stage 2 Live trial

Help and support for Programme Leaders



Navigation




 **Create**

 **Share**

 **Reflect**

Create a portfolio page

by Cambridge PDQ Programme Leaders

 Edit this page



Task:

Duration: 30 minutes

Aim:

To be able to compile a page in the PD Portfolio and share it with Cambridge.

Objective:

You are to create a page in the PD Portfolio that showcases key information regarding a well-known teaching activity. You can choose one of the questions below (your choice). You must at least include the following:

- Some text
- An image
- A video from a video streaming site

Once you have created your page you will submit it to Cambridge.

Choose your teaching activity to 'research'

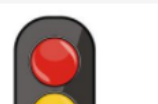
Six Thinking Hats



Think Pair Share



Traffic Lights



Support

The Cambridge PDQ Team are here to help with advice and guidance on how to use PD Portfolio with your candidates and submitting for assessment.

You can contact the team via the programme leader group forum or email info@cie.org.uk

Candidates can access resources to help with creating their portfolios on the [Help and Support](#) pages.

Resources for Programme Leaders

 **PD Portfolio Introductory Activity.pdf**

Tuesday, 11 July 2017 [2MB]

 **Teaching activity to research.pdf**



Portfolio submission

CICT&L Module 1 - Unit 2

By Viken Grgi (Grgi)

Teaching an effective lesson

Evidence of practice

Context of the learner group

EB is a group of 19 students, they are a good group where I have 2-4 active figures, they are easily off the track if they are not hands on, they love attention. One female student has a severe note taking habit and stressed personality, we are informed by the counselor to not push her hard, so she can take longer than usual and follow up afterwards, writing what we did in class and what the homework is after the class one by one so she won't take her own notes of the expectations.

My habit is to check with her after some time during class so I give her some space to get started and later confirming the process of her back and forth so she doesn't get stressed. In that case I see the benefit of writing the class goal on board and the same spot and have a classroom routine.

Lesson plan

[Unit 2 Lesson plan template](#)

[Unit 2 Lesson plan](#)

Observation feedback

[Unit 2 Observation feedback form](#)

[Unit 2 Observation feedback](#)

Student Artwork



Evidence of learning

I started the class by greeting the student and giving them time to settle and write their class goal, one student said I can't think of anything for my background when he wrote the class goal in art journal, on class goal it was written that they were going to draw a background from imagination to their wood mannequins. I used this settlement time to accommodate the materials for the students who were absent the previous class so haven't started with drawing yet.

When I started them with their 5 minute sketches, I told other students to stand up, stretch and take a look at their wood model, after I told them to position themselves in their mannequins and close their eyes to imagine a scene, I led them with my questions so they could pay attention to the details and their imaginative scenery. I told them to imagine to draw it in given time as detailed as possible so when they show their work we can guess what it was and where it was. I gave them the freedom to get started whenever they want since some took longer to decide but reminded them that they needed to be done in 30 minutes. They were told to include the value with the details this time.

As I walked around my main focus was how much students added to their background, what they added to be more descriptive, did they carry on with the same set of light source so they shaded the objects accordingly. Standing on my knees in front of their table with the U shape structure of my classroom gave me a chance to look closely, I smiled often times so if they looked up they would see that their imagination made me happy. In the meantime I moved the other small group of observational drawing students working with their 10 and 30 minute sketches. I didn't make them sit anywhere else, even if they did different practices they were not excluded and I could follow up with them as I walk around.

Curious questions I asked helped me see if they did their drawings by paying attention to the value element or not. When the drawing session was completed I told everyone to show their drawings for scaffolding where "Students generate questions they have about a classmate's work; they clarify what they do not understand, summarize what they see, and speculate on the meaning of the work." (Barker, 2010) I asked them to compare the 2 studies they did last class and this class, I wanted to see if they could point out the differences of Observational Drawing where proportions and relations between parts of body had to be accurate depending on the observations and Imaginative Drawing where their representations were lacking perspective, accurate proportion and surreal details and how all emerged from value element in focus, they also talked about which process they enjoyed and why.

After that with the help of a checklist on the board I wanted students to evaluate their practice with both and the feedback of their friends in scaffolding. And complete an element revision sheet as I review their process and evaluation in their art journal.

The end of the class was the 20 minute DEAR time (Drop Everything and Read) and the students who were catching up worked for their imaginative background in that time slot. They didn't need all of the instructions since they were there throughout the class and knew what we did however in between my times when I was looking at students artworks and art journals I checked back with them to keep them on right track.

Evidence of reflection

Before it all I was glad to be able to close the gap between the previously absent students.

Student who had a stress issue could complete the task with fewer details and I was glad that she chose something more manageable to do in the time period she had. This was a development for her to choose what she could accomplish in the given time knowing her way of using time.

Students enjoyed the dramatization since drama approach in education is a great way in stimulating creativity problem solving. (Keith Caldwell, 2017) It helped them focus and imagine before starting to draw. When some students had patterns and surreal places like a fairy-tale, some had drawings of their familiar environments a summer places because they are so ready for the summer break now.

When I walked around I was careful not to use words or be as guiding as in Observational Drawing session I previous class, I wanted them to see I as one of the differences and two student pointed that difference out we talk about the differences of both practices at the end of the class.

Some students constantly asked if they were allowed to do specific things I think it had something to do with way we do things and always having strong guidelines and instructions. Every time I said "anything" they were happy to hear it. I was glad to accommodate this freedom, it is not always so meaningful for things to be the way they wish, especially when teaching the technique and styles, but as in practices like that it gives students a chance to express themselves.

Scaffolding did the best it could as usual, where students were positively encouraging their friends and add more meaning to the drawings than what it is. Students who could see their wood mannequin representation could refer to the need of proportion when they could see the distorted ones, most of them could guess the illogical source's angle correct because shading had been completed accurately.

Their common feedback about their artwork was the lack of contrast and one student said that "now that I am struggling to see I understand why we shouldn't be afraid to go dark", "Don't be afraid to go darker with your tones" was something I said a lot in observational studies the previous class.

I think giving them elements review sheet to make them repeat the elements as I go over the drawing with them evaluation could have been done with one on one talking sessions, which would give me a chance to pass my views as well as students to talk about their intentions. I always feel like students love to talk about a work they are proud of themselves. During the scaffolding they were very involved rather than shying away to talk.

Also after collecting the elements review sheet, I could have given them a feedback about the right answers, how they did.

For the class after where I will do a printmaking class inspired by Jasper Johns who is an abstract expressionist artist and brings symbols like numbers, flags and targets to be his subject matter, before starting the class I will distribute the revision sheets back and go over each item one by one with the class so they can repeat, know what they were confused with, remember why it was so and fix it.

As I was going through the drawings and checklists some students asked for their drawings back again to fix missing parts they thought they had in their work was the most rewarding part of the class. With that students could judge the function that values objective, analytical ways to make decisions and evaluate situations. (Mamchur, 1996)

Feedback

Candidates

- Enjoyed the experience of collating their evidence in one place
- Liked the opportunity to make it “more real”
- Could see the benefit of using the platform for formative feedback but need more support on how to do this


Programme Leader

- Found it easy to track candidates progression
- Would like to use the formative feedback functionality but needs more support and guidance
- Pleased that the uploading of evidence is now no longer required so a much easier submission process

Operations

- There is now one less step in the processing of the PDQ portfolios which is a huge efficiency gain



A photograph of two women sitting on a red sofa in a library or study area. The woman on the left, with long dark hair and wearing a white blouse, is holding a large white sheet of paper and looking at it. The woman on the right, wearing a grey hijab and a red sweater, is looking at a laptop screen. In the background, there are bookshelves filled with books and other people working. A semi-transparent dark grey banner is at the bottom of the image, containing the text 'Collaboration and Feedback' in large white letters and 'Smart Evidence' in smaller white letters below it.

Collaboration and Feedback

Smart Evidence




Cambridge International Certificate in Educational Leadership

by Jamal Fatima

The Certificate comprises three units related to practice, and forms Module 1: Exploring leadership of the Diploma in Educational Leadership.

Add more pages to this collection if you want them to show up here in the SmartEvidence map.

		CICEdL Module 1 - Profile	CICEdL Module 1 - Unit 1	CICEdL Module 1 - Unit 2	CICEdL Module 1 - Unit 3
Unit 1: Understanding key concepts and theories of leadership					
A	0	●	●	●	●
B	B critique a chosen sample of these ideas and theories What does the literature identify as the characteristics and attributes of leaders, and how do these relate to your own experience of leadership and other leaders?	●	●	●	●
C		●	●	●	●
D		●	●	●	●
U		I leadership practice			
E	0	●	●	●	●
F	0	●	●	●	●
G	0	●	●	●	●
H	0	●	●	●	●
Unit 3: Action planning for developing leadership					

A photograph of two hikers standing on a mountain ridge. The hiker on the left is wearing a purple long-sleeved shirt and a blue jacket. The hiker on the right is wearing a red beanie, a purple shirt, and a black watch. They are both holding a large, unfolded map that covers their faces. The map is a topographic map with various colors and lines. Overlaid on the map in large, bold, dark blue letters is the text "Where do we go from here?". The background shows a clear blue sky with some light clouds and distant mountain peaks.

**Where
do we go
from here?**



Stage 3 Implementation Launch

Challenges...how do we?

- enable examinations to take place within the platform?
- make smart evidence dynamic?
- ensure equivalency of rich evidence and text?



Questions?



THANK YOU



Esther Chesterman
Education Manager



Jane Atkinson
Education Officer

