Personalised Learning
NCEA and the Gifted Student

Brooke Trenwith

cognitioneducation.com
KUD

Know: How to personalise NCEA internal assessments for your gifted students

Understand: How to use exemplars, peer/self assessment, Google Drive etc. to help students’ performance

Do: Decide on how you can differentiate an internal assessment task.
“If the curriculum is the bush then there is one track through it… and the teachers make us walk this track, that everyone else has walked. They don’t see that we could fight our way through the bush and make our own track and that there is so much more to see and do off the track. They just make us walk the other track. The one everyone else walks.”

Year 10 Boy, 2014
It means...

... having an exceptional ability in (a) particular domain/s in relation to your peers.
Range of giftedness

Degree of differentiation

Student numbers

- Rarely Seen
- Very few
- Few
- Some
- Many

Pohl 1994
Gagné (DMGT 2.0)

Giftedness → Developmental process → Talent

Environmental

Intrapersonal

POTENTIAL

PERFORMANCE
Some types of gifted students in our classes...
The old stereotype “Gifted”

- Wants to get Es
- Works hard independently
- May already know the majority of the content
- May hide their boredom and frustration
- Could be stressed over time management
The Underachiever “Gifted”

-often happy not performing to their potential
-may not believe in themselves (Imposter syndrome)
-may overcommit and not have the time to put into their work
The “Gifted” English Language Learner

- True ability may be masked by language issues
  - May struggle to understand the speed of the content in class
- May not understand the structure of the Internal if it is very different to their home country’s assessment system
The “Gifted” Twice Exceptional Student
### UNIVERSAL DESIGN FOR LEARNING (UDL)

**A Placemat of Core Apps Serving Learning for All** 2013

Barbara Welsford, M.Ed., ATP, ADE  bwelsford@eastlink.ca

#### Multi-modes of Representation of Information

<table>
<thead>
<tr>
<th>Including students with LD with Reading Difficulties</th>
<th>Including students with LD with Written Output Difficulties</th>
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<thead>
<tr>
<th>Including students with LD with Executive Functioning Difficulties</th>
<th>Including students with Physical Disabilities</th>
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<tr>
<th>Including students with Vision Impairments</th>
<th>Including students with Hearing Impairments</th>
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<tr>
<th>Including students for Early Learning and/or Cognitive Delays / Communication Disorders</th>
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MOTIVATION

It's not that I'm lazy, it's that I just don't care.
Theory of Motivation

Expectancy × Value = Motivation
How do we increase value?
Focus on the ZPD

The Goldilocks Zone – not too hard, not too easy

Carol Dweck
Gagné (DMGT 2.0)

Giftedness

Potential

Developmental process

Intrapersonal

Environmental

Talent

Performance
What you explain is not what they are thinking...
The importance of exemplars and guidelines

- Physical exemplars to show what an Excellence looks like – annotated is best!
- Check-in points – are they going overboard?
- Open to negotiation – what is required vs what the student is passionate about
Assessment Portfolios
Assessment Portfolios

For schools and teachers
- School wide approaches
- Definitions
- Cultural considerations
- Identification
- Provision
  - Regular classroom programme
  - Differentiation
  - Curriculum

Types of Assessment Portfolios
Setting Up Assessment Portfolios
Assessment Portfolios and Whānau Involvement

For gifted students, assessment portfolios allow them choice and creativity in studying their own personal interests. Their format allows in-depth studies that can be completed over a long period of time (McAlpine, 2000) which can minimise the

Quote
The object of education is to prepare the young to educate themselves throughout their lives.

Robert Maynard Hutchins
TKI Gifted & Talented Online Classical Studies Example – Megan Peterson
Students need to be challenged in their work, especially for summative assessments, but an enforced, three-week long project may not provide sufficient complexity and challenge. Learners all have unique passions yet a one-size-fits-all approach to assessment does not acknowledge these or allow for choice.

- “students learn most effectively when they have time and opportunity to engage with, practise, and transfer new learning” – NZC, Effective pedagogy, p. 34
- “students learn most effectively when they develop the ability to stand back from the information or ideas that they have engaged with and think about these objectively” - NZC, Effective Pedagogy, p. 34
- “reflective learners assimilate new learning, relate it to what they already know, adapt it for their own purposes” – NZC, Effective pedagogy, p.34.

Megan Peterson, 2014
Peer Assessment
Feedback
Students received feedback from their peers as they were completing their work. This was essential as it allowed for the students to reflect on the quality of their work, the links they were making and the depth of their understanding. Frequent feedback on learning is essential in a portfolio of evidence.

Self-assessment was also another strategy used – students were able to critically evaluate their work against the standard and devise steps needed to enhance their work. This was empowering for the gifted and talented students who were keen on ensuring that their work was of the highest quality.

Megan Peterson, 2014
Peer assessment can…

• Empower students to take responsibility for, and manage, their own learning.

• Enable students to learn to assess and to develop life-long assessment skills.

• Enhance students' learning through knowledge diffusion and exchange of ideas.

• Motivate students to engage with course material more deeply.
• Provides timely and effective feedback and allows for quick assessment of student learning.

• Allows instructors to understand and provide quick feedback on learning.

• Promotes academic integrity through student self-reporting of learning progress.

• Promotes the skills of reflective practice and self-monitoring.

• Develops self-directed learning.

• Increases student motivation.

• Improves satisfaction from participating in a collaborative learning environment.

• Helps students develop a range of personal, transferrable skills to meet the expectations of future employers.
CONDITIONS:
Students may work in groups to gather evidence and develop their ideas. However, they will need to submit their own work for assessment and will be assessed individually. Ensure that they carry out sufficient work under supervision to allow monitoring of progress and authentication of work.

Classical Studies AS91397, Example 3.4A
Stop overassessing…
Assessment Integration?

• How many of your gifted students are endorsed with Excellence before they get to the External examinations?

• How many of your gifted students complain of too many internal assessments?

• How many of your gifted students also hold leadership positions and are “time poor”? 
<table>
<thead>
<tr>
<th>Achievement with Excellence</th>
<th>Achievement with Merit</th>
<th>Achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Demonstrate comprehensive understanding of chemical processes in the world around us.</td>
<td>• Demonstrate in-depth understanding of chemical processes in the world around us.</td>
<td>• Demonstrate understanding of chemical processes in the world around us.</td>
</tr>
<tr>
<td>Achievement with Excellence</td>
<td>Achievement with Merit</td>
<td>Achievement</td>
</tr>
<tr>
<td>-----------------------------</td>
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</tr>
<tr>
<td>• Create and deliver a fluent and coherent oral text which develops, sustains, and structures ideas and commands attention.</td>
<td>• Create and deliver a fluent and coherent oral text which develops, sustains, and structures ideas and is convincing.</td>
<td>• Create and deliver a fluent and coherent oral text which develops, sustains, and structures ideas.</td>
</tr>
</tbody>
</table>
### AS91635 – Level 3 Digital Technologies

<table>
<thead>
<tr>
<th>Achievement with Excellence</th>
<th>Achievement with Merit</th>
<th>Achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Efficiently implement complex procedures to produce a specified digital media outcome.</td>
<td>Skilfully implement complex procedures to produce a specified digital media outcome.</td>
<td>Implement complex procedures to produce a specified digital media outcome.</td>
</tr>
</tbody>
</table>
Discussion
Differentiated Assessments
The Maker Model (1982)
Overview of the Maker Model

Adapted from the NSW Department of Education & Thinking (2006)

Abstraction
Complexity
Variety
Organisation
Study of People
Methods of Inquiry

Real world problems
Real audiences
Evaluations
Transformation

Higher order thinking skills
Open-ended processing
Discovery
Proof & reasoning
Freedom of choice
Group interactions of like-ability peers

Group able children together
Structured with open ended tasks
Choice and authorship

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A Classical Studies Example
## Differentiated Internal Assessments

<table>
<thead>
<tr>
<th>Achieved with Excellence</th>
<th>Achieved with Merit</th>
<th>Achieved</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate perceptive understanding of the lasting influences of the classical world on other cultures across time.</td>
<td>Demonstrate in-depth understanding of the lasting influences of the classical world on other cultures across time.</td>
<td>Demonstrate understanding of the lasting influences of the classical world on cultures across time.</td>
</tr>
</tbody>
</table>
**TASK A**

Decide on theme for your topic. This must be a theme that you are interested in and displays Roman influence in at least two post-classical time periods. Some suggestions are below. If you are interested in doing something that is not suggested here, add it to the table and discuss it with your teacher for their approval.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Roman</th>
<th>Post-classical 1</th>
<th>Post-classical 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Roman culture and customs represented in literature</strong></td>
<td>Culture and customs</td>
<td>Shakespeare or Harry Potter</td>
<td>The Hunger Games Trilogy</td>
</tr>
<tr>
<td><strong>Roman theatrical performances</strong></td>
<td>Plays of Plautus and design of the theatre</td>
<td>Shakespeare and the Globe</td>
<td>Modern performances</td>
</tr>
<tr>
<td><strong>Roman engineering</strong></td>
<td>Aqueducts, hypocaust system, bridge building, roads</td>
<td>Renaissance engineering techniques</td>
<td>Modern engineering techniques</td>
</tr>
<tr>
<td><strong>Mythology for entertainment purposes</strong></td>
<td>Bards and poets</td>
<td>1950s Roman inspired movies. E.g. Spartacus, Antony &amp; Cleopatra, Quo Vadis</td>
<td>Modern entertainment. E.g. Xena, Hercules, Rome, Troy...</td>
</tr>
</tbody>
</table>
TASK B
Begin your research on your theme. Use the following checklist to assist you in what you are researching and what you need to cover in your assessment.

• Analyse aspects of the theme.
• Examine three different examples from each of the two post-classical time periods for evidence of similarities or differences with your Roman aspect.
• Explore the ideas and values of the two periods when the examples were created
• Develop hypotheses and draw at least three conclusions about the reasons for the lasting influences of this Roman aspect across time. Influences may be direct or indirect.
• Use both primary and secondary source material.
TASK C
Choose a product in which to present your analysis.

You may present your assessment in any form that you would like to. Ensure that your presentation choice allows you to **demonstrate perceptive understanding**. The table on following page will give you some ideas.
To get an Achieved with Excellence, you need to:
Demonstrate perceptive understanding by:
Providing an analysis that shows insight into the influence of aspects of the classical world on other cultures at three different points of time.

Features of a perceptive analysis include a selection from:
Reasons for similarities and differences
Themes and patterns
Cultural expectations and codes of behaviour
Limitations of sources of evidence.
displaying Roman literary input. Virgil’s *Aeneid*, for instance, has profoundly influenced Renaissance writer John Milton’s *Paradise Lost* as well as the immensely popular *Harry Potter* series by contemporary author J. K. Rowling. Furthermore, *Metamorphoses*, by Roman writer Ovid, has impacted Renaissance poet and playwright Shakespeare’s *A Midsummer Night’s Dream*, and also Rick Riordan’s modern-day children’s series *Heroes of Olympus*. This can be summarised in the following diagram:

<table>
<thead>
<tr>
<th>ROMAN</th>
<th><em>Metamorphoses</em> (Ovid)</th>
<th><em>Aeneid</em> (Virgil)</th>
</tr>
</thead>
<tbody>
<tr>
<td>RENAISSANCE</td>
<td><em>A Midsummer Night’s Dream</em> (Shakespeare)</td>
<td><em>Paradise Lost</em> (Milton)</td>
</tr>
<tr>
<td>MODERN</td>
<td><em>Heroes of Olympus</em> (Rick Riordan)</td>
<td><em>Harry Potter</em> (J. K. Rowling)</td>
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1. **Ovid’s *Metamorphoses***

One particularly significant Roman text in terms of post-classical influence is Ovid’s *Metamorphoses*, a great mythological poem imitating the form of the classical epics, consisting...
One of *A Midsummer Night’s Dream*’s most obvious mythological influences derived from *Metamorphoses* is the Athenian workmen’s preparation and performance of *Pyramus and Thisbe* for the wedding of Theseus and Hippolyta. The tragic tale of Pyramus and Thisbe features in *Liber IV* of *Metamorphoses*, related by Arisippa, daughter of Minyas, to her two sisters, Alcithoe and Leucnoë: “Drawing out strands of wool … Arisippa … begins to spin this tale … as she spins her woollen thread: ‘Pyramus and Thisbe, he the loveliest youth, and she the most sought after girl, the East held, lived in neighbouring houses, in the towering city of Babylon …’”

So Arisippa tells the tragic tale of forbidden lovers Pyramus and Thisbe, who decide to elope together. Thisbe, upon arriving first at the arranged meeting place, sees an approaching lioness and flees in fear, dropping her shawl in her haste. Pyramus discovers the shawl and the lioness tracks upon his own arrival, and comes to the despairing conclusion that the lioness has killed Thisbe. He thus commits suicide, stabbing himself in the stomach with his sword. When Thisbe returns to the meeting place, she finds Pyramus on the cusp of passing – “his eyes darkening with death” – and in her own despair also kills herself. Incorporated into *A Midsummer Night’s Dream* under Quince the carpenter’s title of “The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe”, the story is discussed down to its foundations.
Meet Sunny Turner – your typical eleven year-old, facing the dreaded first pimple and wishing summer would last forever. That is, until an unnerving encounter with an elf lands her in an elite training programme. With a formidable purple-haired instructor breathing down her neck, Sunny scrambles to find her feet in a world of dragons, enchantment, and rescue missions. Life suddenly becomes a lot more exciting – and dangerous …
Chapter One: No Excuses

It was one of those silences that makes all present want to curl up in bed and come up with as many excuses as possible as to why they weren’t there when it happened. The sort of silence that indicates that there is something more than ‘nothing going wrong’ present – that the situation has, in fact, gone in one side of that spectrum and come right out the other side so that the needle is pinging on ‘apocalyptic.’

“Oh damn.” Said Shoshanna.

“Oh damn.” Chorused the rest of their group of friends, crowded around the display table in the University’s display rooms; a table which had previously held the culmination of Ardan O’Duibhir’s work for History of Art in the form of a collection of delicate simulation images and now, due to a drunk Shoshanna’s ill-aimed beer bottle, now supported a very
other side of the room, decided it would be a smart idea to throw a bottle. It had crashed through Ardan’s painstaking work, severed the delicate links that held the images to each other and to their time periods, and smashed on the floor at Mikulas’s feet.

Then there was the silence.

Aside, that is, from Ardan, bawling on the floor.

“Culpa tua est, te agere.”

Everyone looked at Takayuki. Due to a time travelling incident in their first year, although he could still understand Japanese and English, Takayuki could only speak Latin. Shoshanna, his best friend, had learnt Latin to accommodate this, and Mikulas, a hopeful, was learning.

“In English?”

“I’m screwed.” Shoshanna paused, scrambling for words that were trembling, just out of reach at the tip of her tongue. She stared at the limp, glimmering threads that had tied the images to history.
fig-wood wedges (Dozolme, n.d) into the cracks, which they then saturated with water; as 
the wood swelled, the marble cracked wider and more pegs and metallic chisels were 
inserted in lines and hammered until whole blocks fell away from the mountainside. A 
sweating group of workers loaded a partially worked block onto a heavy sledge while a man, 
evidently the sculptor, stood by and watched.

“Carrara! Suus ‘Carrara!’”

“Michelangelo Buonarrotti, Donatello and Cavova got their marble from here,” breathed 
Shoshanna.

“As did Roman artists, first for the forum in 48 BC, and also the Pantheon and Trajan’s 
column” Added Mikulas. “This method” – he nudged a wedge with his muddy toes “-was 
used until the 1800s – they also used saws and tried blasting it once but that didn’t work 
because it wasted lots of stone. It used to take two men a day to cut three inches – now

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4 “Stop! We are looking at sculpture first, remember?”
3 “Carrara! It’s Carrara!”
One assessment task written that allowed differentiation of:

**Content** - choice of influence and cultures

**Product** - any product accepted

**Process** - open ended, group consultation allowed AND encouraged

**Learning Environment** - risk taking supported, community approach to the internals
You need to remember to…

- Check your internal against the Teaching and Learning Guide for your subject
- Check your internal against the Conditions of Assessment for your subject
- Check your internal against the NZQA exemplars to ensure you have the right conditions and criteria.
KUD Reflection

Do you know? How to personalise NCEA internal assessments for your gifted students

Do you understand? How to use exemplars, peer/self assessment, Google Drive etc. to help students’ performance

Can you do? Decide on how you can differentiate an internal assessment task.
Questions?
Upcoming Events

Queenstown
22 August 2016

Foundation Series Day 1: Introduction to GaTE and running a 360 degree review
Upcoming Events

Christchurch
19 August 2016

Foundation Series Day 3: Practical Provision Part 2
Brooke TrenwithGaTE

Brooke Trenwith

btrenwith@cognitioneducation.com

021 960 364

Brooke Trenwith

@trenwith_brooke

http://cognitioneducation.com