

Training will enable student teachers to successfully demonstrate a range of teaching approaches, appropriate to subject, age, and individual needs, and contribute to the development of curriculum thinking, drawing on evidence from research.

Whilst we expect the ITE curriculum to be increasingly personalised during Phase 3, in order to meet individual areas for development and school priorities, it is likely that student teachers' understanding and experience of working with other adults (including parents), and of assessment and adaptive teaching will need deepening during this final period, supported by expert colleagues.

During Phase 3 student teachers have more independent responsibility for planning and teaching lessons which are well matched to the needs of groups and individuals, and for planning units of work as part of an ambitious curriculum, with a positive impact on pupil progress.

Expected outcomes

Mid-point and end of Phase reviews are completed by ITT Mentors in schools. In Phase 3, these reviews assess progress against the Teachers' Standards. By the end of Phase 3 we expect student teachers to:

- Demonstrate evidence of achievement of ALL curriculum and placement requirements to date (the Teachers' Standards, including Part 2, to be addressed at the end of programme).
- Respond constructively to challenge, feedback and critique, and demonstrate a commitment to continuously improve their understanding and practice, reflected in their Career Entry and Development Profile.

In Drama sessions:

Drama is action, and through school partnership, our student teachers have been immensely active, doing, reflecting, researching, and improving. Their progression towards independence as teachers has been dependent on your good will, commitment, time and expertise as subject mentors, integrated in partnership with the generic professional core and Drama subject-specific programme here at LJMU.

In Drama Subject Studies, student teachers have been 'busy being born', developing their skills and subject knowledge through Key Stage 3, and now exploring Key Stages 4 and 5. With your guidance, they are learning the multiple roles of the Drama teacher: planning lessons; managing behaviour; inclusively adapting their teaching; beginning assessment; and always placing pupils at the heart of the learning they facilitate.

Progression in education is never simply linear, and in this next phase of teaching, we expect our new teachers – for that is what they are becoming – to build on all you have taught them: Lesson Planning will now become Lesson Sequencing; collaborative teaching will become increasingly self-sufficient; and, comfortable with their pedagogic persona, in returning to their home school, they will now 'know the place for the first time'. We do not expect the teachers we nurture to be 'getting better all the time', but we have faith, through your guidance, that they will begin to understand the progression they are making, growing towards QTS in skill, knowledge, and confidence, to find their own voice as Drama teachers, emerging from students to colleagues. For guiding such essential progression and development, we thank you.

The Phase 3a ITE Drama Curriculum:

In Phase 3, the centre-based curriculum focuses on subject knowledge, pedagogy, adaptive practice, assessment and progress in the subject. We ask you to support students in exploring these further in schools.

The focus of weekly discussions is in black. Professional Development Activities for STUDENTS are in blue.

Date (LJMU)	Taught LJMU session	School-based focus	Mentor curriculum in weekly meeting and Professional Development Activities.
Friday 23 Feb	<i>Retrieval:</i> Reflect and Review KS3 Practice in Phase 2b / Plan / Adapt Sequencing for next Phase, 3a.	Understanding KS3 Drama: Planning across Lesson Sequences, including Adaptive Teaching.	<i>Discuss:</i> Revisit the core elements of 'Making' / 'Performing' / 'Responding' in the KS3 Drama curriculum for due planning. <i>Observe / Deconstruct:</i> Look at a sequence of KS3 Drama lessons, the adaptive teaching here, and pupil progression.
Friday 1 Mar	<i>Key Stage 4:</i> Key Stage 4 / GCSE with sample AQA Specs / Sequence 'Text Travelling' Strategies.	Departmental Choices at GCSE Drama, / Assessment at this level, and Pupil Progression and Transition to KS4.	<i>Discuss:</i> The GCSE specifications and texts chosen; which pupils choose GCSE Drama, and why; and assessment here. <i>Teach:</i> A Year 10 GCSE Drama sequence; note prior misconceptions for such pupils; and deliver formative feedback.
Friday 8 Mar	<i>Key Stage 5 (A):</i> Introduce Key Stage 5 / AQA A-Level / Edexcel BTEC L3 Performing Arts.	Departmental Choices at A-level / BTEC Drama / Assessment at this level, and Pupil Progression and Transition to KS5.	<i>Discuss:</i> Post-16 provision at your school (if available) and the departmental choices made here, including the specifications. <i>Discuss:</i> Research with sixth formers why they chose Drama post-16; the challenges they find; and the progression required for the leap to A-level / BTEC Level 3.
Friday 15 Mar	<i>Subject Knowledge Workshops:</i> Student Teacher Presentations on Areas of Expertise: Theory / Practice.	Departmental Play Texts, Exam Board Guides, and Resourcing / CPD for Subject Knowledge Development.	<i>Discuss:</i> What departmental resourcing is available; exam board support; possible CPD; and the student areas of expertise. <i>Plan:</i> Student Subject Knowledge presentation, linked if possible to an area of Post-16 exam board specification.
Friday 22 Mar	<i>Heads Up!:</i> Revisiting Job Applications / The Role of Drama HOD / School Production Work.	<i>Job Application</i> Letter Revisited / Mock Interview / The Role of the HOD in a single-staff Department.	<i>Discuss:</i> Writing an application letter / CV / Interview Prep, and / or key aspects of the HOD role in Drama eg production work. <i>Assist:</i> The Subject Mentor / HOD in a task they select, as experience for such a role.
Friday 29 Mar	Good Friday Bank Holiday	Review of Student Teacher Progression on Placement 3 to date.	<i>Discuss:</i> Key achievements through placement progression to date, and main targets for after Spring Break. <i>Assist:</i> The Subject Mentor / HOD in planning for next term, focussing on any area required.

Lesson observation focus questions: these questions can be used as foci or prompt for lesson observations and mentor/student teacher discourse. Not all elements are required in every lesson and may be phase dependent, i.e. expectations that more elements would be present in Phase Three of teaching as confidence and highly effective practice is embedded.

Guidance for Observation and Target Setting in Secondary Drama

All pupils should be enabled to participate in and gain knowledge, skills and understanding associated with the artistic practice of Drama. Pupils should be able to adopt, create and sustain a range of roles, responding appropriately to others in role. They should have opportunities to improvise, devise and script Drama for one another and a range of audiences, as well as to rehearse, refine, share and respond thoughtfully to Drama and Theatre performances.

Key Questions To Ask When Observing Drama Lessons:

Drama Subject-Specific Questions		Additional Information
1	What specific aspect of Drama knowledge does the lesson address?	<i>Ask the student teacher to think about the level-appropriate Drama Curriculum they are teaching the class.</i>
2	Are elements of Hornbrook's basic 'Making' / 'Performing' / Responding used in the structure and timing of the lesson?	<i>Ask the student teacher to explore the practical and theoretical elements of the lesson.</i>
3	Is Drama specific terminology being introduced and practised?	<i>Ask the student teacher to think about how they are advancing the technical subject-specific language of their pupils.</i>
4	Are appropriate Drama Education techniques being used?	<i>Ask the student teacher to interrogate any established techniques used, and why eg 'Teacher-in-Role'.</i>
5	Are the learners introduced to a range of Drama practitioners?	<i>Ask the student teacher if they have made use of key practitioners eg Stanislavski.</i>
6	How is the Drama text used? Is there a range of new or canonical playwrights and play texts?	<i>Ask the student teacher if they have made use of any particular playwrights; how; and why?</i>
	Glossary: See student handout for Friday 17th March session on Terminology.	

