

Secondary ITE Subject Studies Drama Curriculum Map 2026/27

Introduction

There is a reason why teaching and teachers on film form such an extensive sub-genre throughout Hollywood and world cinema: The classroom remains a transformative arena, a dramatic stage, a liminal zone of challenge and change, of progression, of purposeful development, fundamentally, primarily and always, for the children, not least in presenting a safe yet aspirational arena in which the excellent teaching of Drama can present truly life-changing opportunities for challenging educational disadvantage. This should be true of all subjects, but perhaps is especially true of Drama at its best, as *the* subject most explicitly linking theoretical ideas into physical expressional of emotional import: Often pupils who feel on the outside of traditional subjects at school can find their place in Drama.

Background and Rationale

This can also be true for the Drama teacher, should you as Drama Student Teachers remain alive to the possibilities of growth towards your individuated self. From Socrates onwards, the role of the teacher remains essential in the development of young minds, not least as children grow into the adult world through their secondary schooling. I am sure there are teachers you remember from not so long ago who nurtured, supported and inspired you on your journey here, as unofficial mentors on your odyssey, your life's journey. The path to, and through, teaching itself is often rocky, and at times can even feel overwhelming, but remains substantially, deeply rewarding in mind and spirit, for all the challenges encountered – indeed, rewarding perhaps *because* of them. So approach your new vocation with a sense of playful adventure, excitement, and daring, as you begin your journey through this most intense year of learning, laughter, humility, pride, tears, reflection, hard work, doubt, resilience, belief - and real achievement. A warm welcome, then, to this renewed world of learning, this bridge between school and university, between who you are and who you shall become: Your PGCE presents itself as a dramatic arena of exploration, discovery and wonder; of teaching, learning and becoming! You won't be saving lives, but you will be changing them – not least your own, should you engage your creative imagination; maintain an open mind; and sustain a generous heart, to become, with resilience, courage and belief, the teacher your skills, care, and continuing learning demand of you, on your life-changing quest.

Curriculum Themes

Drama is a creative art; teaching a skills-based craft: To inspire pupils, children need a range of high-quality Drama experiences which deepen their understanding; technical skills; performance confidence; and ability to reflect on their work. This PGCE Drama Curriculum embraces key activities in the Drama classroom / studio, namely promoting you as Student Teachers to become confidently qualified, ever learning, creatively developing, reflective practitioners, guiding your pupils through the practice of our key themes of *'Making'*, *'Performing'*, and *'Responding'*, pursuing these core foundations of Drama teaching and learning.

The LJMU Drama Subject Studies Curriculum fully embraces the ITT / ECF Framework, each session built around mapped aspects of 'High Expectations'; 'How Pupils Learn'; 'Subject and Curriculum'; 'Classroom Practice'; 'Adaptive Teaching'; 'Assessment'; 'Managing Behaviour'; and 'Professional Behaviours', integrated with the programme's Professional Studies Curriculum and in full partnership with schools as you work through our core ten key *'Professional Expectations Curriculum Questions'*. As new Drama teachers, you will explore a range of theoretical approaches to develop your teaching skills, including an embedded exploration of Adaptive Practice, meeting a range of pupil SEND challenges, including our exciting *Strawberry Field Inclusion Project* partnership (see below). Interrelated elements of Drama theory and practice are taught integrated with each other, developing technical strategic teaching abilities, practical skills, and discursive engagement as you and your pupils creatively construct Drama, making imaginative decisions about the positive impact of your teaching on pupils as you explore together this dynamic subject in all its breadth.

Some areas of Drama knowledge are gained through experiences that are often difficult to put into words, but you are encouraged, indeed required, to express reflection from an analysis of your own lessons and lesson sequences. You will be supported in developing your Drama teaching skills to inspire each pupil through improvisation; performing the work of others; play text analysis; experimenting with Dramatic style and form, exploration of creative potential; and wider engagement with works from a range of times, places and cultures, through a rich Drama curriculum. Progress will be incrementally achieved as you work through those embedded *'Curriculum Questions'*. Competence as a teacher, and for pupils as performer, will progress where increasing fluency, control, expression and self-reflection are developed in parallel with a sequential building of component knowledge. Deconstructing / reconstructing Drama Education practice to learn about form and structure increases your, and your pupils', knowledge of how Drama is put together, learning about Dramatic convention and purpose - and how the inter-related Dramatic styles, forms, themes and structures work together to give Drama expression. To progress in Drama is to encourage pupils to think, act and speak like those working in the profession, experimenting, collaborating, creating and ever reflecting as developing practitioners and analysts of their work, developing in nuance and complexity through lower school; GCSE; and post-16.

This carefully sequenced Drama curriculum begins with those subject fundamentals through the lens of the formal elements of teaching Drama, exploring subject knowledge; curriculum planning; and studio / classroom management. During the Induction period you will consider, as Student Teachers, the nature of the subject, with a range of models of Drama teaching and learning. The curriculum is then sequenced carefully to develop planning through lesson schemes and mid-term planning, embracing modes of assessment, progression, and constantly retrieving and developing adaptive teaching. A combination of technical, practical, discursive and expressive knowledge creates a valuable and appropriate schema for effective learning, drawing initially on the Key Stage 3 curriculum you teach on school placement. Throughout, this PGCE Drama Teaching and Learning Curriculum draws together exposition and acquisition of effective research-informed teaching methods, in unison with mentors and expert practitioners, given the co-creation of this curriculum through our colleagues in school, our Drama ITE General (Subject) Mentors. This curriculum encourages confidence in your Student Teacher journey, progressing through school practice to Key Stage 4 / GCSE Drama, towards post-16 A-level Drama and Theatre, et al, while continuing to explore the teaching of canonical and contemporary texts central to the school Drama curriculum eg Shakespeare. Student Teachers are encouraged to explore their own creativity, not least in response to live theatre essential to the Drama curriculum, utilising the wonderful resource of the city of Liverpool itself, while building teaching and learning experience across a wide range of Drama skills. To teach Drama effectively is to imaginatively inspire, evoking the necessary magic for your pupils to so engage in the Dramatic creation of their worlds. This curriculum ensures that you, as Student Teachers, phase by placement phase, develop as highly effective Drama teachers across the Key Stages, embracing prior knowledge, progression and adaptive teaching, delivering an exciting curriculum for, and with, your pupils.

Adaptive Practice

Addressing the challenge and opportunity of Special Educational Needs / Additional Needs remains key to developing your practice as Student Teachers. This is embedded and integrated throughout your PGCE programme through Induction and Professional Studies; Subject Studies; and, obviously, on school placement. With regards to Drama Subject Studies specifically, you will encounter three particular, interwoven strands of building your Adaptive Practice:

- Session by session, we shall reference the LJMU Education SEND Learning Profiles of Year 9 pupils, to explore how our Classroom Management; Lesson Design and Delivery; Assessment; and Subject Knowledge fully integrates with due Adaptation to engage all our pupils with a consistently Inclusive approach, learning from our partner specialist school Clare Mount of particular value here.
- There remain due ‘staging posts’ at particular points of reflection through the Drama PGCE Subject Studies programme to retrieve and further develop such practice eg our *NoManzLand* SEND play project, collating different archetypal roles pupils occupy, as we explore a Year 10 class and pro-active strategies for meeting pupil need. As developing Drama teachers, you will have the opportunity to step into the shoes of such pupils through role-play and scripted drama in an educative and entertaining scenario before you enter the classroom as Student Teachers.
- We are excitingly piloting this year our *Strawberry Field Inclusion Project*, in partnership with Strawberry Field – not only the famous John Lennon visitor experience and well-being centre and garden, but the home of the local inclusive Strawberry Field ‘*STEPS*’ and ‘*Fresh Expressions*’ community initiatives for vulnerable, Special Educational, and Additional Education Needs. With due guidance and professional support, you will be contributing here as Student Teachers three workshops alongside your placement in schools.

Our shared goal remains the progression of all children in the subject, as you yourself excitingly develop as Student Teachers to qualification in becoming Early Careers Teachers where your learning builds on the foundations laid here, combining due rigour, knowledge and discipline with the inspirational joy of creative and imaginative Drama teaching and learning. Let us now begin!

Five Essential Readings

Throughout our Drama Subject Studies you will be introduced and guided towards key recommended readings throughout the year, built around the Fleming and Nicholson and Kempe below – former Drama teachers and PGCE lecturers:

- Fleming, M. (2017) *Starting Drama Teaching (4th Ed.)*. Abingdon, Oxon: Routledge.

This is our core Drama Education text, with weekly readings!

- Kempe, A. & Nicholson, N. (2007) *Learning to Teach Drama 11-18 (2nd Ed.)*. London: Continuum.

A highly readable older canonical text for the Drama Teacher.

- Neelands, J. & Goode, T. (2015) *Structuring Drama Work (3rd Ed.)*. Cambridge: Cambridge University Press.

A highly practical teacher guide from one of the key Drama educationalists.

- Fleming, M. (2019). *The Art of Drama Teaching*. Routledge: Abingdon, Oxon.

A useful supplement to the core Fleming reader above.

- Neelands, J. (2004) *Beginning Drama 11-14 (2nd Ed.)*. London: Routledge.

Another practical introduction to Drama teaching, focussed on Lower School.

Date and Time	Title and Objectives	Recommended Reading (introduced in sessions, pre or post) and Student Activity	Placement Activity / Focus for General (Subject) Mentor (for Weekly Mentor Meetings and linked guidance)	Phased Expectation Links	ITTECF Links
AM: 9am – 12 noon PM: 1pm – 4pm * Except where indicated due to associated lecture	For the three detailed Lesson Objectives of each session, please see the individual Drama Session Plans, session by session. The Session Title is prefaced by the appropriate heading from the ITTECF Framework for ease of reference	As this is but the <i>Curriculum Map</i> , please see each individual detailed Drama Session Plan posted and filed, session by session, on the Drama Subject site, for a full session plan in depth, of all the student activities / timings.	These are the guided activities, in addition to the weekly and day-by-day flexibility required of every teacher in school according to everyday pupil and classroom issues arising. Please see each Phase Mentor Guide for due guidance for each Phase. Placement Activities in blue.	These are the Phased Expectation Questions <i>most pertinent</i> to the session, while noting student teacher progress remains organic.	These are the Framework points <i>most applicable</i> to each session.
7 th September AM *9am – 2.30pm approx. Session 1 a/b	‘High Expectations / ‘Subject and Curriculum’ / ‘Professional Behaviours’ <u>Introductions:</u> Introductory Session: The Drama Teacher / Subject Knowledge / Programme / Roles / Standards / Expectations	Fleming, M. (2017) <i>Starting Drama Teaching</i> (4 th ed.) London: Routledge. Chapter 1: ‘Teaching Drama’. The Drama Teacher: <i>The PGCE Drama Student Teacher Induction Pack</i> • Introductions: Our Journey Here.../ Professional Standards / Expectations • Subject Knowledge / Profiles / Roles • The LJMU PGCE Drama Programme • The Drama Teacher: The PGCE Student Teacher <i>Induction Pack</i>	<i>Introduce the ‘Drama Induction Pack’ / Mentor Guide / Readings.</i> <i>Discuss:</i> What this is all for? How does the PGCE Programme work? How do school placement and university Subject Studies / Professional Studies programme integrate?	Q1: <i>How do I set high expectations and create a safe and inclusive environment...?</i> Q9: <i>How do I develop as an evidence-informed reflective practitioner and act on feedback?</i> Q10: <i>How do I demonstrate the professional knowledge and behaviours...?</i>	1.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 3.2 / 3 / 5 / 6 / 7 / 8 8.1 / 2 / 3 / 7 / 8 / 9 1.a / b / c / e / f / h 3. a / b / c / d / e 8.a / b / c / d / e

11 th September AM Session 2a	High Expectations' / 'Subject and Curriculum': <i>The Subject of Drama:</i> The Role and Nature of Drama / Drama Key Stage 3 Curriculum Overview / Planning Overview	M. Van De Water: Drama in Education: why Drama is necessary: https://doi.org/10.1051/shsconf/20219802009 - Reflect on the role and nature of Drama and consideration of the philosophies and role of your subject - Reflect on and discuss your own experiences of Drama at Key Stage 3 - Curriculum Overview: Construct your list of key Drama skills you feel vital for KS3 progression	Discuss: What is the philosophy of the school Drama Department, either as an individual department, or as part of a wider faculty? Analyse: The rationale for curriculum choices; the process for arriving at current curriculum choices; and how the school's curriculum resources inform lesson preparation. Read: Kempe, A. & Nicholson, H. (2007) <i>Learning to Teach Drama 11-18</i> . London: Continuum. Chapter 1: 'Beginning Training'.	Q1: How do I set high expectations and create a safe and inclusive environment that supports all pupils, including those with SEND? Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...?	1.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 3.2 / 3 / 5 / 6 / 7 / 8 1.a / b / c / e / f / h 3. a / b / c / d / e / f / g / h / i / j / k / l
11 th September PM Session 2b	High Expectations' / 'Subject and Curriculum': <i>The Subject of Drama:</i> Drama Key Stage 3 Subject Knowledge / Assignment Readings	- Survey Drama Subject Readings - Construct your own Drama National Curriculum in groups to present - Introduce LJMU Drama Lesson Plan - Introduce SEND in Drama: 'Assess / Plan / Do / Review' / The Four SEND areas - Drama Subject Knowledge Audit (1)	Discuss: In what areas of Drama do I feel confident? Where do I need to develop further subject knowledge? Initial challenges and opportunities on the programme after the first Induction Week? Discover: The core elements of 'Making' / 'Performing' / 'Responding' in the KS3 Drama curriculum for due planning.	Q1: How do I set high expectations and create a safe and inclusive environment that supports all pupils, including those with SEND? Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...?	1.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 3.2 / 3 / 5 / 6 / 7 / 8 1.a / b / c / e / h 3. a / b / c / d / e / f / g / h / i / j / k / l

18 th September AM Session 3a	‘Subject and Curriculum’ / ‘Classroom Practice’: <u>Drama Key Stage 3 Curriculum Lesson Planning</u> Key Skills / Content / Progression	Read Fleming Chapter 2: ‘Drama and the Curriculum’ / EEF on Rosenshine. - Survey any Drama elements of The National Curriculum for English at KS3 - Retrieve and Present your Drama National Curriculum with any edits - Comment on the curricula presented	Discuss with your mentor: How does the Drama Department communicate the curriculum to both pupils and parents, and what is the departmental vision for the subject as part of the wider curriculum?	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...? Q5: How do I plan and teach well-structured lessons...	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 4.1 / 2 / 3 / 4 / 6 / 9 3. a / b / c / d / e / f / g / h / i 4.a / b / c / e
18 th September PM Session 3b	‘Classroom Practice’: <u>Drama Key Stage 3 Curriculum Lesson Planning (2):</u> Key Skills / Content / Progression in Drama	Read and Respond to <i>Drama, Theatre and Young People</i> : National Drama’s Manifesto for schools. - Key themes ‘Making’, ‘Performing’ and ‘Responding’ Drama teaching template - Introduce key Drama Teaching Strategies; focus on Devising - Plan a sample single KS3 Year 7 Drama lesson as pilot to present, with three SEND adaptations	Discuss with your mentor: Individual Lesson Planning for Drama. Research: A sample Key Stage 3 Drama Lesson Plan from your Drama mentor / school colleagues. Survey: The Drama Departmental Key Stage 3 School Curriculum. Read: Kempe and Nicholson Chapter 3: ‘Planning’.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...? Q5: How do I plan and teach well-structured lessons...	4.1 / 2 / 3 / 4 / 6 / 9 4.a / b / c / e / f / g h / i / j / k

25 th September AM *10.30am – 12 noon due to ITaP 1 lecture Session 4a	ITaP 1: ‘High Expectations’ / ‘Managing Behaviour’: <u>ITaP 1: Classroom Management in Drama (1):</u> ITaP 1 / Role Play / Drama Routines & Responses	Read and observe Drama Classroom Management Guidance published along with the ITTECF / Tom Bennett / Discuss Key Strategies. Tom Bennett government article on Classroom Management Read the <i>Education Endowment Foundation</i> Behaviour Management recommendations.	Discuss with your mentor: Organisational issues and the practical Drama space e.g. lesson materials and their distribution; giving and returning of work; engaging pupils’ interest; prior learning; routines: the starting points for lessons; closing lessons; time management at large; planning how to deal with typical disruptions; Health and Safety. ITAP 1: Observe, Analyse, Prepare, Enact and Assess: Classroom managing behaviour episodes in the Drama Studio.	Q8: How do I establish and maintain effective behaviour management strategies that create a positive classroom culture?	1.1 / 2 / 3 / 4 / 5 7.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 10 / 11 1.a / b / c / e / f / g / h 7. a / b / c / d / e / f / g / h / i / j / n / o / p / q / r
25 th September PM Session 4b	ITaP 1: ‘High Expectations’ / ‘Managing Behaviour’: <u>ITaP 1: Classroom Management in Drama (2):</u> NoManzLand SEND Play Project	Read Kempe & Nicholson Chapter 4: ‘Managing the Drama Classroom’. Read and discuss the views of others on pupil motivation and resistance / Drama as individual expression / Drama as Community / SEND. <i>NoManzLand</i> Drama Behaviour Management / SEND Play Project Introduction / Enactment / Reflections	Discuss with your mentor: School and Drama Departmental Behaviour Management Policy. Key Question: How Is Managing Drama different from other subjects? What are the tensions between due creativity; pupil freedom of imagination; physical contact – and appropriate framing and the imposed boundaries necessary in Drama?	Q8: How do I establish and maintain effective behaviour management strategies that create a positive classroom culture?	1.1 / 2 / 3 / 4 / 5 7.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 10 / 11 1.a / b / c / e / f / g / h 7. a / b / c / d / e / f / g / h / i / j / n / o / p / q / r

2 nd October AM *10.30am – 12 noon Due to ITaP 2 lecture Session 5a	ITaP 2: ‘How Pupils Learn’ / ‘Classroom Practice’ / [Retrieval: ‘Managing Behaviour’] <u>ITaP 2: Modelling and</u> <u>Explaining (1)</u> ITaP 2: Performing Arts MND Project Collaboration (1)	Read Feeley and Karlin (2023) Chapter 3 and apply to the Drama Classroom / Studio - ITaP 1 Retrieval and Reflection - ITaP 2 Workshop eg ‘Bite-sizing’ - ITaP 2: Performing Arts (with Dance / Music) <i>Midsummer Night’s Dream</i> Collaborative Project (1): Overview / Planning Sequence for Year 7	Discuss with your mentor: Modelling in Drama. <u>ITaP 2: Observe, Analyse, Prepare,</u> <u>Enact and Assess:</u> Modelling and Explaining episodes at your placement school.	Q5: How do I plan and teach well-structured lessons that use effective modelling, explanations...techniques?	2.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 4. 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 7.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 2.a / b / c / d / e / f / g / h / i / j / k 4.a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p 7. a / b / c / d / e / f / g / h / i / j / k - r
2 nd October PM Session 5b	ITaP 2: ‘How Pupils Learn’ / ‘Classroom Practice’: <u>ITaP 2: Modelling and</u> <u>Explaining (2)</u> ITaP 2: Performing Arts MND Project Collaboration (2)	Read Sherrington (2019) on <i>Rosenshine’s</i> <i>Principles in Action</i> ‘Strand 1’ and apply to the Drama Classroom / Studio - ITaP 2: Performing Arts (with Dance / Music) <i>Midsummer Night’s Dream</i> Collaborative Project (2): Planning Sequence / Practice for Year 7 - Group collaboration involving Drama / Dance / Music	Discuss with your mentor: Explaining in Drama. <u>ITaP 2: Observe, Analyse, Prepare,</u> <u>Enact and Assess:</u> Modelling and Explaining episodes at your placement school.	Q5: How do I plan and teach well-structured lessons that use effective modelling, explanations...techniques?	2.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 4. 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 2.a / b / c / d / e / f / g / h / i / j / k 4.a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p

9th October AM *10.30am – 12 noon due to ITaP 3 lecture Session 6a	ITaP 3: ‘Classroom Practice’ / ‘Assessment’: <u>ITaP 3: Questioning and Checking for Understanding (1)</u> ITaP 3: Performing Arts MND Project Collaboration (3)	Read Feeley and Karline Chapter 2 and apply to the Drama Classroom / Studio. - ITaP 2 Retrieval and Reflection - ITaP 3 Workshop - ITaP 3: Performing Arts (with Dance / Music) <i>Midsummer Night’s Dream</i> Collaborative Project (3): Planning Sequence / Practice for Year 7	Discuss with your mentor: Questioning in Drama. <u>ITaP 3: Observe, Analyse, Prepare, Enact and Assess:</u> Questioning and Checking for Understanding episodes at your placement school.	Q5: How do I plan and teach well-structured lessons that use effective... questioning techniques? Q7: How do I use assessment effectively to understand pupils’ learning, provide quality feedback, and inform my teaching decisions?	4. 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 6.1 / 2 / 3 / 4 / 5 / 6 / 7 4.a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p 6.a / d / e / f / g / h / i / j / k / l / n / o / p
9th October PM Session 6b	ITaP 3: ‘Classroom Practice’ / ‘Assessment’: <u>ITaP 3: Questioning and Checking for Understanding (2)</u> ITaP 3: Performing Arts MND Project Collab’n	Read Sherrington on <i>Rosenshine’s Principles in Action</i> ‘Strand 2’ and apply to the Drama Classroom / Studio - ITaP 3: Performing Arts (with Dance / Music) <i>MiND</i> Collaborative Project (4): Planning Edit / Practice / Performance for Year 7 Sequence - Group collaboration across Arts	Discuss with your mentor: Checking for Understanding in Drama. <u>ITaP 3: Observe, Analyse, Prepare, Enact and Assess:</u> Questioning and Checking for Understanding episodes at your placement school.	Q5: How do I plan and teach well-structured lessons that use effective... questioning techniques? Q7: How do I use assessment effectively to understand pupils’ learning, provide quality feedback, and inform my teaching...	4. 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 6.1 / 2 / 3 / 4 / 5 / 6 / 7 4.a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p 6.a / d / e / f / g / h / i / j / k / l / n / o / p

16 th October AM *10.30am – 12 noon due to ITaP 4 lecture Session 7a	ITaP 4: ‘Subject and Curriculum’ / ‘Classroom Practice’: <u>ITaP 4: Subject Knowledge (1)</u> ITaP 4: Drama Subject Knowledge Development (1)	Read Kempe & Nicholson Chapter 2: ‘Subject...’ - ITaP 3 Retrieval and Reflection - ITaP 4 Drama Subject Knowledge Workshop - Update Drama Subject Knowledge Audit - Share Audits / Resources	Discuss with your mentor: The range of skills taught through Key Stage 3 Drama. <u>ITaP 4: Observe, Analyse, Prepare, Enact and Assess:</u> Drama Subject Knowledge Development for pupils.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum that builds on pupils’ prior knowledge? Q5: How do I plan and teach well-structured lessons...?	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 10 / 12 4. 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 3.a / b / c / d / e / f / g / h / i / j / k / l / m / p / q / r / s / t / u 4.a / b / c / d / e / f / g / h / i / j / k / i - p
16 th October PM Session 7b	ITaP 4: ‘Subject and Curriculum’ / ‘Classroom Practice’: <u>ITaP 4: Subject Knowledge (2)</u> ITaP 4: Drama Subject Knowledge Development (2) / Areas of Expertise / Develop / Audit	Re-read Fleming Chapter 2: ‘Drama and the Curriculum’. - Areas of Expertise / Areas to Develop - Subject Knowledge Adaptation: - Introduction to the LJMU / Strawberry Field Inclusion Project - Guest Speakers on Inclusion	Discuss with your mentor: The range of texts and practitioners taught through Key Stage 3 Drama. <u>ITaP 4: Observe, Analyse, Prepare, Enact and Assess:</u> Drama Subject Knowledge Development for pupils.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum that builds on pupils’ prior knowledge? Q5: How do I plan and teach well-structured lessons...?	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 10 / 12 4. 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 3.a / b / c / d / e / f / g / h / i / j / k / l / m / p / q / r / s / t / u 4.a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p

23 rd October AM Session 8a	‘Subject and Curriculum’: <u>Lesson Sequencing in Drama (1):</u> KS3 Schemes of Work: Plan / Review / Reflect	- ITaP 4 Retrieval and Reflection - Retrieve Lesson Planning model and LJM proforma / Model Sequence - Present: A chosen departmental Drama Lesson Sequence from your ‘Home’ Placement school, including SEND - Peer review Sequence / Adaptation integration	Discuss with your mentor: How to plan Sequences of Drama lessons, utilising the LJM proforma and existing Drama departmental mid-term planning. Plan: Draft a Sequence of Drama Lessons for KS3 of use to your Drama department, including scaffolding and adaptation.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum... Q5: How do I plan and teach well-structured lessons...?	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 10 / 11 / 12 3.a / b / c / d / e / f / g / h / i / j / k / l / m / p / q / r / s / t / u
23 rd October PM Session 8b	‘Subject and Curriculum’ / ‘Classroom Practice’ <u>Lesson Sequencing in Drama (2):</u> KS3 Schemes of Work / Micro-Teaching / Support	Read Fleming Chapter 3: ‘Planning for Drama: Lessons and Schemes of Work’. - Begin to plan your own chosen KS3 Drama Lesson Sequence for school, building on your <i>Midsummer Night’s Dream</i> ITaP collaborative model structure - Peer review your own chosen outline Sequence with guided support and discuss SEND / Select Micro-Teaching	Discuss with your mentor: Cognitive approaches to Load and Retrieval and the scaffolded approach to planning Lesson Sequences: <i>What Comes Where – and Why?</i> Explore: Further examples of Key Stage 3 Drama Lesson Sequences. Read: Fleming Chapter 6: ‘Activities for Creating Drama’	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum... Q5: How do I plan and teach well-structured lessons...?	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 10 / 11 / 12 4.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 3.a / b / c / d / e / f / g / h / i / j / k / l / m / p / q / r / s / t / u 4.a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p

Half Term

6 th November AM Session 9a	‘Subject and Curriculum’ / ‘Classroom Practice’ <u>Lesson Sequencing in Drama (3):</u> KS3 Schemes of Work: Review / Complete / Reflect	Retrieve Fleming Chapter 3. ‘Planning for Drama’ / Kempe and Nicholson Chapter 3: ‘Planning’. - Complete your chosen KS3 Drama Lesson Sequence for school - Discuss further Individualised Adaptation / Review / Reflection / Select Presentations	Discuss with your mentor: Your completed Lesson Sequence. Explore: Further examples of Key Stage 3-4 Drama Lesson Sequences	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...? Q5: How do I plan and teach well-structured lessons...?	3.1 / 2 / 3-12 4.1 / 2 / 3-11 3.a / b / c / d / e / f / g - u 4.a / b / c / d - k
6 th November PM Session 9b	‘Subject and Curriculum’ / ‘Classroom Practice’ <u>Cross-Curricula Drama (1):</u> Social / Cultural / Historical Drama Contexts	Table Reading: R.C. Sheriff’s <i>Journey’s End</i> opening scene: - Cross-Curricula Collaboration with English and History - World War 1 Social / Cultural / Historical Context: Case Study - Key Stage 3 progression to Key Stage 4 / GCSE script work	Discuss with your mentor: Links with English and cross-curricular literacy, including the departmental literacy strategy, looking at due subject Sequences of Work. Explore: Drama links with Humanities and other curriculum areas. Contribute: PGCE Social: ‘Leonard Cohen Night’ at The Fly.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum that builds on pupils’ prior knowledge?	3.1 / 2 / 3-12 4.1 / 2 / 3-11 3.a / b / c / d / e / f / g - u 4.a / b / c / d - k
13 th November AM* *10.30am – 12pm due to AS2 Briefing Session 10a	‘How Pupils Learn’ / ‘Classroom Practice’ / ‘Managing Behaviour’: <u>Drama Teaching Approaches: Critical Readings:</u> Theory and Practice: Assignment 2 Brief / Support / Critical Writing / Sample Lit	Read Fleming Chapter 5: ‘Approaches to Drama’ / Chapter 11: ‘Making Sense of Research’. - Retrieval: Review National Drama’s Manifesto / Hornbrook’s (Edit) <i>On The Subject of Drama</i> Chapter 1 / Kemp on Trainee Identity / Apply to a lesson observed - Retrieve / Guide through the SREF 2 Assignment / Lit on Devising et al	Discuss with your mentor: Which specific research questions, initial resources, and findings for your assignment do you find particularly useful in the Drama studio? / One Drama authority you feel especially useful eg on Devising in Drama. Read: Kempe and Nicholson Chapter 7: ‘Working in Partnership: Mentors and Trainees’.	Q2: How do I understand and apply evidence about how pupils learn effectively...? Q9: How do I develop as an evidence-informed reflective practitioner and act on feedback?	2.1 / 2 / 3-10 4.1 / 2 / 3-11 7.1 / 2 / 3-11 2. a / b / c / d - k 4. a / b / c / d - p 7. a / b / c / d / e / f / g / h / i - r

13 th November PM Session 10b	‘Assessment’: <u>Formative Assessment in Drama:</u> Assessment Exercise / Progression / Assessment for Learning Modes of Assessment [Following ITaP 3 and ‘Introduction to Assessment’ Prof Studies Lecture]	Read Fleming Chapter 10: ‘Progression and Assessment’. - Introducing wider Formative Assessment in Drama / Different modes of Assessment - The Process of Drama / Assessment for Learning in Drama / Wider Formative Assessment Models beyond Questioning: Verbal feedback / In-lesson Assessment / ‘Roving and Tilling’ / Peer Assessment / Self-Assessment - Practical: Establish criteria for Peer assessing set text Monologue:	Discuss with your mentor: How to plan formative assessment tasks linked to lesson objectives; think ahead about what would indicate pupil understanding and progression, with due SEND Adaptation. Research: Sample pupil written responses to Drama in your Placement school, looking at colleagues’ assessment through formative and summative assessments. Read: Kempe and Nicholson Chapter 5: ‘Monitoring, Assessment, Recording, Reporting and Accountability’. Retrieve with your mentor: Assessment criteria Yrs 7-11	Q7: How do I use assessment effectively to understand pupils’ learning, provide quality feedback, and inform my teaching decisions?	6.1 / 2 / 3 / 4 / 5 / 6 / 7 6.a / c / d / e / f / g / h / i / j / k / l / m / n / o / p / q / r
20 th November AM Session 11a	‘Classroom Practice’ / ‘Adaptive Teaching’: <u>Adaptive Teaching in Drama (1): Retrieval:</u> SEND Challenges / Strategies / Progression	- Retrieval: Drama Teaching and Learning essentials learned to date / SREF Assignment 2 queries - Retrieval (from embedded Adaptation through prior sessions): SEND Challenges and Adaptation - Planning for your classes, integrating Adaptations, for Phase 2a progression	Retrieve with your mentor / TA: SEND and due Adaptation in Drama. Observe: Revisit observation of mentor SEND Adaptation lessons in the light of your own research... Read: Kempe and Nicholson Chapter 6: ‘Working in Context: Professional Responsibilities’.	Q6: How do I adapt teaching to meet the diverse needs of all pupils...?	4.1 / 2 / 3 / 4 / 6 / 7 / 8 / 9 -11 5.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 4.a / b / c / d / e / f / g / h / i / j / k / l / m / n -p 5.a / b / c / d-f

20 th November PM Session 11b	‘Adaptive Teaching’: <u>Adaptive Teaching in Drama (2):</u> Strawberry Field Inclusion Project	• Introduction to the Strawberry Field site • Introduction to ‘Fresh Expression’ trainees at Strawberry Field • SEND / ‘STEPS’ programme: Opportunities and Challenges • On-site PGCE Adaptation research with ‘STEPS’ / ‘Fresh Expression’ trainees, one-to-one, for preparation of Inclusion Project Drama Workshop	Discuss with Strawberry Field ‘Fresh Expression’ / ‘STEPS’ leaders, assistants, and trainees past, present and future... Draft and Develop: Strawberry Field Inclusion Project Workshops Explore: School Inclusion Policy; SENCo expertise re: Drama Inclusion	Q6: How do I adapt teaching to meet the diverse needs of all pupils..?	5.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 5.a / b / c / d / e / f / g / h / i
27 th November AM Session 12a	‘Classroom Practice’: <u>Cross-Curricula Drama (2):</u> English in Drama / English with Drama / SEND Retrieval	• Performance Poetry: <i>Drama? English? English and Drama?</i> • Model KS3 Drama / English lesson: <i>Not My Best Side (U A Fanthorpe)</i> • Model KS4 Drama / English lesson: <i>In Mrs Tilscher’s Class (Duffy)</i>	Discuss with your mentor: Links with English and cross-curricular literacy within Lesson Sequences Observe: GCSE English in your ‘Home’ Placement.	Q4: How do I implement... approaches to...reading, literacy, and oracy that enables pupils...	4.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 4.a / b / c / d / e / f / g / h / i / j / k / l / m / n - p
27 th November PM Session 12b	‘Classroom Practice’ / ‘Adaptive Teaching’: <u>Cross-Curricula Drama (3):</u> English in Drama / English with Drama / SEND	• Model English Lesson • Aspects of literacy in Drama • Retrieval: Planning Lessons / Sequence: SEND Adaptation: Literacy and Oracy / Synoptic: Drama / English links	Discuss with your mentor: Common / Different English and Drama Curricula Themes and Texts, eg World War One / Willy Russell Read: Fleming Chapter 7: ‘Approaches to Text’. Observe: An English lesson on such a cross-curricular theme / text.	Q4: How do I implement... approaches to...reading, literacy, and oracy that enables pupils...	4.1 / 2 / 3 - 11 5.1 / 2 / 3 / 4 - 9 4.a / b / c / d / e / f / g / h / i - p 5. a / b / c / d - o

4 th December AM Session 13a	‘Subject and Curriculum’ / ‘Classroom Practice’: <u>Drama Subject Knowledge Workshops (1a)</u>	- Update Subject Knowledge Audit (2) - Subject Knowledge Workshops / Presentations / Seminars - Share Audits - Peer Reflection / Resource Exchange	Discuss with your mentor: Contemporary and new aspects of the KS3 Drama Curriculum in your school. Read: Kempe and Nicholson Chapter 2: ‘Subject Knowledge and Understanding’.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum that builds on pupils’ prior knowledge?	3. 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8-12 4.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 3.a / b / c / d / e / f / g / h / i / j / k / l / m / p / q / r / s / t / u 4. a / b / c / d - q
4 th December PM Session 13b	‘Subject and Curriculum’ / ‘Classroom Practice’: <u>Drama Subject Knowledge Workshops (1b)</u>	Survey Pickering (2010) <i>Key Concepts in Drama and Performance</i>. - Subject Knowledge Workshops / Seminars / Presentations / Resource Exchange - Further Update Subject Knowledge Audits in the light of Presentations / Workshops	Explore: These most unfamiliar aspects of the KS3 Drama Curriculum at your ‘Home’ School Placement. Research: One aspect of Drama Subject Knowledge new to you.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum that builds on pupils’ prior knowledge?	3. 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 10 / 12 4.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8-11 3.a / b / c / d / e / f / g / h / i / j / k / l / m / p-r 4. a-k
18 th December AM Session 14a	‘Professional Behaviours’: <u>Drama Get That Job!</u> [NB Get That Job! Conference last week]	- Application Support / Mock Interviews with Guest Drama HOD - Q & A / Synoptic Points / Responses, from Application Form / Interview - Phase Review / Looking Forward...	Discuss with your mentor: Job applications, CV, career paths, interview techniques, etc. Assist: Your mentor as HOD in a task they select as experience for such a role.	Q10: How do I demonstrate the professional knowledge and behaviours of a teacher...?	8.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 8.a / b / c / d / e / f / g / h / i / j / k / l / m / n-p

18 th December PM Session 14b	‘How Pupils Learn’ / ‘Adaptive Teaching’: <u>Drama as Creative Art Christmas Special!</u> Script Work	- Discussion: <i>The Case for Drama as a Creative Art, especially for Inclusion</i> - Retrieval: Drama as Inclusive Play ‘Fresh Expressions’ / ‘STEPS...’ on-site ‘Introduction to Drama’ Workshop	Discuss with your mentor: Preparation for your ‘Alternate’ Placement. Deliver: ‘Introduction to Drama’ Inclusive Workshop with Strawberry Field Trainees. Share: Christmas late lunch Drama Xmas social at Strawberry Field.	Q6: How do I adapt teaching to meet the diverse needs of all pupils...?	2.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 5.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 2. a / b / c / d / e / f / g / h / i - k 5. a / b / c / d - q
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Christmas Break / ‘Alternate’ Placement

26 th February AM Session 15a	‘Subject and Curriculum’: <u>Drama KS3 Retrieval</u> KS3 Mid-Term Planning Retrieval: Retrieval: Planning / SEND / Assessment / Progress Review	Read Article: McCullough on ‘Building a Dramatic Vocabulary’. - Progress Review and Reflection (1) - KS3 Retrieval: Planning / SEND / Assessment / Progression in Drama - Synoptic Review of ‘Alternate’ School: Looking Back...Forwards (2)	Discuss with your mentor: Reflections on ‘Alternate’ Placement. Complete: Planning further Lessons and Sequences of Lessons at KS3, including a focus on SEND, differing individual pupil needs, to further develop your adaptive teaching here.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...?	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 10 / 11 / 12 3. a / b / c / d / e / f / g / h / i / j / k / l / m / p / q / r / s / t / u
26 th February PM Session 15b	‘Adaptive Teaching’: <u>Adaptation Retrieval:</u> SEND Inclusion and Progression: Strawberry Field Inclusion Project	- Retrieve: SEND Inclusion and Progression - Strawberry Field Inclusion Project ‘Fresh Expressions’ / ‘STEPS...’ on-site Project Inclusion Workshop with all trainees	Discuss with your mentor: Phase 3a Drama Expectations / Targets. Review: and Deliver: ‘Fresh Expressions’ / ‘STEPS prior / current workshops Review and Reflect On: QTS and Teaching Placement Files.	Q6: How do I adapt teaching to meet the diverse needs of all pupils without creating unnecessary workload or lowering expectations?	5.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 5. a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p / q

5 th March AM Session 16a	‘Subject and Curriculum’ / ‘Classroom Practice’: <u>KS4 Drama (1):</u> GCSE Specifications / Planning / Resourcing and Practice / Texts	• KS3 to KS4 skills progression • GCSE Drama AQA sample Specifications / Discussion • Case Study: <i>Blood Brothers</i>: ‘Making’ / ‘Performing’ / ‘Responding’ • Retrieval: Approaches to Performance Texts: ‘Page to Stage’ / Naturalism / Absurdism	Discuss with your mentor: Pupil progression through GCSE with the Spiral Curriculum and Cognitive Retrieval. Explore: Your ‘Home’ Placement School GCSE Drama Specifications / Resourcing / Texts / Practitioners.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...? Q5: How do I plan and teach well-structured lessons...?	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8-12 4.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8-11 3.a / b / c / d / e / f / g / h / i / j / k / l / m / p-u 4.a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p
5 th March PM Session 16b	‘Subject and Curriculum’ / ‘Classroom Practice’: <u>KS4 Drama (2):</u> Specifications / Planning / Resourcing and Practice / Adaptation	• GCSE Drama Assessment and Progression • Case Study: Progression: <i>Top Girls</i>: Making’ / ‘Performing’ / ‘Responding’ • Adaptive Practice for SEND at Key Stage 4 / GCSE Drama / Transition and Progression to Key Stage 5	Retrieve: Fleming Chapter 6: ‘Activities for Creating Drama’. Retrieve: Kempe & Nicholson Chapter 3: Planning. Teach: A Year 10 GCSE Drama Sequence; noting prior misconceptions for such pupils.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...? Q5: How do I plan and teach well-structured lessons...?	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8-12 4.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8-11 3.a / b / c / d / e / f / g / h / i / j / k / l / m / p-u 4.a / b / c / d / e / f / g / h / i / j / k / l / m / n-q

12 th March AM Session 17a	‘Subject and Curriculum’: <u>Teaching Shakespeare in Drama (1)</u> Shakespeare Workshops / ‘Page to Stage’ / Key Stage 3	Read Fleming Chapter 8: ‘Teaching Shakespeare’. • Our experiences of Shakespeare / ‘Active Shakespeare’: ‘Page to Stage’ / Workshops / Insights! • Retrieval: Case Study (KS3) A <i>Midsummer Night’s Dream</i> (from prior ITaP collaboration)	Discuss with your mentor: Teaching Shakespeare across the Key Stages (3-5), eg knowledge and cultural capital... What are the opportunities to learn outside the classroom eg <i>Shakespeare North</i>? Observe: Teaching and Learning Shakespeare at GCSE, including adaptive strategies for Shakespeare eg support re: language...	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...?	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 12 3. a / b / c / d / e / f / g / h / i / j / k / l / m / p / q / r / s / t / u
12 th March PM Session 17b	‘Classroom Practice’: <u>Teaching Shakespeare in Drama (2):</u> Texts, Fun, and Games! / Key Stages 4-5	Read Gibson (2nd ed.): Introduction. • Case Study (KS4): <i>Much Ado About Nothing</i> / Feedback • Case Study (KS5) <i>Henry V</i> / Contrasting productions / films • Synoptic: Ten Things You Know...	Explore: Shakespeare resourcing online / Shakespeare Feedback. Observe: Teaching and Learning Shakespeare at Key Stage 5 / A-level, (if available), including adaptive strategies for Shakespeare for Sixth Form.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...? Q5: How do I plan and teach well-structured lessons...?	4.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 4. a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p
19 th March AM Session 18a	‘Subject and Curriculum’: <u>KS5 Drama (1a):</u> Specifications / Planning / Resourcing and Practice / Post-16 at large	• KS4 to KS5 skills progression • A-Level Drama and Theatre AQA sample Specifications / Discussion • Continuity: Shakespeare at A-level • Retrieval: Social / Cultural / Historical Context Teaching and Learning	Discuss with your mentor: Post-16 provision at your school (if available) and the Departmental choices made here, including texts and practitioners chosen... Research: With sixth formers to discover why they chose Drama post-16, and the challenges they find.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...?	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 12 3.a / b / c / d / e / f / g / h / i / j / k / l / m / p / q / r / s / t / u

19 th March PM Session 18b	‘Classroom Practice’ / ‘Assessment’:	Re-Read Article: McCullough, C. <i>Building a Dramatic Vocabulary</i> .	Discuss with your mentor: Post-16 Practitioner and Text choices.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...?	4.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11
	KS5 Drama (1b): Specifications / Planning / Resourcing and Practice	- Post-16 Subject Glossary Quiz / Subject Knowledge Update: Post-16 terminology / Post-16 Essay Writing - Vocational Level 3 : Innovations - Post-16 Case Study: <i>Jerusalem</i>(1): ‘Making’ / ‘Performing’ / ‘Responding’	Explore: The progression required through post-16 Drama and Theatre, including A-level and Vocational theory and practice - and current changes, post-BTEC... Assist: Your mentor in the organisation of School Production / Devising / Practical support.	Q5: How do I plan and teach well-structured lessons...?	6.1 / 2 / 3 / 4 / 5 / 6 / 7 4. a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p 6.a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p / q / r

Good Friday / Easter Break / Self-Directed Learning

16 th April AM Session 19a	‘Subject and Curriculum’ / ‘Classroom Practice’ / ‘Assessment’:	Post-16 Case Study Retrieval: <i>Jerusalem</i> (2): ‘Making’ / ‘Performing’ / ‘Responding Continued	Discuss with your mentor: Pathways beyond Post-16 Drama and Theatre Studies and your own experiences here.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...?	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 12
	KS5 Drama (2): Specifications / Planning / Resourcing and Practice / Productions	- Retrieval: Post-16 Production - Retrieval: Post-16 Planning - Retrieval: Post-16 Adaptation	Research: Post-16 Drama texts with which you are unfamiliar. Outline: A synoptic list of teaching strategies for Post-16 specifically.	Q5: How do I plan and teach well-structured lessons...?	4.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8-11 6.1 / 2 / 3 / 4 / 5 / 6 / 7 3.a / b / c / d / e-t; 4.a-p 6.a-r

16 th April PM Session 19b	‘Adaptive Teaching’: <u>Adaptive Practice (3):</u> Strawberry Field Inclusion Project: ‘STEPS...’ Combined Rehearsal	- Retrieve: Drama SEND strategies eg Scaffolding / Modelling and Explaining - Retrieve: <i>Strawberry Field</i> Inclusion Project - On-site ‘<i>Fresh Expressions</i>’ / ‘STEPS’ Combined Rehearsal	Discuss with your mentor: The Strawberry Field Inclusion Project. Collaborate: With Strawberry Field Trainees on rehearsing the finale. Reflect for Progression: How you are developing as a SEND-informed teacher – and with what specific strategies to hand?	Q6: How do I adapt teaching to meet the diverse needs of all pupils...?	5.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 5.a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p / q
23 rd April AM Session 20a	‘Subject and Curriculum’ / ‘Professional Behaviours’: <u>Subject Knowledge Workshops (2a):</u> SK Development	Survey Pickering, K. (2010) <i>Key Concepts in Drama and Performance</i> (2nd ed.). - Student Teacher CPD Workshop on Key Concepts / Practitioners / Texts (ideally linked to post-16 Drama) - Drama Subject Knowledge Audit (3)	Discuss with your mentor: Exam Board Texts and Resourcing, not least to continue to develop Drama Subject Knowledge in new areas. Plan: Subject Knowledge Workshops / Presentations / Seminars, (linked to an area of Post-16 exam board specification).	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...?	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 12 8.1 / 2 / 3 / 7 / 8 / 9 3.a-u; 8.a-p
23 rd April PM Session 20b	‘Subject and Curriculum’ / ‘Professional Behaviours’: <u>Subject Knowledge Workshops (2b)</u> Subject Knowledge Development	- Student Teacher CPD Workshop: Key Concepts / Practitioners / Texts (ideally linked to post-16 Drama) as Subject Knowledge Development - Contexts as Teacher CPD, linked, where possible, to post-16 exam board specifications - Subject Knowledge Audit (3)	Discuss with your mentor: Potential CPD for the Drama Teacher. Collate: Subject Knowledge Workshops / Presentations / Seminars linked to an area of Post-16 exam board specification, if possible, for Subject Knowledge Development / CPD.	Q3: How do I develop strong subject knowledge and deliver a coherent, sequenced curriculum...?	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8-12 8.1 / 2-4 / 7-9 3.a / b / c / d / e / f / g / h / i / j / k / l / m / p-u 8.a / b / c / d / e - p g / h / i / j-p

30 th April AM Session 21a	‘Adaptive Teaching’ / ‘Professional Behaviours’: <u><i>Drama as Play / Synoptic Session:</i></u> Play Production / Inclusion	(Re) Read Fleming Chapter 9: ‘Performing and Responding’. - Synoptic Session / Retrieval at large - Strawberry Field Inclusion Project: ‘STEPS...’ Rehearsal (1) ‘STEPS...’ Rehearsal (2)	Read: Fleming Chapter 12: ‘Conclusion’. Update: QTS and Placement Files / Phase Targets.	Q6: How do I adapt teaching to meet the diverse needs of all pupils..? Q10: How do I demonstrate the professional knowledge and behaviours of a teacher, collaborating with colleagues...and other professionals?	5.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 8.1 / 2-4 / 7-9 5.a / b / c / d / e / f / g / h / i / j / k / l / m / n-q 8.a / b / c / d / e / f / g / j / m / n / o / p
30 th April PM Session 21b	‘Adaptive Teaching’ / ‘Professional Behaviours’: <u><i>Drama as Play / Synoptic Session:</i></u> Strawberry Field Inclusion Project: Finale / Celebration!	Read Kempe and Nicholson Ch 8: ‘Tranist’n’ - On-site Strawberry Field Inclusion Project ‘Fresh Expressions’ / ‘STEPS’ Technical and Dress Rehearsal - On-site Strawberry Field Inclusion Project Finale / Celebration! - Project Review and Subject Social at Strawberry Field	Discuss with colleagues: The Strawberry Field Inclusion Project Discuss with your mentor: Phase 3a to 3b Transition / Remaining Targets / Triangulation Preparation / CEDP Preparation / Expectations. Explore: National Drama CPD online for Careers and Training.	Q6: How do I adapt teaching to meet the diverse needs of all pupils..? Q10: How do I demonstrate the professional knowledge and behaviours of a teacher, collaborating with colleagues...and other professionals?	5.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 8.1 / 2 / 3 / 7-9 5.a / b / c / d / e / f / g / h / i / j / k / l / m / n-q 8.a / b / c / d / e / f / g / j / m-p

This Curriculum Map provides our Subject Studies overview for Drama mentors and student teachers, mapped to the ITTEC Framework and the LJMU Phased Expectation Questions for Secondary ITE. ***For full details of each PGCE Drama Subject Session, please see the individual Session Plans posted on the PGCE Secondary Drama Subject Site.***

Many, many thanks to our Drama mentors for enabling the PGCE, playing such a crucial role in bridging theoretical learning with practical classroom experience. This Drama Subject Curriculum Map is designed to yet tighten that link on the programme between university and school placement, helping provide structured support and ensuring student teachers meet the required standards and competencies. A splendid time is guaranteed for all...

