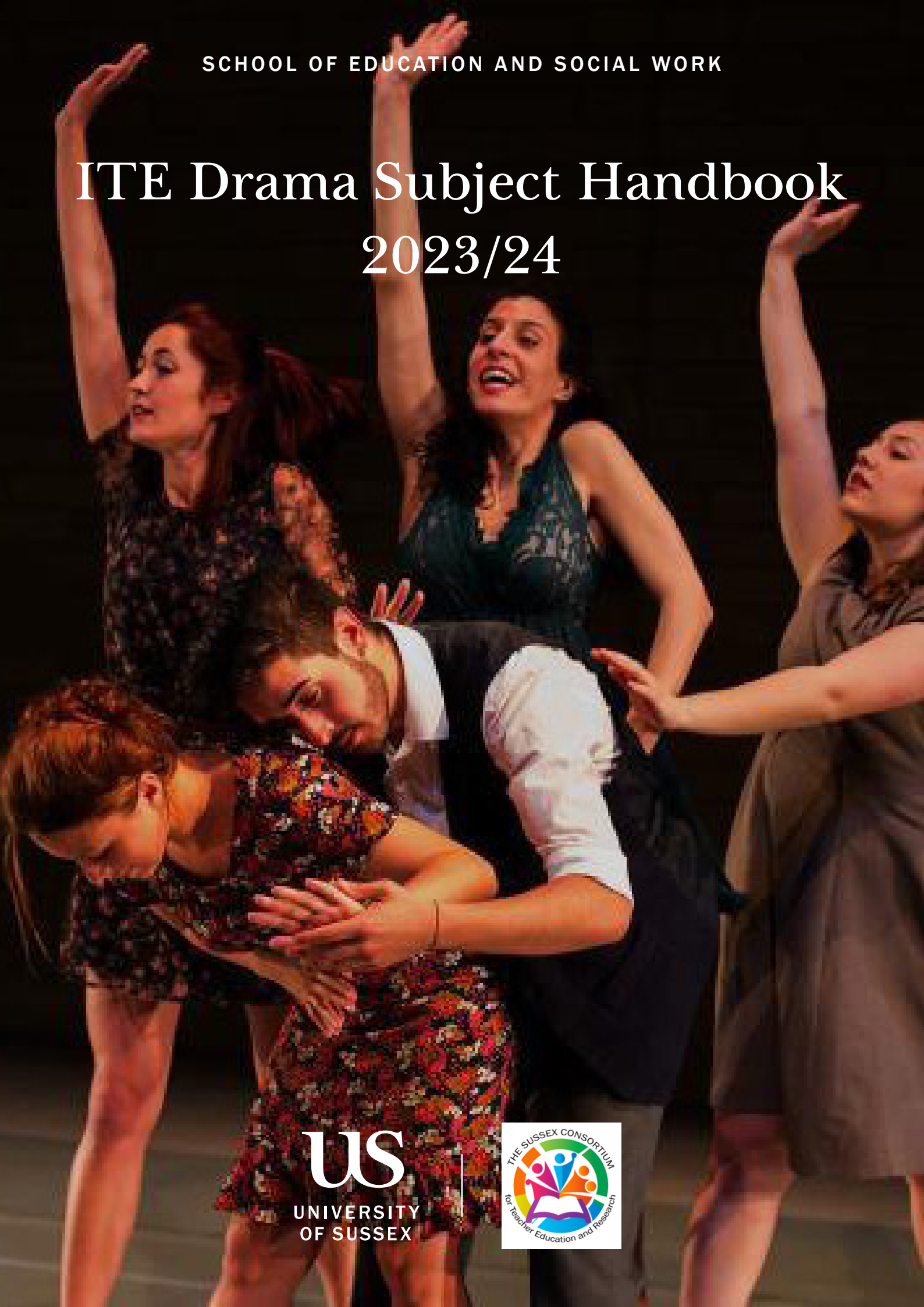
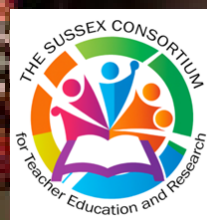


SCHOOL OF EDUCATION AND SOCIAL WORK

ITE Drama Subject Handbook 2023/24



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Introduction

Welcome to the Secondary PGCE & School Direct Drama course for 2022 - 2023. We look forward to working with you this year and supporting your development towards becoming creative, reflective, and highly professional teachers.

Whether you are a trainee on our PGCE course or following the School Direct route with one of our school partners, we are pleased that you have chosen to engage with our 2022-2023 Drama Initial Teacher Education (ITE) programme at the University of Sussex. As a teacher of drama, you have chosen to enter a profession which is dynamic, exciting, and challenging. This course recognises the importance of drama in schools as a vehicle through which learners can engage both through and about the art forms of drama and theatre. Our central aim is to develop committed, resilient, reflective, and creative drama teachers who can provide learners with the opportunity to develop the skills and knowledge required for them to operate collaboratively as performers, critical thinkers, and empathetic citizens in the 21st Century. This course is practically and intellectually challenging; you must reflect upon and actively engage with your own views and philosophies about the nature and purpose of drama in schools, develop a deeper understanding of both how learners engage with the subject and how you can meet their individual needs.

The PGCE Drama course at Sussex has a well-deserved reputation for developing excellent drama teachers in partnership with drama departments in a range of locally situated schools. The commitment of experienced drama teachers as Mentors and Professional Tutors to this course has done a great deal to ensure its excellent quality over the years, and this dedicated involvement is appreciated by trainees and by our university-based colleagues.

We are very pleased that over two-thirds of our beginning teachers choose to remain in Sussex at the end of the year, gaining teaching posts in the local area while the remainder are successful in gaining posts in other parts of the country. This indicates a mutual recognition between our schools and trainees of the quality of education that each contributes. In addition, we have a developing teacher research network across Sussex with many ex-trainees choosing to return to Sussex to study for the MA in Education (MAE).

Learning to teach is a complex, demanding process: our aim is to enable you to become creative, inclusive, and resilient drama teachers, able to reflect critically on your practice and to develop professionally throughout your career. The educational autobiography completed during induction is designed to start this process of critical reflection, encouraging you to explore your current philosophy and attitudes towards teaching and learning based on your experiences as drama students and practitioners. It is vital that you continue to develop and deepen key areas of drama-specific knowledge, concepts, skills, and pedagogies throughout the course and beyond it. Strong subject knowledge is vital to your effective development as teachers.

By the end of the course, we hope that you will have gained a deeper understanding of the role and purpose of drama in the curriculum and how drama teachers develop learners' creative thinking and knowledge. Despite policy decisions made since the introduction of the National Curriculum (NC) in 1988 where arts subjects have often been marginalised, there is a strong argument for the place of drama in schools and it is important that you become articulate advocates who are able to impact positively on the delivery of the drama in education, as well as having perspectives on wider debates in education more broadly.

This Drama Handbook is underpinned by the main PGCE handbook, giving subject-specific guidance to you and Mentors. All elements of the secondary PGCE Drama course are designed to enable you to meet the professional standards for QTS by the end of the course, known as the Teachers' Standards for Qualified Teacher Status (Ofsted, 2012). The course is also organised to ensure that you can meet the Standards in both school and university-based elements. Central to

the course is your minimum curriculum entitlement to the Core Content Framework (CCF) (2019) which covers a range of themes central to teaching including pedagogy and subject knowledge.

Karen Hall is the Course Leader for Drama who will visit and observe you in schools, support you in preparing for assignments, teach the Curriculum Studies programme and answer any queries about your school experience.

Karen Hall k.f.hall@sussex.ac.uk



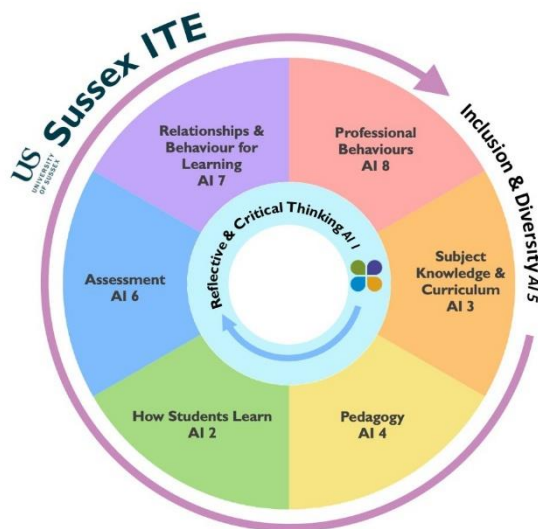
Rationale and aims of the secondary ITE drama course.

The idea of working together in partnership underpins all aspects of the course and is central to the Drama programme. The Sussex PGCE and School Direct programmes are run by a partnership between the University of Sussex and many local schools. All the partners in the Sussex Consortium for Teacher Education and Research share responsibility for planning, evaluating and successfully running the programme, and remain closely in touch throughout the year. Monitoring and evaluation take place in a series of Mentor meetings and informally during the year. You are also encouraged to feedback your experiences and suggest ideas to improve provision, and these suggestions are generally incorporated into future planning. University and school experiences are mutually dependent – what is learnt in one context is applied and reflected upon in the other. Therefore, work in the university and schools is designed to be:

1. Complementary and reinforcing

- Mentor sessions are, wherever practically appropriate, linked to university sessions to cover similar aspects of the Areas of Intent and the Core Content Framework (CCF). Mentor sessions for Placements 1 and 2 can be found in the Mentor Handbook.
- You, your Mentors, and your University Tutors share the same subject-specific guidelines for discussion in Mentor sessions, target setting, review, and assessment purposes.
- Course developments are agreed in Mentor meetings and there is opportunity for regular review and evaluation of your experiences against the Areas of Intent and the CCF.
- You will be given tasks to complete in school, which are discussed in both Mentor and Curriculum Studies.

- The drama specific training supports the broader Sussex ITE Curriculum which is built upon eight areas of intent:



Our curriculum is built around eight areas of intent which form the basis of our Sussex ITE curriculum wheel. These areas of intent represent the values and ethos of our Partnership, creating trainees who have impact on pupil outcomes and are fully prepared to progress to the Early Career Framework (DfE, 2019). How this supports your progress can be explained in this table:

<p>AI 1: Reflective and Critical Thinking: Trainees are reflective, research informed and critically engaged with both seminal and up to date, relevant and meaningful research, and scholarship. They make valuable contributions to the wider teaching profession in our Partnership of schools through making clear connections between theory and practice in the classroom.</p>
<p>AI 2: How Students Learn: Trainees critically engage with theory and practice about how students learn through the phase specific curricula for primary and secondary. They consider the importance of cognition, metacognition, and oracy through their applied practice.</p>
<p>AI 3: Subject Knowledge & Curriculum: Trainees possess the requisite substantive and disciplinary knowledge underpinned by subject specific and phase specific research and scholarship. Trainees have the critical knowledge and understanding of curriculum theory and policy and can apply this to the design of sequenced lessons and schemes of learning which promote student progress appropriate to subject and phase.</p>
<p>AI 4: Pedagogy: Trainees can identify, apply, and reflect on appropriate and motivational pedagogies that secure their phase's/subject's curriculum intent. They are able to explore a range of pedagogical approaches with increasing complexity as their practice develops underpinned by relevant research and scholarship.</p>
<p>AI 5: Inclusion and Diversity: Trainees have the critical knowledge and skills around inclusive practice which enables them to plan and adapt their teaching to a diverse range of students according to individual needs.</p>
<p>AI 6: Assessment: Trainees have an in depth understanding of how effective assessment practice is critical to understanding students' needs and supporting student attainment and progress. They are able to make accurate and productive use of a range of assessment practices according to phase/subject.</p>
<p>AI 7: Relationships and Behaviour for Learning: Trainees have the critical knowledge and skills to motivate, engage and create a positive culture for learning in classrooms. This includes the role they play in promoting high expectations, diversity, inclusion and belonging with their students and in the wider school community.</p>
<p>AI 8: Professional Behaviours: Trainees develop as practitioners who can demonstrate high standards of personal and professional conduct and are committed to their own continuous professional learning and wellbeing through collaborative practice with expert colleagues.</p>

2. Ensure trainee progress and provide scope for individually supported training needs, targets, and review

- You will work on subject knowledge gaps, identified at interview, prior to the course and these feed into the directed tasks and the Subject Knowledge Audit (SKA) both of which are regularly reviewed throughout by Mentors and Curriculum Tutor.
- Mentors are provided with your SKA and Pen Portrait to plan a suitable timetable and training programme.
- Mentors review your progress weekly and more formally at the end of each school half term, prior to completion of the Phase Reports against a Learning Progression Framework. Mentors use the calendar of Mentor training sessions to structure your training, but tailor this to your needs. The Phase Reports are written five times a year and are passed to the second-placement Mentor and professional tutor, who use it to plan a suitable timetable and Mentor programme, ensuring that your needs are met so you can achieve the Standards at an appropriate level. The Professional Tutor and Mentor complete this document at the end of second placement, reviewing all the accumulated evidence, in consultation with the trainee.
- You keep records of your Mentor-training sessions on PebblePad to provide an ongoing record of your progress in meeting targets and make these available to second-placement Mentors and Curriculum Tutor.

3. Practically and theoretically driven to develop effective and reflective drama teachers

- Encouraging discussion to develop a personal philosophy towards the importance of drama teaching and different approaches to teaching for inclusion.
- Planning a sequence of lessons that engage and challenge pupils that are evaluated critically using feedback from experienced teachers and personal views, underpinned by evidence and scholarship.
- Justifying the selection of teaching strategies appropriate to different pupils' needs.
- Sharing knowledge of current developments within drama education and how they can be utilised for teaching.
- Preparing assignments that make links between theory and practice in drama teaching and show an understanding of Drama in Education theory.
- Working creatively and professionally with Curriculum/Professional Tutors and Curriculum/Professional Mentors to enhance your understanding of teaching and the demands of drama teaching.



4. Enhanced by recognising wider professional and subject opportunities

- Subject specific curriculum studies programme clearly mapped to the CCF and Areas of Intent.
- Where possible, training sessions led by visiting Mentors and other experts, e.g., on Post 16 teaching, and assessment for learning.
- Visits to other educational settings, e.g., Special Schools and FE colleges and primary schools.
- An enrichment week in the final week of the course which may include a visit to Glyndebourne and workshops with Theatre Companies. Enhanced observation experience at a Sixth Form or in a PRU/SEND setting and preparing for your ECT years.

Equality and Diversity

- The University of Sussex is committed to promoting equality and appreciating diversity which underpins and inclusive society. Diversity has many different dimensions, including academic and physical ability, socio- economic and religious background, sexual orientation, race, ethnicity, culture, and class. Sussex is committed to providing an inclusive and supportive environment for all including pupils in an environment free of harassment and bullying on any grounds. Our equal opportunities policy can be found in Appendix IV of the main ITE Handbook on the Reflecting Professional Knowledge (RPK) Canvas site.
- By challenging stereotypes and educating pupils about cultural heritage we can assist as teachers in creating equal and diverse school communities. At Sussex we are committed to developing teachers who understand and respect diversity and have a goal of promoting cohesion alongside delivering subject teaching. We have sought to recruit you from a variety of backgrounds. Preference is given to those who are prepared to take responsibility for their own professional development, are punctual and reliable, work hard, and bring a sense of humour to see them through challenging times. We also expect trainee teachers to have a commitment to meeting the needs of all pupils. As such, students are expected to develop an awareness of the features associated with pupils' social and ethnic origins, your gender and sexuality, and your levels of physical, emotional, and intellectual ability.
- All our ITE courses seek to feature appropriate emphasis on issues around diversity and a consideration of inclusion and equality underpins all that we do. In addition, we run specific sessions in the Professional Studies programme, as well as subject specific seminars.



Part One: Getting Ready to Teach

Virtual Learning Environment (Canvas)

The Drama Virtual Learning Environment (Canvas) is a valuable way of communicating and supporting you. Essentially, it provides a platform to enable different types of communication and learning to take place and includes the following facilities:

- help and discussion forums.
- news items
- subject assignment submissions
- feedback facilities
- a social space

The Sussex University VLE is called Canvas. It can be accessed via Sussex Direct at: <https://canvas.sussex.ac.uk>

You can log in using your Sussex login and password. Click on Drama ITE 2022 - 2023. This site is for both PGCE and School Direct trainees. All assignments and subject tasks will be submitted via Canvas.

Canvas is the primary method of communicating with subject groups when you are off campus. The central course VLE is called 'Reflecting on Professional Knowledge' and is used to send reminders and announcements and to host discussion forums. Canvas plays a vital part in facilitating and supporting your learning both in the university and in school and is an important way to keep in contact with your peers. It is essential that you check your Sussex email address daily and keep Canvas notifications turned on so that you will get alerts for any important announcements and updates. Furthermore, there is an expectation that you respond to emails from both Mentors and Curriculum Tutors within 24 hrs of receipt.

ITT Core Content Framework (DfE, 2019)

The Core Content Framework (CCF) is mandatory for all providers of Initial Teacher Education. This framework defines in detail the minimum entitlement for all trainees and places a duty on ITE providers and partner schools. According to the DfE (2019) it draws on the best available evidence and sets out the *content* that ITE providers and their partnerships must draw upon when designing and delivering their ITE curriculum and programmes.

The CCF has been designed to support student teacher development in five core areas – **behaviour management, pedagogy, curriculum, assessment, and professional behaviours**.

It is designed in the knowledge that the quality of teaching is the most important factor in improving outcomes for pupils. The ITT Core Content Framework and the Early Career Framework together establish a three-year structured package of support for future teachers.

The CCF entitlement will be reflected across your whole programme's provision, both school and university based. The Learn How to and Learn That statements of the CCF have been carefully considered and sequenced in your course programme to ensure that you receive this minimum entitlement. Your University Tutors, your Mentors, your Professional Tutors, and you as trainees will be auditing your journey through the CCF in order that you can successfully meet the Teachers' Standards (DfE, 2012) by the end of the course.

More information on the ITTCCF can be found on the RPK Canvas site.

Trainee Organisation

As with any professional training, there is a certain amount of paperwork generated during the course. It is therefore essential that you establish a system for organisation from the beginning of the year. The following files need to be set up which can be done electronically on PebblePad if you wish:

- **Teaching Experience Files** (one for each of the two placements) – these should be divided by the classes the trainee teaches and should contain material from your school placements, including and in this order: pupil data/ class lists (CAT and NC test scores; reading ages; target levels; SEND, individual comments on each student), *all* schemes of work (school and trainee's own), lesson plans, classroom resources, observation records, and assessment information - copies of pupils' marked work, trainee records of assessment for all pupils and other school assessment materials, e.g. pupil reports (see the main handbook for more details). This will enable you to gather enough evidence to meet the Teachers' Standards for your final QTS assessment. **Please follow all guidance with regards to data and GDPR.**
- **Curriculum File** – this should contain Drama session outlines, readings & handouts with your own notes and reflections on your curriculum sessions.
- **Professional Studies File** – this should contain the notes, handouts and documents issued as part of your general professional studies programme on wider school issues, combining the knowledge and understanding gained from sessions at university with that gained in your school programme.

Time Management



Many teachers use a planner document like the one above and most will use an academic diary. These are useful as they have a day per page for teachers to map out what you are doing in your lessons and help them plan. They can have bought them online from a range of companies online.

You should:

- Note the key dates for assignments (proposals, drafts, and deadlines etc)
- Note the key dates for assessments (Phase Repots and APK, RPK assignments)
- Note the days you may be finishing late (Mentor meetings, open evenings, parents' consultation evenings and so on).

For pupils

In addition to your own supply of board markers and highlighters, you will find it helpful to have a supply of cheap pens to lend to the less organised students in your class. You will also need to check your school policy with regards to equipment expectations for pupils.

Your subject knowledge

This is such an important part of what makes us effective teachers. Drama teachers come from a range of backgrounds; industry professionals, experts in technical theatre and stage management and those with purely performance degrees. You need to be honest when you audit your Subject Knowledge and think about not only do you 'know' something about the subject area, but can you teach it to others? This will enable you to identify and address your continuing professional development needs. You will need to think *how* you will address gaps in your subject knowledge and ensure that you are proactive about doing so, particularly if you need the support of expert colleagues.

Subject Knowledge Audit (SKA)

You will need to complete an audit of your subject knowledge during induction. In your first review tutorial, you will discuss this with your Curriculum Tutor, and you should also show your Mentor when you arrive in school. It is very important that you are honest in this document so that your Mentor and your tutor can guide you as to how to fill the gaps in your knowledge.

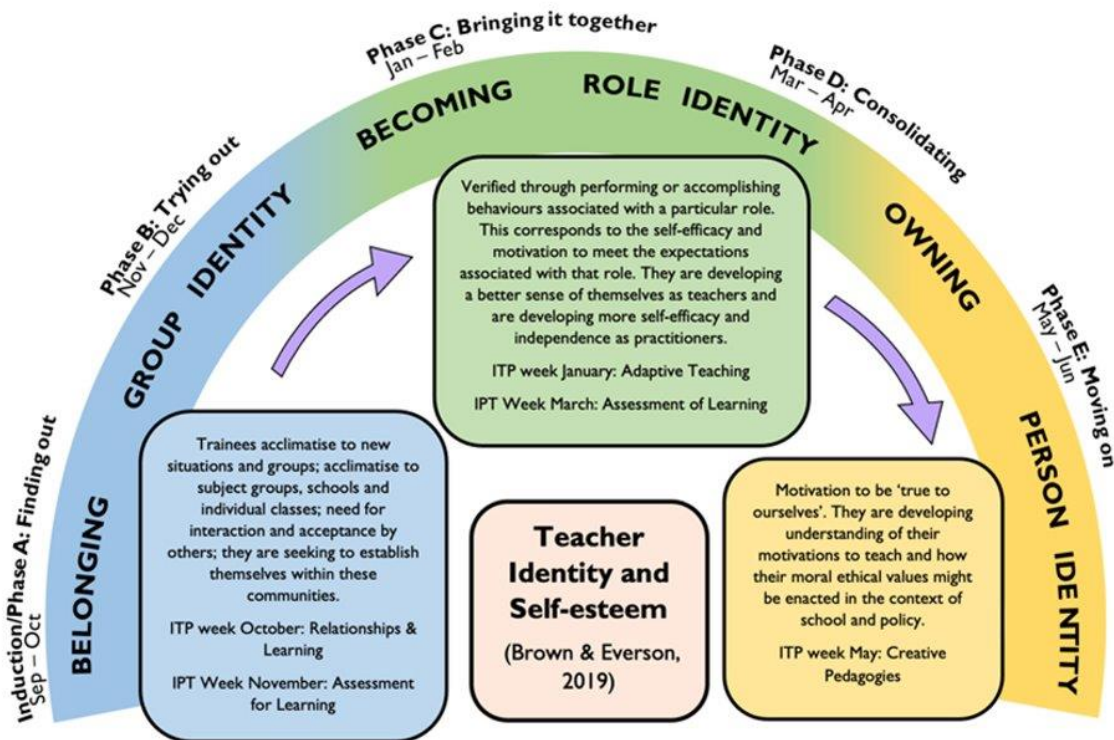
It is not the responsibility of your Curriculum Tutor to help you with all areas of your subject knowledge. We have prepared sessions that will help you to teach certain areas and you are free to ask questions in those sessions. However, we are not running a subject knowledge enhancement course over the course, and therefore the responsibility of your subject knowledge lies with you. If you have multiple gaps in your knowledge, then you must set aside time in the year to enable you to enhance your knowledge in those areas. **You must record weekly on PebblePad how you have developed your subject knowledge.**

We would like to see how imaginative you could be when dealing with your subject knowledge gaps. However, here are some simple suggestions of ways you can find out more about the Drama you may be missing:

- **Books** – look around the drama department in your school for books that may have approaches for applying theoretical knowledge to practice.
- **Internet** – Make use of websites such as the National Theatre, London Drama and National Drama. Caution though as TES content is not checked for accuracy.
- **Exam specifications** – Use these to check your knowledge of set texts, practitioners, and conventions as well as marking criteria etc.
- **Exam papers** – test yourself and see how you do against the mark scheme, use examiner reports to help your pupils.

- **Each other** – find out who knows what and what degree they have and their experience. Create an effective community of practice with shared knowledge.
- **Your colleagues in school** – they are fountains of information that is easily accessible for a cake!
- **Teaching drama organisations** – in particular, National Drama, Open Drama and London Drama (as mentioned above). They often hold online CPD which is free for trainees as well as workshops during school holidays.
- **Create knowledge organisers and other resources** – Create a knowledge organiser of a particular area of drama and theatre subject knowledge such as practitioners. Make newspaper articles instead of just writing notes. Make PREZI presentations to show the information. It does not have to be pages and pages of prose. Use mind maps, spider diagrams, and flow charts. Make a video or podcast and share on the Discussions board on Canvas.

What does the training year look like?



As you can see from the diagram above, our training year is organised around 5 phases which are designed to support you as developing teachers. Your Mentors and Professional Tutors will complete a phase report at the end of each one.

Alongside these phases, the year is divided into four main sections. We start with induction, and end with the enrichment week. In between those are the two school professional practices and the assignments:

University Induction – Placement one – APK – Placement 2 – RPK – Enrichment week

University Induction

In this time, you will meet all the people who you will be working with for the rest of the course. You will attend professional studies sessions as well as curriculum specific sessions. In Drama, we try to make sure that you head off on your professional practice with sound basic knowledge of drama in education theory, pedagogies, lesson planning and beginning criticality with scholarship and literature.

It is your responsibility to make sure that you are properly registered and have brought in all the relevant paperwork and documentation. Any delays will affect your compliancy and will be seen as unprofessional behaviour.

During induction, you should make the most of the free time that you have and make a good start on your organisation for the year. Keep notes from all the sessions you attend and all the reading you do; continue to work on your subject knowledge; and work on all your induction assignments. Once you start in school your time will very quickly erode and be taken up with lesson planning, observations, meetings and marking.

Curriculum Studies

These sessions happen throughout your first professional practice, and occasionally in your second placement. They are always on Fridays on campus in the Attenborough Arts Centre (ACCA).

The structure varies from Friday to Friday, but you will normally be involved in some practical seminars and can discuss and learn about some pedagogic aspect of teaching linked to the CCF (Core Content Framework) and the areas of Intent.



Professional Practice One

In your first Professional practice, you will be inducted into school in the first few weeks. You will have the opportunity to observe pupils and teachers as a way of seeing how the school policies work in action. It is intended that you will have a gradual introduction to teaching a lesson and should be able to plan small sections of lessons (such as starters and plenaries) before being given a whole lesson to teach. We would normally expect a trainee teacher to teach at least one full lesson before the October half term, although this may be modified for the skills of the individual teacher. Note that everyone will have different inductions in their schools. **Try not to compare or worry, if you are unsettled talk to your tutor.**

We would hope that you would be working towards a timetable of 8 hours by Christmas. Remember that we will all progress at various rates and there is no 'normal' progression for a trainee teacher. **You will maintain these 8 hours after Christmas to the end of the placement.**

You continue to come to University on Fridays for curriculum studies. There will also be times in professional practice one when you are asked to come to campus for a review meeting (see the Curriculum Studies programme or the main handbook for these times). You will be working on your Applying Professional Knowledge (APK) assignment in placement one and submit it at the start of placement two.

In terms of assessment of your progress, your Mentor will observe you teach every week, and your Tutor will visit you once during the placement. At two points in the placement your Mentor will complete a progress report to tell us how you are doing relating to the Sussex ITE Curriculum Areas of Intent.

Professional Practice Two

In this professional practice, you will spend more of the week in school. There are only a few Friday sessions at University to allow you to teach more hours in school. As with Professional Practice One, there should be a short period of induction when you arrive at Professional Practice Two where you are given the opportunity to see how the school policies work in action.

You will be working towards a timetable of 12 hours per week in this professional practice. Towards the end of the placement, you may teach up to 14 lessons per week.

In terms of assessment of your progress, your Mentor will complete Phase Reports during this time and your tutor will meet you in a review tutorial (at least one). Your Mentor will observe you teach every week, and your tutor will visit you once (as a minimum) and observe you teach also.

End of the Course

Once you have successfully completed your second professional practice you will need to ensure that you have enough evidence to meet the Teachers' Standards for QTS. You will find clear guidance about how to do this on the RPK Canvas site.

The last days of the course are part of our enrichment week – we will be going on some day trips that will help you to reflect on how far you have come and hopefully help you start your ECT year energised and excited. **It should be noted that this is a compulsory part of the course.**

The final day is the evaluation day, which is a celebration of the year you have had. Please make sure that you look on the calendar on the RPK Canvas site for the exact dates of the end of the course.

After February half-term you will attend school on those Fridays when you are not at university. You will normally finish at May half-term but, again, could do more days over this half term if your school agrees.

You will do your APK assignment (see below) during this year.

ITAP weeks

In 2023 - 2024, we will be piloting the introduction of two Intensive Training and Practice (ITAP) weeks in preparation for the new Quality Requirements in 2024. These two weeks have been designed to allow trainees to focus on specific skills in specific areas grounded in an element of the Core Content Framework (e.g., an aspect of behaviour management, assessment, subject/phase specific pedagogy) to support their developing practice. More information about the ITAP weeks will be disseminated at appropriate times of the academic year and will make clear the role of schools in supporting trainees during these periods. ITAP weeks will also be addressed in Mentor training and in meetings with Professional Tutors.

Part Two: Training as a Teacher

All the procedures and requirements for Professional Practice are set out in the main Course Handbook and you should study them carefully. The following guidance is offered to help you get the best from your time in schools.

Schools as partners in teacher education

The schools that you will be placed with are partners with the University in your teacher education and have agreed to support you in your development as a beginning teacher. In effect, during your time in schools, they will be responsible for your training experience. The university will continue to be involved in monitoring your progress, but schools lead in designing, implementing your training and assessing your progress. As well as organising your Drama teaching experience in the classroom, the schools also deliver your own Professional Studies programmes.

Key people in school

Your Mentor

The main person involved in your training while you are on professional practice in school. **Their main duties include:**

- Introducing you to the department
- Inducting you to the school (policies and procedures)
- Organising your timetable
- Support you with lesson planning.
- Staging your introduction to teaching a full lesson before half term
- Staging your progression towards the full amount of lessons
- Observing you (or organising your observation) each week and feeding back on your lesson using the CCF and Areas of Intent as appropriate.
- Meeting with you once a week (for an hour)
- Writing your end of phase reports
- Checking your progress against the CCF and Areas of Intent.

It is your Mentor who will guide you through your training in school. It is them who will set the standards that they feel are appropriate for the school you are placed in and induct you to the school policies and routines. It is highly advisable that you do what your Mentor tells you to do. You **must** have your lesson plans in 48 hours (**two working days**) in advance no matter what other trainees in the school may have been told to do. **No plan, no teach.**

Mentors are responsible for balancing and interweaving several agendas. They must follow through a programme which will develop you in all areas of the Core Content Framework, our Areas of Intent, and all the specific subject knowledge aspects, whilst at the same time, responding to a trainee's individual concerns and needs, and wrestling with day-to-day problems on top of a full teaching timetable. All of this must happen within departmental systems, structures, schemes of work and pupil targets that may be flexible but cannot be compromised where professional standards and pupil performance are concerned. Their job is a hard one, so you need to be sympathetic to them and try to organise your own time as much as you can. It is your responsibility to remind them of YOUR deadlines, not the other way around.



Your Professional Tutor

The other main person that you will have contact within your school professional practice is the professional tutor. This person is responsible for the overall training of all trainee teachers in the school against the CCF and all ECTs against the ECF (Early Career Framework). They may also have other important responsibilities as well that take up much of their time. They will run your weekly professional studies sessions and are the point of contact for you in school should you be having any difficulties with your Mentor or other issues that your Mentor feels are outside of their remit.

It is quite likely that the professional tutor will want to see you teach and may become more involved in your training should any problems arise with your progress or your conduct.

Teaching Assistants

TAs are very important people in your classroom. The way a TA is used in your classes varies from school to school and from class to class. Sometimes the TA is attached to child for medical or SEN reasons; sometimes they are to be used for the whole class. It is your responsibility to plan for your TA and let them have a copy of your lesson plan with their role clearly identified on the plan. A discussion over break time is also a very good way to discuss how you can best work together to help the pupils make progress. You must seek advice from the SENCO in school about how to best utilise your TA to support pupil progress.

Heads of Year / House

If you are struggling with a particular pupil, you may want to send an email to or visit the Head of Year. They are privy to all the information about that child and may be able to give you an insight into why they are behaving in a certain way. Before contacting home to discuss poor progress of behaviour of a particular pupil, it is highly advisable that you contact the HOY for advice as they may know more about the family situation and be able to advise you. There will be other expert colleagues who can help you with pupils, for example, Inclusion Managers (see below).

Form Tutors and other Expert Colleagues

In the same way as the HOY, the form tutor will be able to advise you on patterns of behaviour of a particular pupil. They normally know their pupils very well and will be willing to talk strategies with you and techniques that they have found useful.

There are other key people too: the administrative staff, Student Services staff, possibly school nurse; the site manager, ground staff and cleaners; the reprographics manager, SEND co-ordinator, Inclusion Managers, and the ICT technicians. For your own survival, it is essential that you very quickly form good working relationships with these people and show that you respect them for the vital roles that they play in making the school function to support pupil progress.

In school, you should remember that teachers are constantly busy and work under significant pressure. Though your Mentor and other colleagues are committed to your training, and you can expect every support in accordance with the course requirements, you should remember the obvious: choosing *appropriate* moments to ask for help, *always* expressing thanks to colleagues, being helpful in the department and smiling even when under pressure. All of us find being observed a somewhat daunting experience – so thanking teachers whose lessons you are observing and making a positive comment/s about a particularly effective or interesting aspect of the lesson are key.

Other members of the drama department will play a part in your training. They will share classes, observe you, and give feedback and discuss aspects of drama teaching and pedagogy with you. Much of this inevitably happens in teachers' 'free time' and you can repay this goodwill in several ways. You should always be ready to discuss whatever is on the agenda for a lesson or meetings, have lesson plans prepared in advance (you should have the week's lesson plans ready to be checked by your Mentor and teachers at an agreed point in each week) and display initiative in researching new topics and preparing resources that you can share with the department. You can also help spread good practice – you are in a fortunate position as you will be having input from a variety of sources about drama education and may experience some new elements of practice that some teachers may not have had access to, so should be prepared to share your insights with your colleagues.

You should be fully prepared to teach pupils, with well-planned lessons. Equally, it is very important that pupils receive feedback on any work you set them as soon as possible. You should discuss timings for returning pupils' work with your Mentor, but work should not usually be kept by you for longer than a week at the most. It is important that you gain formative feedback from your Mentor/class teacher on your lesson plans and adapt them according to the feedback that you are given. Our expectation is that you deliver your lesson plan *at least two working days before you deliver the lesson*. Please note that this does not include weekends or holidays, so if you are teaching on a Monday, you would need to send your lesson plan to the teacher on the previous Thursday. This will give the teacher the opportunity to offer feedback on the plan in time for you to make the necessary changes.

Joining a school community

A school is an established community that has a recognised way of working for all its members. Outsiders will be welcomed as temporary visitors. This can sometimes make for challenging situations for beginning teachers; you should ensure that you are **always** behaving in a professional manner. You should:

- Always be willing to engage professionally with feedback, you should not give the impression that you know more than the teaching staff.
- You should ensure that you don't disturb the established relationships between staff and pupils. Permanent staff will have to pick up the pieces when you have gone.
- You need to adopt the mores/protocols of the school during your placement. This flows over into Professional Practice Placement 2.
- Always maintain professional conversations, particularly in areas such as the staffroom.

Being professional with colleagues

This is a tricky issue to broach, as everybody means to do the right thing. However, there are some pitfalls for the unwary, so it is worth mentioning:

- If you have a serious issue with a member of staff, you should consult your Professional Tutor or Mentor. You should not discuss the matter with other members of staff or within hearing of other members of staff as this is unprofessional.
- You must never, by word, look or gesture, support a pupil in his/her grievance with a teacher. Sadly, this does happen and is undermining for colleagues.
- You should play your part in enforcing the school rules even if you don't agree with them.
- You must always get to school in good time, not leave the premises during the day without agreement with the school, and not leave as soon as the final bell goes. It gives a poor impression, in addition to the fact that in professional terms many issues arise that must be dealt with after school.
- You should attend departmental meetings whole staff meetings, year group meetings if you are attached to a tutor group, as well as parents' evenings.
- When you finish your school experience, you should make sure all your marking is up to date and you return any books or resources you have borrowed.

Being professional with pupils

You must always be professional in your dealings with pupils.

- Being firm, fair and consistent with them, and making your expectations clear from the start. Make use of school policy for the purpose of consistency.
- Never being sarcastic or derogatory to pupils, regardless of their behaviour and trying to treat each lesson as a blank sheet, in terms of your expectations, welcoming and smiling at the class to start in a positive manner.

- Praising pupils whenever possible in an authentic way, but of course balancing this by applying school sanctions for behaviour management, as appropriate.
- Ensuring that you are fully prepared to teach pupils, with well-planned lessons and appropriate resources.
- Thinking very carefully about how you present yourself publicly outside of teaching. Everyone has a right to a private life, but all teachers are challenged to consider the appropriateness of comments or images on accessible social networking sites.

Guidance for being in School.

Before you go in:

- Look the school up online to see what it is like. Read the OFSTED report and the prospectus. Also look at curriculum information so you can begin to address any gaps in subject knowledge you may have to teach.
- Try out your journey if travelling by car/train/bike/bus.
- Check train times and potential delays.
- Learn the names of key members of staff.
- Check what the dress code is.
- Ensure that you have completed 'All About Me' on PebblePad.

Joining a school community – first day/first week:

If you are not used to being in a school environment the first few days in school can be daunting. This is normal and does not mean that you will not make an excellent teacher. However, being prepared for these first few days can make all the difference as you will be very tired at the beginning. **Remember, being this tired is normal.**

Dress code

All schools vary in what they ask of their teachers. Some expect all men to wear ties; others are quite casual in their approach. Until you are told otherwise, please presume that on the first day it you will need to dress smartly. We appreciate that these dress codes may not be ideal, but please do try to follow as best you can. If there are any problems talk to your Mentor or CT. You can ask your professional tutor on the first day what the dress code is for the school. Remember that you are going to be in the company of vulnerable young adults and what you wear really will make a difference to how they view you and your standing as a teacher.

As a rule, you should cover all tattoos and take out any extra piercings until the school gives you the go-ahead for them. Discuss this with the school and find out where you stand. Some schools are very 'conservative' and may have only just introduced a new dress code for the pupils and are expecting certain standards from the teachers. It is not for us to decide whether this is right or wrong; we are guests in their school, and we will abide by their rules.

Arrival

You will have had a chance to communicate with your Mentor before you start the placement, and they will let you know what time to arrive in school. You *must* leave plenty of time for you to get to school and allow for trains to be cancelled and still get there on time. You need to check to see if you can park a car if you are to drive there, as there may not be space.

Food

School canteens are notorious places, noisy and the food is of varied quality. For the first day at least, take your own. This also means that you are not going to waste valuable 'Mentor' time by going to the canteen.

Tea and coffee can be a contentious issue in many schools and the systems vary widely. It is a good idea to bring a mug and some money. No need to bring tea and coffee on the first day as this should be provided at the start, but you may well need to be self-sufficient after that.

Leaving at the end of the day

Make sure that you check what time you are allowed to leave school; do not make presumptions. Some schools allow you to leave with the pupils at the end of the day and others will stipulate that you need to stay on the premises until a certain time. Do not guess this: ask.



Part Three - Your Teaching

Once you start teaching

You should have had a staged introduction to teaching a full lesson. It is advisable that you teach parts of a lesson before you embark on a full one-hour (or 100 minute) lesson before half term in October. You might be asked to create an exciting starter; team teach or work with a small group. Whatever you are asked to do, it must be planned and checked with your Mentor.

You will have had some guidance in induction with regards to lesson planning and this will continue throughout the course. However, the main guide for your planning will be your Mentor and the other teachers that you will be taking the lessons for. It is essential that you check your plan with them well in advance of the lesson that you are to teach. In your weekly Mentor meeting you should discuss what you are teaching for the week after and be able to go away and map out what the pupils are to learn in those lessons. **Please note that a lesson plan must be written for every lesson and a reflection completed. It is an essential part of this year, and your Mentor will say that you cannot teach if you do not produce the lesson plan for the lesson in the expected time frame.**

You should have your plans ready at least 48 hours (two working days) in advance of teaching the lesson so that you have a chance to change your mind modify the plan based on the other lessons you have taught.

It is very important that you are including all the school policies and routines in your lesson plans. For example, if the school has a policy that all pupils must wear full uniform then you must allow time for checking and correcting this at the start of your lesson. Your role as a trainee teacher is to be compliant with the school ethos and routines while still bringing excitement and creativity into your lessons.

Evaluations – being a reflective teacher.

It is essential that you evaluate every lesson that you teach, this is central to one of our core aims at Sussex to develop you into reflective practitioners. It is best to do this a while after the lesson when you have had time to reflect properly as to how it went. Try not to focus entirely on the behaviour of the pupils, but on the quality of the learning and the progress that the pupils have made in that time with you.

The Five Whys

It is very easy and very tempting to fudge an evaluation. You must be rigorous. There's a technique used in Total Quality Management that may help. It's called 'Root Cause Analysis' or, more popularly, 'The Five Whys'. It's based on the premise that if you ask 'Why?' five times in succession, questioning each answer in turn, you will eventually arrive at a useful answer.

For example, take as a starting point a statement like 'I had more behaviour problems in today's lesson than usual.'

Why? Perhaps because pupils were not engaged with the material.

Why were pupils not engaged with the material? Maybe because I tried a different approach to planning – not so detailed.

Why did you try a different approach to planning? Because I was short of time, so I borrowed a lesson from my flatmate, who said it would work.

Why were you short of time? Because I didn't start planning until too late in the evening.

Why did you start planning so late? Because I left it until after I'd come back from going out, instead of doing it beforehand.

And you are left with the root cause. Trying to be reflective won't work unless you're prepared to get down to root causes, painful though it may be. Being a reflective teacher means being tough with yourself, acknowledging the truth of what you discover, then acting on it. It quickly becomes a habit if you apply yourself.

How to get the best from pupils

Pupils often thrive on **routines** in their lives. You need to make sure that you are watching carefully for the routines of your classroom teachers and try to match them. This is often a strain for trainee teachers as the teachers may have variations in their routines. However, the main school procedures should be common in all the classrooms. You should:

Use their names – initially aim to learn the names of five students per lesson; use their name at least three times during a lesson – once on arrival, once when asking a question and, finally, when they leave the class. You will soon learn them all and then your aim would be to refer to every pupil by name at least once in every lesson. You are not expected to know them all straight away but use your seating plan, and if a student has their hand up, don't just say 'Yes?' but look at your plan and say, 'Yes, Grace?' or 'Mohamed?'

Get to know your pupils– look at your data. Who struggles with reading, writing, or listening? How will you modify your lessons for these pupils? Who likes gaming? Who rides your bike to school? Who has a dog? Who is shy or extroverted? Who struggles with friendships? Think about them as people, not a class. They are mostly teenagers that you are teaching and as you well remember, this is a painful time – try to empathise with their individual contexts and situations.

Start well – greet the pupils at the door; let them know that they are welcome in your space. Smile at them and say hello. Praise the ones that are in uniform and politely ask the ones who are not to wait and get themselves together before they come in. Engage with them. Do not be looking at a computer screen at the front of the class and ignore them as they come in. Give pupils time to get organised at the start of the lesson. They need a minute or two to set up their tables with planners and pens etc.

Use positive language. If a pupil gives you a wrong or off-base answer thank them for their contribution and thinking and open it up to the rest of the class to see if they can build on the answer. Never say 'wrong' or 'no'. If a pupil has misbehaved the lesson before, do not start the lesson by reminding them of it; leave it in the past. It is up to you as the adult in the room to build the bridges with the pupils and mend what has happened.

Prepare and plan carefully – you cannot possibly expect all your pupils to make adequate progress in your lessons if you have not planned for them. You need to attempt to plan for each pupil and anticipate where some of them may struggle or excel and plan activities with this in mind. You should plan and make sure you are building in a variety of activities in the lessons to ensure that all the pupils can engage in learning that they enjoy.

Help them take pride in their work – Share their work as developing dramatist. Show them that it is valued and create a safe space in which they are confident to share and reflect with one another.

Support them with their behaviour - Be positive with them; use praise as often as is comfortable. Stick to the school policy and be consistent. Praise in public, reprimand in private.

Never give whole class detentions – this is simply not fair. It will damage your relationship with the class and their parents.

Do not get side tracked – some pupils see this as a form of sport. They ask this charming and friendly new teacher a personal question and you notice that they do not have to do any real learning for about 20 minutes. Acknowledge their question then quickly move the lesson on.

Try to volunteer for school clubs/ helping with trips - If there are none, and you feel you have capacity you could help to run a KS3 drama club and do some direction in a school production.

Support a colleague on break/ lunch duty and get to chat to students in a different context.



Observations of other teachers

During the first days in school, you will be observing many lessons. If unprepared or insufficiently focused, the process of observing can be tedious and unproductive. It is important also to note that when observing, you are provided with an opportunity to really get an insight into the teacher's craft. To help you get the most from observing, you should think carefully about the following:

- Plan, structure and focus the observations – thinking about what specifically you will concentrate on, how you will record the observation – timeline, classroom map, check list, events grid and what key conclusions can be drawn.
- The presence of an observer in the room will always have an impact – you should ask the teacher where they want you to sit, if they mind if you talk to the pupils and when/ how you should do this; how you should react to events which the teacher doesn't notice.
- Particularly when observing your Mentor, they will expect you to engage with them and hopefully interact with the pupils, showing an interest rather than passively observing and taking notes at the back.
- If you are observing the classes that you will eventually take over and start teaching, use this as an opportunity to learn the pupils' names.

In the early days of your training, your initial observations of others' teaching can be bewildering, as there's just so much going on. You might find it easier if you take some points from one or two of the headings below or from the CCF as focal points for each lesson and cover them all over a sequence of lessons rather than trying to do it all in one go. You're making the task manageable. Stay flexible, however, and be ready to re-focus if you see something interesting going on.

CCF S7 – Behaviour management

Watch how the teacher brings a class into the room:

- Is there 'meeting and greeting'? Do students automatically slip into drilled behaviour and actions, like getting out books or folders, taking out materials, or do they have to be told? Can you identify any teacher behaviours that say clearly to students, 'You're in my space now, and it's for learning'?

- Is there something for the class to do immediately they enter the room (e.g., a starter activity which enables them to retrieve prior knowledge?).
- How does the teacher gain the attention of the class? How is the rehearsal space managed?
- Are pupils able to self-regulate their behaviour during group work? How is this monitored?
- How are resources and teaching materials distributed?
- Evaluate the 'classroom climate' – does it feel purposeful. Is there a strong teacher presence? Is there a strong sense that we're going to get on with things quickly, but without rushing?
- There may be some behaviour management issues to be dealt with. How are they managed?

CCF S2 – How pupils learn.

- How is the lesson designed to ensure progression? Is it related to assessment objectives, or assessment foci, or to attainment targets? Does the teacher share these with students? How is the focus of the learning of the lesson presented? Is the statement of intended learning re-visited during the lesson?
- Is there evidence of an individualised approach to meet the needs of individual pupils? How is it managed? (Look particularly at pupils with SEN or EAL requirements). (S5).
- Is there evidence of deliberate practice being applied?
- Are complex concepts broken down into smaller steps?
- How are misconceptions managed?
- Are worked examples used to take pupils through the process?

Questions for you to ask yourself after every observed lesson.

- Did learning take place? Did every student learn something?
- Was the learning as specified in the lesson plan / learning intention?
- How do you and the teacher know that the learning was effective? How was the learning assessed?

After the lesson

Always try to have a discussion with the teacher as soon as possible after the lesson. Be very tactful, particularly if there were any behaviour management issues. Try a formula like, 'I was interested in the way you managed X. What's the best way to deal with a student like that?'

Find something positive for a comment – 'I really liked the way they just automatically moved into groups' and remember to thank them!

In the first few weeks, you should observe lessons with an open mind, watching what the teacher does, the language they use and what the corresponding responses of pupils are. It is very important to note how they follow through policies such as the behaviour policy as you will be expected to do the same when you start to teach. Once you have noticed the basics of the lesson, it will be time to look for aspects of the lessons such as assessment and differentiation. On the Drama Canvas site, you will find an observation proforma for observing other lessons.

In your first few weeks at school, you may be encouraged to 'shadow' a pupil for a day. You should note how / if the pupil behaves differently in various lessons. If you are having difficulties with a particular group of pupils or an individual, you should go and see them in your other lessons to see how other teachers handle them.

Once you start teaching, it is easy to slip into routines of planning, teaching, and marking and nothing else. However, you are still in training and need to be observing other teachers as much as possible, not only in other subjects but also other key features of the school day such as tutor time, assembly, duties, and extra-curricular activities.

We can learn so much from observing other subjects in terms of advancing our pedagogic techniques for example how do they teach in other core subjects such as maths or science; humanities or MFL; or practical subjects such as PE or DT? Ask if you can observe some A' Level too.

As you progress, peer-observation can be a useful tool, not only to help you reflect on your own strengths but to give suggestions in a non-judgmental way of another trainee; try setting up observations with other trainees in your school or subject.

If you are having difficulties with a particular group of pupils or an individual, go and see them in their other lessons. Watch how the other teachers handle them. This can be very powerful when the pupil comes back to you next day and you can tell them how great they were in Art and that you want to see the same in your lesson.

Ask your Mentor for a SIMs seating plan or class chart.

These charts usually feature a photograph of each student and where they are usually positioned in the room. This visual representation of the class could improve your recall of names and you could even jot down additional notes as you learn their individual personalities. You could choose to change their seating plan as part of this process if your Mentor agrees, and by strategically moving them you will be using and recalling their names. Remember to keep these documents safe in line with the school's data protection policy.

Start to record little bits of information about the students under their name. For instance, you might have a boy in one class called Billy Smith and you might learn that he loves Star Wars and has a

dog called Yoda. This will help you to profile your students, allowing you to tailor your planning to their needs and smash Teacher Standard 5. It will also encourage the information to move to your long-term memory, which means you should soon be able to recall students' names with ease.

Mentor Meetings

Mentor sessions are pivotal to your success. You have an entitlement to one hour of your Mentor's time every week. Allocation of this time is arranged differently in schools across the partnership, but it is important to remember that provision of the mentor hour is part of our Partnership Agreement with the schools, so you need to let us know if you are not getting your entitlement. To make the best use of such a brief period, experienced Mentors have found that it's useful that you draw up an agenda for the meeting prepared in advance, and that brief notes or 'minutes' should be taken during the meeting by you, with targets and points for action noted – this should all be recorded weekly.

You should prepare for each meeting in advance by:

- Identifying the suggested focus for the week using the programme in the Mentor Handbook and confirming agreement with your Mentor. This programme is flexible, and you or Mentors can negotiate another focus to meet individual needs at any time.
- Reflecting on your progress against the Sussex ITE Curriculum Areas of Intent since the last mentor meeting using the Professional Practice Profile.
- Reflecting on the overall school-based training over the past week making links to the CCF and Aol as appropriate.
- Reviewing what progress has been made towards current targets during the week, with reference to lesson evaluations or other sources.
- Agreeing an agenda for the meeting with the Mentor in advance of the meeting.

During the meeting you should update PebblePad by:

- Highlighting the relevant, agreed upon statements that best reflect your progress against the Aol after discussing this with the mentor. Note where the evidence can be found that demonstrates the progress made. Refer to the CCF and Areas of Intent.
- Keeping a summary of key discussion points.
- Identifying targets (coming out of the discussion) for the forthcoming week and strategies for achieving them.
- Complete a 'To Do' list as required.

After the meeting you should:

- Make additional comments on progress if requested.
- Ensure that PebblePad has been updated,
- Complete the section on the CCF / Areas of Intent

Inevitably, much of the time in Mentor meetings will be used to review lessons or parts of lessons already taught and to plan those of the week ahead; however, it is important that wider pedagogical and professional issues related to the teaching of Drama are regularly addressed. These will arise from your current experience but will also be suggested by the content of the University and the School Professional Studies programme and the University curriculum sessions, as well as by the curriculum directed tasks set by the Curriculum Tutor and the curriculum assignments. This professional dialogue is important for both trainee and Mentor. Therefore, Mentors and you might additionally discuss and comment on all or any of the following:

- a key issue in Drama teaching
- an area of substantive subject knowledge.
- one or two difficulties in much more depth, devising training experiences to help overcome these.
- work that will contribute to a written assignment.
- the subject knowledge record on PebblePad and suggesting ways of making good any gaps.
- feedback from lesson observations – please note that Mentors need to complete one lesson observation per week after the Autumn Half Term using the official observation schedule. These can be downloaded from www.sussex.ac.uk/education/iteforms
- There is limited time for curriculum or Mentor sessions and missing one will mean that something vital is missed that will not be repeated.
- In either case, you should find out what you have missed and fill any gaps. Of course, illness and extreme personal difficulties afflict us all from time to time, and University Tutors and Mentors will be sympathetic and supportive in the event of personal need. Tutors, however, must be kept informed.

Lesson Observations of you

Once you start teaching parts of lessons and then whole lesson, you should be informally observed every lesson with, ideally, three, 'What Went well' strengths and three 'Even Better If' areas for improvement. Some trainees find it useful to provide the Mentor or class teacher with an exercise book where they can jot down notes, so you have it all in one place.

After October half term you will be observed formally every week by your Mentor, another member of the Drama department, or, on occasion, the Professional Tutor using the form below.

It is vital that your Mentor/t class teacher gives you three strengths and three targets to work towards. You copy the details of this observation onto PebblePad. Note that the mentors must comment on your subject knowledge or pedagogy. You should also keep the form that the teacher observer completes as evidence.



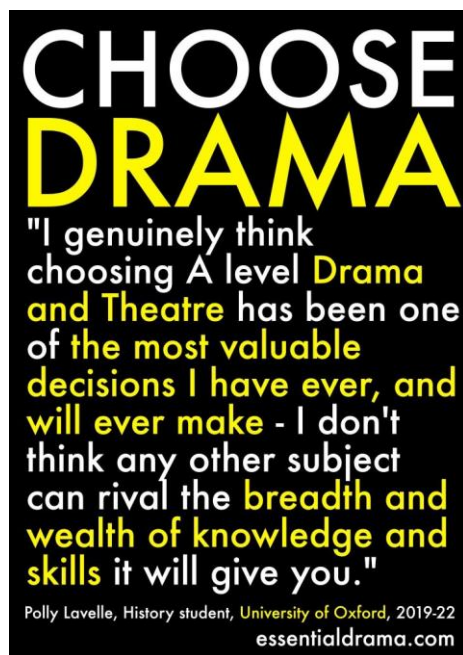
Drama Subject Specific Pedagogy

It is important that through your observations of expert colleagues and based on observations of you in the classroom, you discuss subject specific pedagogies and practice. This is by no means a comprehensive list but could include some of the following:

Teaching practical drama

Some key principles around the teaching of practical pedagogies

- What is the 'golden thread' of the lesson, what practical activities best support progress against this?
- Share the 'bigger picture' of the learning. Where does this lesson fit in to a wider scheme? Do learners know how they will progress through the SoW?
- Have you planned for checking prior knowledge? How might you adapt practical pedagogies to adapt to this?
- Are you adopting a process or product approach?
- How are you embedding subject specific vocabulary, skills, knowledge, and concepts?
- Are learners able to articulate the difference between structure, style, and form?
- Are you (and the learners) clear about the difference between drama techniques and drama skills?
- What strategies and resources are you using to ensure diversity and representation?
- How are you structuring the groups for practical work? What is the learning profile & data for the class and how might this inform how you structure groups?
- Ensure that you are using cooperative learning techniques rather than poorly considered group work activities.
- Assess all aspects of the creation, performance, and reflection on the creative process. What does meaningful assessment look like in a practical, creative subject such as Drama?
- How does the lesson and SoW fit into the whole drama curriculum? What is the curriculum model and how is it underpinned by curriculum theory?
- Consider how you are building in think time, particularly before targeted questioning.
- How are you developing dialogic talk to support practical activities?
- How are you selecting and using texts to support both practical work and literacy development?
- Consider questioning pedagogies and how they can lead to depth of understanding and analysis through extended questioning.
- Consider how writing activities serves to underpin practical work across all key stages.
- Can you teach technical aspects of practical drama? Consider the resources in the drama studio and what you can get in line such as Digital Theatre Plus and National Theatre resources.
- What are the SEND needs of the class? How might you have to change / adapt practical activities, for example for learners with physical disabilities?
- Consider if any activities can be linked to Careers (Gatsby Benchmarks).
- How might the practical aspects of the lesson be linked to wider curriculum subjects and concepts?



Listening to feedback: the line between self-reflection and self-doubt

For all kinds of reasons, the success of your placements comes down almost exclusively to your ability to demonstrate that you can listen to feedback. Pedagogically, someone watching your lesson can give you a new perspective on what they've seen. They will be able to pose questions for you to reflect on, some of which might be more difficult to hear than others.

Fundamentally, feedback ought to be two-way, and *collaborative*. Sadly, this might not always be the case and feedback can feel generic and not constructive. Worse still, you might even feel like the feedback that your Mentor or class teachers are giving you isn't relevant to what you're trying to achieve.

But whether you like it or not, it's important to demonstrate that you can take on board feedback with perspective and grace. The trouble is that people can be giving you feedback from their own angles and expect you to coordinate it in your mind to create what might end up looking like Frankenstein's Monster, if you're not careful. The key is what you choose to do with the information, and for you to be honest with yourself about what is best for your practice and the students.

Five questions to ask yourself when receiving feedback.

1. How am I reacting to this?

As odd as this sounds, acknowledging our gut emotional reactions to situations is important. If you feel upset, frustrated, exasperated, irritated or just apathetic, then it's important to recognise it. Once you do this, you can create space between your mind and your feelings, a sense of perspective, and be in a place to hear the feedback in the most effective way.

2. What truths do I need to acknowledge?

However irritating it might feel, acknowledging what you might need to develop is vital. Is there something about a class that annoys you? What is it? Is there an area of your subject knowledge

which isn't as sharp as you'd like? Acknowledging these types of things – and how they might get in the way of your development – is vital.

3. How can I turn this into something positive?

As annoying as this sounds, always try, and turn feedback into something positive. Being relentlessly positive might feel counterintuitive at times, but taking away a learning point, or something to work on, is incredibly empowering if you give it a chance. It can also be frustrating for Mentors and class teachers if you react to their feedback with defensiveness. Some of the most powerful influences on many trainees' practices started out as things which felt completely counterintuitive at the time: things like counting down from three for silence or insisting on an orderly exit in a specific way. These are small things, but they can make a massive difference and you will find it easier if you take feedback onboard.

4. What tangible routes forward can I see?

If you're unclear about the specifics, be clear with the person feeding back to you: what tangible actions are needed to create the most effective next steps? Agreeing two or three specific points of action is an empowering way of making this happen. Be specific about how feedback links to other pieces of feedback you have received. Remember, the common denominator in all feedback is *you*, so it's vital that you hear and receive feedback in a way that helps you to improve.

5. Where can I see this in action?

Try to use space in your timetable to see examples of what is being discussed in practice. There will be pockets of excellence in and around the school where you can see examples of best practice. Go and seek them out!

PebblePad

The purpose of PebblePad is for you to:

- Gather evidence towards the Teachers' Standards in readiness for the end of Phase E.
- To reflect on your progress weekly and to upload weekly evidence of lesson observations and subject knowledge development.
- Provide a focus for discussion for you and your Mentor about your progress.
- Provide a dialogue between you and your University Tutor when you are in school.

You will be given full support on how to use PebblePad as a tool for recording and reflection.

PebblePad will be monitored weekly by your University Tutor and at specific points of the year by Mentors and professional tutors. It is important that you keep this up to date each week.

There are different parts of PebblePad that you must complete as follows:

- Set the agenda for your weekly mentor meeting and make brief notes of what was discussed.
- Record the strengths and targets from your officially observed lesson each week. Strengths and targets should be written exactly as worded on the lesson observation proforma.
- Record your key reflection for the week.
- Record any element of the CCF / Areas of Intent you have discussed or covered in the week.

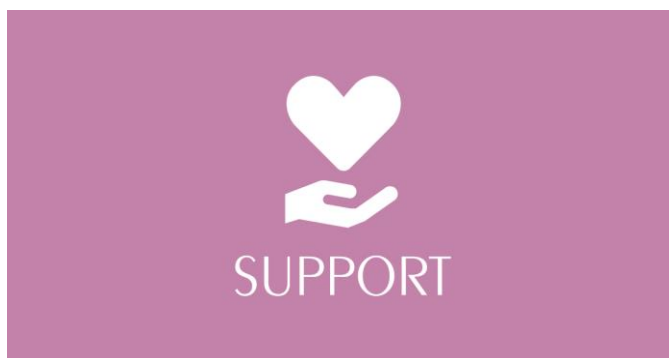
Curriculum Tutor school visits

The Curriculum Tutor visits each drama trainee once per placement. The focus of these school visits is to review trainee progress through a joint lesson observation with the Mentor with evaluative feedback and a review of PebblePad and other evidence towards meeting the standards from your files. Additional visits can be arranged, if necessary, at the request of either you or Mentors.

The purpose of a Curriculum Tutor visit is to provide you with feedback on your progress, to identify strengths and to develop strategies for improving practice and moderate school-based training. Curriculum Tutor visits are therefore nearly always exclusively formative.

- The Curriculum Tutor asks you to identify suitable visit dates from a list circulated early in the autumn term.
- In the interests of moderation and professional development, it is essential to arrange a joint observation between the Mentor and Curriculum Tutor.
- Once the date and time have been decided, the trainee is expected to notify the Mentor and the Professional Tutor in school. Please note - you will not be visited without notice.
- On most school visits, the Curriculum Tutor will observe the trainee teach a lesson. In preparation for this visit you should prepare a lesson plan (using or based upon the Drama lesson planning proforma), identify a suitable focus (linked to the CCF) and arrange for the Curriculum Tutor to be guided to the teaching room on arrival.
- Ideally it is helpful if there is time before the lesson to discuss this focus.
- Following the observation, the lesson is reviewed jointly with the Mentor.
- At the end of the visit the Curriculum Tutor provides a written report on the visit and the trainee is expected to email your own evaluation to the tutor and keep a copy for your records.
- You must upload the lesson plan and lesson observation form to PebblePad.

Part Four: Extra Notes



If things go awry...

If you are unhappy with your experience and are convinced that it isn't working out, you should:

1. Contact your **Curriculum Tutor** and keep him/her informed of developments.
2. **Re-read the Main Handbook** sections on responsibilities and school experience entitlements.
3. Discuss the issue with the **Professional Tutor** or **Mentor**.
4. If there is no improvement, the Curriculum Tutor will visit the school and arrange for a **supervisory conference**, involving the Professional Tutor, Mentor, trainee, and any other parties involved.

Support Plan

Occasionally, Mentors and/or Professional Tutors may feel that you are not achieving the appropriate amount of progress for the relevant stage of the course. In other cases, you may be making good progress but have one specific area you are struggling with, for example, lesson planning or time management. Often, it is good trainees who are put on a support plan for a specific reason so try not to see it as a reflection on your overall progress.

Mentors might identify an issue if:

- a) your attendance, punctuality and dress are poor.
- b) you demonstrate very little interest in, or rapport with, pupils.
- c) you fail to meet deadlines with respect to reasonable requests from them or colleagues in the department (e.g., you fail to submit lesson plans on time).
- d) you show limited interest in the life of the department (i.e., resources available, routines, day-to-day procedures).
- e) you fail to establish a working relationship with your Mentor and/or your colleagues.
- f) you seem to express excessive concern about teaching an entire class.
- g) you demonstrate a poor professional demeanour, often indicated by bad manners and an impolite attitude towards established staff.
- h) you fail to respond to the professional advice given by Mentors.
- i) you demonstrate insufficient subject knowledge.

If any of the above signs are evident, your Mentor should contact your Curriculum Tutor with a view to initiating a support plan. The Mentor, Curriculum Tutor and Professional Tutor will discuss targets with you and establish how they will support you to meet these targets, usually within two weeks.

Please note, that being put on a support plan should not be seen as a sign of failure, and most trainees who get put on a support plan, meet their targets successfully and go on to complete the placement and pass the course. If you are put on a support plan, it is completely natural initially to feel upset, frustrated, confused or even angry. However, once you have accepted that it is a supportive procedure, most trainees find that it is a useful process to go through and ultimately helps you to progress.

In the rare case where trainees show insufficient progress towards meeting the targets, they might then proceed to the 'Cause for Concern' procedure. Please see the main handbook for more detail.

Keeping in touch

Your school placements are scattered throughout Sussex and beyond. Each of you may well feel geographically and emotionally isolated. Even when there aren't any serious problems it's good to talk so remember the Canvas discussion forum. Also, use email, texting and so on to maintain informal support networks.

What do you have to help you before you ask us? Who and what can help you?

It is important to recognise that even though sometimes this course can feel lonely, you are not alone. So, you find yourself in a situation where you are unsure about an aspect of the course. What should you do? Your first port of call is this handbook as well as the main ITE handbook. Please do get in the habit of looking for yourself before you reach for the email of your tutor.

If you cannot find what you need or are still unsure, ask someone from your peer group. You can email, obviously, or you could use the forum on Canvas (that way a tutor may see and be able to

intervene and help). Chances are that if you are struggling with something then someone else is too and you may well have saved them the bother of looking it up.

There is a very useful phrase often used in schools to think of in these circumstances:

*Brain
Book/Board (in our case, handbook, or Canvas)
Buddy
Boss*

Basically, we believe that most normal questions could be answered in your handbook, were talked about in a tutorial, were mentioned in an email, are on our Canvas site. If you have exhausted all these options or it is something that could not possibly be covered by these methods – then ask your tutor. It is important that you are not constantly asking questions of your tutor of areas that have been covered elsewhere, this takes up too much of their time and does not allow them to use the time for real development of the trainees in their care.

Where to get help

Whilst your tutor is your first port of call, there will be times where you might need to gain the support of other professionals offered by different University services.

For **general advice** on the following issues, please visit the Student Life Centre:

<https://www.sussex.ac.uk/studentlifecentre/>

- Dealing with a crisis
- Developing study skills
- Health concerns
- Mediation
- Money worries
- Personal issues

For advice and guidance on **mental health and wellbeing**, please visit the Student Life Centre here:

<http://www.sussex.ac.uk/wellbeing/mentalhealth>

Other services for mental health support:

The University has signed up to [Togetherall](#) A 24/7 online community where you can anonymously access mutual support, self-assessment, self-guided course, creative tools. [Togetherall's](#) mental health professionals are available 24/7 to keep the community safe. Just register [here](#) to use the service free of charge.

[Shout](#) is a confidential mental health text support line run by volunteers that is available 24/7. You can text shout at 85258 if you are struggling with low mood, anxiety, relationship difficulties, issues with bullying, are feeling suicidal, or if you just feel overwhelmed and are struggling to cope.

[Student Space](#) is a free resource for all students, providing dedicated support services for students, by phone, text, email, and webchat in addition to information and tools to help you through the challenges of coronavirus.

[HOPELineUK](#) offers phone support for young people (under 35 yrs.) who are experiencing suicidal thoughts. Call 0800 068 4141 or text 07860039967 between 9am and midnight every day.

[Samaritans](#): 24hr crisis phone line 116 123 or check out their [mental health/Covid-19 resources](#)

[Stay Alive](#) app is a pocket suicide prevention resource for the UK, packed full of useful information to help you stay safe. You can use it if you are having thoughts of suicide or if you are concerned about someone else who may be considering suicide. It includes a safety plan.

For any urgent mental health concerns, please phone the *Brighton & Hove Mental Health Rapid Response Service (MHRRS)* Telephone: 0300 304 0078 or *Sussex Mental Health Line* for support & advice: 0300 5000 101. Both are open 24 hrs/day 7 days/week.

For emergencies: dial 999 off campus, and Security on campus 01273 873333 (3333 from room phone).

For advice on finding jobs and experience, help with CVs, covering letters, applications, and job interviews, please visit the **Career and Employability Centre** at <http://www.sussex.ac.uk/careers/applyingforjobs>

Expectations from us and from you

What you can expect from us:

- Swift responses to your email communications (within 24 working hours in most cases). Please bear in mind that when we are in 'observation mode' this might be a little bit longer as we are out and about all day and not near email.
 - *Saturday and Sunday are days off for all of us. If you send an email at 5pm on Friday night, please do not expect a response before Monday morning. Sue does not work on Mondays; Rosie only works on Wednesdays and Fridays and is not contracted to work in the school holidays. Please note that the university also has closure days at Christmas and Easter when tutors will not be checking emails.*
- Courteous email communications
- Support and guidance
- Guidance for your assignments
- Specific feedback on your draft assignments
- Observations that will help you to make progress.
- Access to high quality research and scholarship
- A placement in a strong partnership
- A rich variety of Curriculum Studies which is rigorous and well sequenced.
- A sense of humour
- A sympathetic ear

What we would like from you:

- Commitment to the course in all that you do
- Professional approach at school and at University on Fridays – this includes the use of electronic devices to 'take notes' but not to be texting your friends.
- Self-reliance as much as is possible – try to find things for yourself. Read your own handbook and note the key dates for the course.
- Discretion regarding your school life and your University life. Please use social media with caution and professionalism.
- Honesty – try to give us constructive feedback.
- Keep up to date and stick to the deadlines given.
- Swift responses to emails - within 24 hours
- Reading Canvas announcements
- Accept that you are very important to us, but so are the rest of the cohort.
- Accept that you are the trainee and take your targets in the supportive spirit that they are intended (your benefit)
- Be punctual.
- Be at all sessions and if you cannot then let your tutor know *before* the session is due to start.

Part Five: Assignments

Throughout the year, you will have to carry out some tasks. Some are smaller and just about you finding information out that will help you in your teaching, some are more substantial and will form part of your Masters level assessment on the course. We are here to help and guide you all the way.

Induction tasks

There are 3 main induction tasks:

1. Educational Autobiography via Padlet: this assignment will allow you to draw on insights and meanings for practice from your own experiences of learning – this will be followed up with a presentation.
2. Subject Knowledge Audit: You complete an initial audit in induction.
3. Mini literature review: a 500-word mini literature review showing critical engagement with two pieces of drama in education literature and scholarship.

Placement one tasks.

There are 3 main placement one tasks:

1. Observing two lessons exploring how teachers' structure practical pedagogies in Drama lessons (S3). You will make notes focussing on both the teacher and the students in a KS3 and a KS4 lesson. You do not need to upload anything but will need to be prepared to discuss this in a seminar (date tbc).
2. Learning Theories in Practice – you will either observe or teach a part of a lesson where you take notes on the types of knowledge covered in the lesson; analyse the lesson in terms of the learning theories covered during induction, and in terms of how student-centred or focussed on active-learning it is. (S3). We will discuss these in a seminar (date tbc).
3. Transition task – you will observe at least two Year 7 Drama lesson, one of which focuses on development of group work, and make notes on how the teachers and students make links with prior learning from KS2 Drama lessons. You will discuss this in a seminar in the autumn term (date tbc).

You will also need to upload the teaching timetable that you will be following by Christmas (approx. 8 hrs per week fulltime/ 4 hrs parttime) as soon as you have this. Your Curriculum Tutor will check it to make sure you have a mentor hour timetabled, you have both KS3 and KS4; you don't have too many shared/ split classes/ different teachers etc.

Applying Professional Knowledge (APK) assignment

During the Autumn term, you should begin working on your Applying Professional Knowledge (APK) assignment. It would be helpful if your Mentor could guide you towards an appropriate class and pedagogical approach e.g., using dialogic talk with a Year 10 class to explore a GCSE Drama set text. Details of the assignment are given below:

In consultation with trainees Curriculum Tutor and Mentor, identify an appropriate topic in trainees' specialist curriculum and/or phase to develop a unit of work or sequence of lessons.

Using established school-based models, research literature and electronic resources as appropriate, critically reflect upon different approaches to both teaching and learning and outline how trainee's own unit of work develops existing practice and responds to the specific needs of pupils in your professional practice placement.

The unit of work/sequence of lessons should be designed so that it could be taught over a period of 4 - 6 hours pupil contact time as a norm. The lessons should be taught in part or in full during professional practice in the Autumn, or first part of the Spring terms.

Advice should be sought from the trainee's Curriculum Tutor and Mentor about the overall learning objectives and the most appropriate time to plan and teach the lessons. Enough time should be left to ensure that all issues arising from its teaching and assessment should be fully evaluated.

The assignment itself should therefore include the following:

A Rationale - this should include a discussion on why the topic selected should be taught, how it responds to statutory requirements in a trainee's subject area/phase as well as the local needs of the pupils that you teach. It should explain why teaching and learning approaches have been adopted, an analysis of how pedagogic theory informed planning as well as how pupil learning is assessed. A variety of scholarship should underpin this discussion.

The Unit of Work/Lesson Sequence - this should include an overview grid outlining objectives and learning outcomes, more detailed lesson plans, teaching and learning resources and assessment activities and criteria. Individual taught lessons will also include evaluations on an agreed format.

Evaluation - this should reflect upon the overall impact of the lessons on pupil learning as well as issues emerging from individual lessons. Strong assignments will include critical analysis which notice issues discussed in the rationale and relate these to relevant literature and scholarship. If teaching every lesson has been difficult then critical reflections upon how prior teaching episodes informed the planning process should be included. The evaluation should conclude with a clear indication of how this lesson sequence planning could be developed.

APK dissertation via Turnitin due: Thursday 23rd February 2022 by 9.00am.

To help scaffold the APK assignment for you, you will also have a series of internal deadlines for which you will need to provide a draft of your work for formative feedback.

Reflecting on Professional Knowledge (RPK) assignment

The final Masters assignment of the course is like a viva in that it is a spoken interview with complementary folder of evidence. You will use a wide range of research literature and scholarship to analyse and critique key areas of your practice.

Part Six: Reading List

This reading list is by no means exhaustive and further reading can be found on Canvas for each week's session and the Curriculum Studies programme.

Drama Education

Arts Council England (2003) *Drama in Schools; second edition*. ACE

Anderson, M. (2015) *Masterclass in Drama Education: Transforming Teaching and Learning*. Continuum.

Baldwin, P. (2004) *With Drama in Mind*. Network Educational Press.

Bolton, G. (1994) *Drama as Education. An Argument for Placing Drama at the Centre of the*

Curriculum. Longman.

Bolton, G. (1998) *Acting in Classroom Drama*. Trentham Books.

Bowell, P. & Heap, S, H. (2013) *Planning Process Drama. Enriching Teaching and Learning*. Routledge.

Bunyan, P. et al. *Cracking Drama Progression in Drama with English*. NATE.

Davis, D. & Lawrence, C. (1986) *Gavin Bolton: selected writings on drama in education*. Longman.

Duffy, P. (Ed) (2015) *A Reflective Practitioners Guide to (mis) Adventures in Drama Education or What Was I thinking?* Intellect.

Fleming, M. (2001) *Teaching Drama in Primary and Secondary School*. Routledge.

Fleming, M. (2004) *Beginning Drama 11- 14*. Routledge.

Fleming, M. (2017) *Starting Drama Teaching; fourth edition*. Routledge.

Flemings, M. (2018) *The Art of Drama Teaching*. Routledge.

Heathcote, D. & Bolton, G. (1995). *Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education*. Pearson Education.

Hornbrook, D. (1997) *Education and Dramatic Art*. Routledge.

Hornbrook, D. (Ed) (1998) *On the Subject of Drama*. Routledge.

Johnson, L. & O'Neill, C. (1991) *Dorothy Heathcote: collected writings on education and drama*.

Johnson, M, F. *The Drama Teacher's Survival Guide. A Complete Toolkit for Theatre Arts*. Meriwether Publishing.

Kempe, A. & Ashwell, M. (2000) *Progression in Secondary Drama*. Heinemann.

Kempe, A. & Holroyd, J. (2004) *Speaking, Listening and Drama*. David Fulton.

Kempe, A. & Warner, L. (2004) *Starting with Scripts: Dramatic Literature for KS3 and KS4*. Nelson Thornes.

Kempe, A. & Nicholson, H. (2007) *Learning to Teach Drama 11-18*. (2nd edition). Continuum.

Lewis, M. & Rainer, J. (2005) *Teaching Classroom Drama and Theatre. Practical Projects for Secondary Schools*. Routledge.

National Drama (2001) *Secondary Drama Teacher's Handbook; second edition*.

Neelands, J. (2000) *Structuring Drama Work*. Cambridge.

Neelands, J. (2004). *Beginning Drama 11-14; second edition*. David Fulton.

Nicholson, H. (Ed) (2000) *Teaching Drama 11-18*. Continuum.

Ofsted (1998) *The Arts Inspected*. Heinemann.

Ofsted (2002) *Inspecting Drama 11-16*. Ofsted.

O'Neill, C. (1995) *Drama Worlds – a framework for process drama*. Heinemann.

Owens, A. & Barber, K. (2001) *Mapping Drama*. Carrel Press.

Parker, P. & Boardman, C. (2004) *The Complete Guide to Successful Drama*. Folens.

Schonmann, S. (Ed). (2011). *Key Concepts in Theatre / Drama Education*. Sense Publishers.

Somers, J. (1994) *Drama in the Curriculum*. Cassel

Water, M et al. (2015) *Drama and Education: Performance Methodologies for Teaching and Learning*. Routledge.

Wooster, R. (2016) *Theatre in Education in Britain. Origins, Development and Influence*. Bloomsbury.

<https://opendramauk.org/>

www.nationaldrama.co.uk.

www.dramamagazine.co.uk

www.bbc.co.uk/education

<http://www.bbc.co.uk/education/subjects/zbckjs>

<https://groups.yahoo.com/neo/groups/dramalessonplans/info>

www.teachernet.gov.uk

Subject Associations:

<http://www.nationaldrama.org.uk>

<http://www.londondrama.org>

Journals:

The Journal of National Drama: **Drama. One Forum Many Voices**. Published in spring and autumn each year.
Research in Drama Education.

Resources:

TES drama forum

Education Research:

BERA
NFER

Exam Boards:

<https://www.aqa.org.uk/subjects/drama/gcse/drama-8261>

<https://qualifications.pearson.com/en/qualifications/edexcel-gcse/drama-2016.html>

<https://www.ocr.org.uk/qualifications/gcse/drama-j316-from-2016/>

https://www.edugas.co.uk/qualifications/drama-gcse/#tab_overview

<https://qualifications.pearson.com/en/qualifications/btec-nationals/performing-arts-2016.html>

<https://www.rslawards.com/vocational/creative-performing-arts/>



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