  **INTRODUCTION**

**Subject Knowledge Audit for Drama**

**2023 -2024**

**What is the Subject Knowledge audit?**

This audit initially aims to help you know what subject knowledge means and to help you identify your strengths and areas for development at this pre-course stage so that you can work on development before the course starts. It then becomes a working document to enable you to track your knowledge progress.

In essence your subject understanding should draw from two types of knowledge

**Declarative knowledge** refers to facts that are static in nature. It can be information based on principles and concepts. Declarative knowledge is explicit and is easily communicated when necessary. Rather than answering ‘why’ and ‘how’ based questions, it focuses on ‘what’ type questions.

**Procedural knowledge**. It answers ‘how’-based questions and includes information on the various ways of performing a specific task. Procedural knowledge is gained through experience, that means it’s a form of implicit knowledge. These are the strategies and tools that you will use to communicate the information that students use.

You might start to consider how the two types of knowledge- content and skills, balance each other in drama teaching.

This audit aims to do several things

* Identify and prioritise key knowledge that you will need before the course starts
* Identify the areas of strength and good practice that you bring with you to the course
* Identify the essential subject knowledge that you will need as you begin teaching across the three Key Stages
* Identify areas of development that you will address as you journey through the course and set clear, manageable targets to enable you to succeed in your placements
* Identify key drama practitioners and texts that are studied through examination boards

This knowledge will develop from:

* Your own prior knowledge and experience
* Reading and Research
* Observation of teaching colleagues and mentors
* Your own practical exploration at university phase and in placements
* Sharing good practice with peers

This should be seen as a **working document** that is **consistently updated** – to make you aware of where you are in your subject knowledge and -through training, sharing good practice and experience- how you are developing as a drama teacher.

Your Course tutor and mentors will assist you in developing your progress in subject knowledge across the first university phase (September), the first school placement (October- December), the second university phase (January- February) and the second school placement from (March – May) towards meeting Teacher Standard 3 at the end of the course. You can track your progress with your Academic tutor and school mentors at checkpoints (Progress Review Points or PRPs) throughout the year using our online platform Abyasa:

* Initial Tutorial - September
* PRP1- October
* PRP2- January
* PRP3- April
* PRP4- May

When addressing this document, it is important to balance the foundational knowledge of drama- the core of drama teaching- with a secure and deepening knowledge of the subject as new plays are written and new practitioners adapt existing practices. It is important to think about where you want your subject knowledge to develop as you enter the profession at the end of the course and what the expectations of you are.

**The Structure of the Audit**

The audit is grouped into different areas:

**Foundational Knowledge**

* **Drama theorists and educationalists** – *this is important to give a context to drama teaching*
* **Drama practitioners** – *people who apply theory and challenge perceptions of drama*
* **Drama and theatre history-** *historical context of drama*

**Secure and deepening subject knowledge**

* **Drama strategies and techniques-** *the methods by which drama is taught and accessed*
* **Curriculum Knowledge – Key Stage 3, Key Stage 4 and Key Stage 5-** *how knowledge progresses as students journey through school*
* **Key texts and playwrights-** *as identified by examination board*

# **Levels of subject knowledge**

The most effective way to monitor your development is through levels as a quick means of identifying and marking where development is needed. These range from Level 1 at the highest level, through to Level 3 as the lowest level. **The definitions focus on your knowledge of the material rather than on the teaching methods needed to teach it.**

**Enhancing**- **Level 1**

Your knowledge is current and to a degree standard that would make you secure to teach the subject to any level in a school, up to and including AS/A2 level courses. You know and understand both the fundamental principles of practitioners and the complexities of the genre/style/period. You may need to undertake some specific revision of some key texts.

**Consolidating**- **Level 2**

Your knowledge is good and would enable you to teach the material competently and confidently to at least GCSE standard.  Some of your ideas and understanding of the fundamental principles of the genre/style/practitioner/period may need updating. You would benefit from some revision and active, focussed work on several aspects so that you can become confident to teach the topic to at least GCSE standard.

**Developing**- **Level 3**

You have never studied the genre/style/practitioner/period, or your knowledge is not sufficient to teach it to any standard. If required to teach this, you will need to research thoroughly and utilise schemes of learning to see what needs to be taught and the level that is appropriate.

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|  | **Pre Course/**  **Interview** | **PRP1**  **October** | **PRP2**  **Jan** | **PRP3**  **April** | **PRP4 May** | **Relevant Evidence of Knowledge, Skill, Understanding and Experience.**  **(update regularly)** |
| **1. Drama theorists and educationalists** | | | | | | |
| Harriet Findlay Johnson and Henry Caldwell Cook |  |  |  |  |  |  |
| Peter Slade and Brian Way |  |  |  |  |  |  |
| Dorothy Heathcote |  |  |  |  |  |  |
| David Hornbrook |  |  |  |  |  |  |
| Jonothan Neelands, Gavin Bolton, Andy Kempe |  |  |  |  |  |  |
| **2. Drama Practitioners** | | | | | | |
| Antonin Artaud |  |  |  |  |  |  |
| Steven Berkoff |  |  |  |  |  |  |
| Alecky Blythe |  |  |  |  |  |  |
| Augusto Boal |  |  |  |  |  |  |
| Bertolt Brecht |  |  |  |  |  |  |
| Peter Brook |  |  |  |  |  |  |
| Complicite |  |  |  |  |  |  |
| Paule Constable |  |  |  |  |  |  |
| DV8 |  |  |  |  |  |  |
| Polly Findlay |  |  |  |  |  |  |
| Forkbeard Fantasy |  |  |  |  |  |  |
| Frantic Assembly |  |  |  |  |  |  |
| Gecko Theatre Company |  |  |  |  |  |  |
| John Godber |  |  |  |  |  |  |
| Jerzy Grotowski |  |  |  |  |  |  |
| Handspring |  |  |  |  |  |  |
| Headlong |  |  |  |  |  |  |
| Nicholas Kent |  |  |  |  |  |  |
| Kneehigh Theatre |  |  |  |  |  |  |
| Joan Littlewood |  |  |  |  |  |  |
| Mike Leigh |  |  |  |  |  |  |
| Vsevolod Meyerhold |  |  |  |  |  |  |
| Kneehigh Theatre |  |  |  |  |  |  |
| Katie Mitchell |  |  |  |  |  |  |
| John Napier |  |  |  |  |  |  |
| Punchdrunk |  |  |  |  |  |  |
| Emma Rice |  |  |  |  |  |  |
| Konstantin Stanislavski |  |  |  |  |  |  |
| Talawa |  |  |  |  |  |  |
| Tamasha |  |  |  |  |  |  |
| Julie Taymor |  |  |  |  |  |  |
| The Paper Birds |  |  |  |  |  |  |
| Deborah Warner |  |  |  |  |  |  |
| 1927 |  |  |  |  |  |  |
| **3. Drama and Theatre history** | | | | | | |
| Greek Theatre |  |  |  |  |  |  |
| Roman Theatre |  |  |  |  |  |  |
| Mediaeval Theatre |  |  |  |  |  |  |
| Renaissance and  Commedia dell’ arte |  |  |  |  |  |  |
| Elizabethan Theatre |  |  |  |  |  |  |
| Restoration Comedy |  |  |  |  |  |  |
| Melodrama |  |  |  |  |  |  |
| Musical Theatre |  |  |  |  |  |  |
| Naturalism and realism |  |  |  |  |  |  |
| Magical realism |  |  |  |  |  |  |
| Expressionism |  |  |  |  |  |  |
| Modernism |  |  |  |  |  |  |
| Absurdism |  |  |  |  |  |  |
| Physical Theatre |  |  |  |  |  |  |
| Docu drama/ Verbatim/ TIE |  |  |  |  |  |  |
| Indian Kathakali Theatre |  |  |  |  |  |  |
| Chinese Puppetry theatre |  |  |  |  |  |  |
| Indonesian and Balinese Theatre |  |  |  |  |  |  |
| Japanese Noh and Kabuki Theatre |  |  |  |  |  |  |
| **4. Drama strategies and techniques** | | | | | | |
| Freeze Frame/Still Image |  |  |  |  |  |  |
| Scene transitions |  |  |  |  |  |  |
| Exploring status |  |  |  |  |  |  |
| Teacher in Role/ Mantle of the Expert |  |  |  |  |  |  |
| Thought track |  |  |  |  |  |  |
| Soundscape |  |  |  |  |  |  |
| Conscience Alley |  |  |  |  |  |  |
| Hot Seat |  |  |  |  |  |  |
| Marking the moment |  |  |  |  |  |  |
| Cross cutting/ flashback/flash forward |  |  |  |  |  |  |
| Whoosh |  |  |  |  |  |  |
| Role play |  |  |  |  |  |  |
| Ensemble voice/movement |  |  |  |  |  |  |
| Narration/ storytelling |  |  |  |  |  |  |
| Forum Theatre |  |  |  |  |  |  |
| Technical Theatre – Stage Design/Lighting/Sound/Costume and Make up |  |  |  |  |  |  |
| **5. Curriculum Knowledge** | | | | | | |
| **KS3**  Knowledge and understanding of drama curriculum, progression and assessment |  |  |  |  |  | . |
| **KS4** Knowledge and understanding of Pathways- BTEC/GCSE and related syllabi, specifications and documentation. |  |  |  |  |  |  |
| **KS5** Knowledge and understanding of Pathways- BTEC/ A Level and related syllabi, specifications and documentation. |  |  |  |  |  |  |
| **Vocational Understanding**  Knowledge of career paths, the function of businesses and organisations in the performing arts industry and related training requirements. |  |  |  |  |  |  |
| **6. Key Texts and playwrights (Check A Level and GCSE Specifications for full lists)** | | | | | | |
| Arthur Miller |  |  |  |  |  |  |
| Blood Brothers |  |  |  |  |  |  |
| Beckett |  |  |  |  |  |  |
| Buchner |  |  |  |  |  |  |
| Berkoff |  |  |  |  |  |  |
| Lorca |  |  |  |  |  |  |
| Wertenbake |  |  |  |  |  |  |
| Churchill |  |  |  |  |  |  |
| Stenham |  |  |  |  |  |  |
| Brecht |  |  |  |  |  |  |
| Shakespeare |  |  |  |  |  |  |
| DNA |  |  |  |  |  |  |
| 1984 Headlong |  |  |  |  |  |  |
| Antigone |  |  |  |  |  |  |
| Mark Wheeler |  |  |  |  |  |  |
| An Inspector Calls |  |  |  |  |  |  |
| Find Me |  |  |  |  |  |  |
| Noughts and Crosses |  |  |  |  |  |  |
| A Doll’s House- Gupta and Ibsen |  |  |  |  |  |  |
| Zephaniah |  |  |  |  |  |  |
| The IT |  |  |  |  |  |  |
| Warhorse |  |  |  |  |  |  |

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| **Subject Knowledge Targets for development:** | |
| **Pre course: (by September)** |  |
| **End of University phase 1: (by October)** |  |
| **End of Placement 1: (by December)** |  |
| **End of University phase 2: (by February)** |  |
| **End of Placement 2 towards ECT: (by September)** |  |