

**LIVERPOOL
JOHN MOORES
UNIVERSITY**

PGCE Secondary **DRAMA**



This guide provides essential information for mentors supporting student teachers during Phase 1 of their placement. It outlines your role, key responsibilities, and the structures in place to ensure student teachers receive comprehensive training and support.

As a mentor, you play a crucial role in bridging theoretical learning with practical classroom experience. This guide will help you provide structured support while ensuring student teachers meet the required standards and competencies

Phase 1 Expectations and Timetable

All aspects of education and training for student teachers must align with the Secondary Phased Expectations.

These expectations are structured around ten curriculum questions, each containing three components with clearly defined expectations for each phase. Rather than serving as a checklist, these expectations provide a comprehensive picture of expected student teacher progress by the end of each phase.

You can find the full phased expectations here: <https://itt-placement.com/pgce-secondary/course-overview.php>

Purpose of Phase 1

Phase 1 primarily focuses on providing student teachers with opportunities to observe, develop awareness, and begin practicing teaching skills in a supportive, low-stakes environment.

Required Experiences

By the end of Phase 1, student teachers should have completed:

- Observations of multiple teachers with varied teaching styles
- One-to-one work with individual pupils
- Small group instruction
- Planning components of lessons
- Delivering specific lesson segments (such as starters and activities)
- Teaching one or two complete lessons if appropriate

Timetabling Requirements

Student teachers require a timetable that supports these experiences, including a minimum of 15 hours of mentor-directed activity.

While there is no prescribed number of lessons that student teachers must teach by the end of Phase 1, it is essential that they gain experience leading various activities within lessons and deliver at least one or two complete lessons independently.

Induction into Home School

A comprehensive induction is essential for all student teachers, regardless of their prior experience in school settings.

Week One Requirements

By the end of the first week on placement, please ensure student teachers have completed:

- An initial meeting with both Subject Mentor and Professional Mentor to discuss expectations for student teachers within the school
- Introductions to key departmental staff
- A tour of school facilities
- Introduction to the SENDCo
- Introduction to the Designated Safeguarding Lead and completion of school-specific safeguarding briefing/training*
- Health and Safety briefing
- Overview of the school's behaviour management systems and procedures
- Briefing on absence reporting procedures and expectations

*Note: All student teachers will have completed the Hayes Level 2 Safeguarding Certificate prior to placement.

Phase 1 Professional Studies

Professional Studies introduces student teachers to key aspects of professional practice through a combination of lectures and mixed-subject workshops.

Below is a summary of the Phase 1 Professional Studies curriculum.

Week One: 8th–11th September All student teachers attend the following sessions at LJMU:

- Introduction to Professional Standards
- How Pupils Learn
- Reflective Practice

- Planning for Learning
- Introduction to SEND
- Trauma-Informed Practice
- Teaching for Educational Advantage
- Safeguarding Level 2 (online certificate)

Week Two: Variable Delivery

University-Led (Core) Route: Sessions at LJMU, 15th–18th September

School-Led Route: Sessions delivered within Lead Schools between September and December. For queries about School-Led professional studies, please contact your School-Led Lead.

Sessions include:

- Key Stage 2 Transition
- Early Reading and Phonics
- Anti-racism and Teaching
- Pastoral Care and the Form Tutor
- AI and the Classroom
- Principles of Oracy and Dialogic Teaching
- Inclusive Classroom and Adaptive Teaching
- Student Teacher Wellbeing and the Student Journey

Phase 1 Subject Studies

All student teachers will have attended the following subject studies sessions during Phase 1. The full subject curriculum map can be found <https://itt-placement.com/pgce-secondary/course-overview.php>.

Date	Time	ITTECF Learn That...	Indicative Content	Pre / Post Reading / Assignment Support / Student Activity	ITTECF Learn How To...	Mentor Guide / Suggested School Based Activity
08/09/25 Drama Session 1	9am - 12pm	1.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 3.2 / 3 / 5 / 6 / 7 / 8	‘High Expectations’ / ‘Subject and Curriculum’: Introductions: Introductory Session: The Drama Teacher / Subject Knowledge / Programme / Role	Fleming, M. (2017) <i>Starting Drama Teaching</i> (4 th ed.) London: Routledge. Chapter 1: ‘Teaching Drama’. • Introductions: Our Journey Here... • Subject Knowledge / Profiles / Roles • The LJMU PGCE Drama Programme • The Drama Teacher: The PGCE Drama Student Teacher Induction Pack	1.a / b / c / e / h 3. a / b / c / d / e	Introduce the ‘Drama Induction Pack’ / Mentor Guide / Readings. Discuss: What this is for, and the integration of your school placement and university Subject Studies / Professional Studies programme.
12/09/25 Drama Session 2a	9am - 12pm	1.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 3.2 / 3 / 5 / 6 / 7 / 8	‘High Expectations’/ ‘Subject and Curriculum’: Introductions (2): Including Drama Creative Project	• The Drama Subject Studies Programme (Retrieval) • Drama Subject Knowledge • Drama as Subject / Roles Reiterated • Creative Project: <i>Staffroom Monologue</i>	1.a / b / c / e / h 3. a / b / c / d / e	Discuss with your mentor: What is the philosophy of the Drama Department, either as an individual department, or as part of a faculty? Analyse: The rationale for curriculum choices; the process for arriving at current curriculum choices; and how the school’s curriculum resources inform lesson preparation.
12/09/25 Drama Session 2b	1pm - 4pm	1.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 3.2 / 3 / 5 / 6 / 7 / 8	‘High Expectations’ / ‘Subject and Curriculum’: The Subject of Drama: The Role and Nature of Drama / Drama Key Stage 3 Curriculum Overview / Introduction to Planning	M. Van De Water: Drama in Education: why Drama is necessary: https://doi.org/10.1051/shsconf/20219802009 • Reflect on the role and nature of Drama and consideration of the philosophies and role of your subject • Reflect on and discuss your own experiences of Drama at Key Stage 3 • Model: Exemplar Key Stage 3 school curriculum • Model: Exemplar Drama Lesson Plan • Introduction to SEND in Drama: ‘Assess / Plan / Do / Review’ / The Four SEND areas eg ‘Communication’...	1.a / b / c / e / h 3. a / b / c / d / e / f / g / h / i / j / k / l	Discuss with your mentor: How does the Drama Department communicate the curriculum to both pupils and parents, and what is the departmental vision for the subject as part of the wider curriculum? Read: Kempe, A. & Nicholson, H. (2007) <i>Learning to Teach Drama 11-18</i> . London: Continuum. Chapter 1: ‘Beginning Training’.

19/09/25	9am - 12pm	3.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 4.1 / 2 / 3 / 4 / 6 / 9	‘Subject and Curriculum’ / ‘Classroom Practice’: Drama Key Stage 3 Curriculum Lesson Planning (1): Key Skills / Content / Progression in Drama	Read Fleming Chapter 2: ‘Drama and the Curriculum’ / EEF on Rosenshine. - Survey any Drama elements of The National Curriculum for English at KS3 - Construct your list of key Drama skills you feel vital for KS3 progression - Construct your own Drama National Curriculum in groups to present - Present your Drama National Curriculum	3. a / b / c / d / e / f / g / h / i 4.a / b / c / e	Discuss with your mentor: The core elements of ‘Making’ / ‘Performing’ / ‘Responding’ in the KS3 Drama curriculum for due planning. Read in Depth: The Drama Departmental Key Stage 3 School Curriculum. Read: Kempe and Nicholson Chapter 3: ‘Planning’.
19/09/25	1pm- 4pm	4.1 / 2 / 3 / 4 / 6 / 9	‘Classroom Practice’: Drama Key Stage 3 Curriculum Lesson Planning (2): KS3 Planning (2): Key Skills; Content; Progression in Drama	Read <i>Drama, Theatre and Young People:</i> National Drama’s Manifesto for schools. - Hornbrook’s ‘Making’, ‘Performing’ and ‘Responding’ Drama teaching template - Introduce our five key Drama Teaching Strategies - Select a lesson to teach and support pupil progression within a sequence - Plan a sample single KS3 Year 7 Drama lesson as pilot to present, with three SEND adaptations	4.a / b / c / e / f / g / h / i / j / k	Discuss with your mentor: Individual Lesson Planning for Drama. Read in Depth: A sample Key Stage 3 Drama Lesson Plan from your Drama mentor / school colleagues.
26/09/25	1pm - 4pm	1.1 / 2 / 3 / 4 / 5 7.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11	‘High Expectations’/ ‘Managing Behaviour’: ITaP1: Classroom Management in Drama (1): ITaP 1 / Role Play / Drama Routines / Responses	Read and apply to the Drama classroom: Behaviour guidance published along with the ITTECF (Tom Bennett) / Discuss Key Strategies https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/844181/Tom_Bennett_summary.pdf <u>Read the Education Endowment Foundation Behaviour Management recommendations.</u> Read and discuss the views of others as well as your own Drama experiences in school: Pupil motivation and resistance / Drama as individual expression / Drama as Community...	1.a / b / c / e / f / g / h 7. a / b / c / d / e / f / g / h / i / j	Discuss with your mentor: Organisational issues and the practical Drama space e.g. lesson materials and their distribution; giving and returning of work; engaging pupils’ interest; prior learning; routines: the starting points for lessons; closing lessons; time management at large; planning how to deal with typical disruptions; Health and Safety. Explore: The Drama space, studio or classroom. Walk around; try this out; test out materials after school; practice instruction and command.

03/10/25	9am - 12pm	7.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9	'Managing Behaviour': ITaP 1: Reflection: Behaviour Management / Routines and Responses: Drama Reflection: Lightning Talks	Read Kempe & Nicholson Chapter 4: 'Managing the Drama Classroom'. - ITaP 1 retrieval: Rules and Routines - Student 5 mins Reflection: Lightning Talk presentations on ITaP 1: Behaviour Management in School: The Drama Studio / Classroom	7. a / b / c / d / e / f / g / h / i / j / n / o / p / q / r	Discuss with your mentor: Drama discipline, boundaries and the balance between classroom / studio expectations and the required freedom of groups and individuals finding physical expression in Drama: How do you 'let go'; 'frame'; and 'rein in'? Key Question: How is Managing Drama different from other subjects?
03/10/25	1pm-4pm	1.1 / 2 / 3 / 4 / 5 / 6 / 7 7.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11	'High Expectations' / 'Managing Behaviour': Classroom Management in Drama (2): NoManzLand Behaviour / SEND Play Project	- Role Play / Classroom Archetypes - NoManzLand Drama Behaviour Management / SEND Play Project Introduction - NoManzLand Drama Behaviour Management / SEND Play Project Enactment - NoManzLand Reflections	1.a / b / c / e / f / g / h 7. a / b / c / d / e / f / g / h / i / j / n / o / p / q / r	Discuss with your mentor: Continuing from initial ITaP 1 observations, what are the school and Drama Departmental Behaviour Management Policies? Key Questions: Why do pupils misbehave? What challenges does the Drama Studio environment present? What are characteristic misbehaviours – and why? What key strategies for managing behaviour are effective – and why? Discuss: What advantages can Drama present in terms of behaviour?
10/10/25	9am - 12pm	2.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 4. 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11	'How Pupils Learn' / 'Classroom Practice': Drama Teaching Approaches (1): Theory and Practice: Assignment 1 Support / Critical Writing / Sample Teaching and Learning Literature	Read Fleming Chapter 5: 'Approaches to Drama' / Chapter 11: 'Making Sense of Research' - Retrieval: Review National Drama's Manifesto <i>Drama, Theatre and Young People</i> / Hornbrook's <i>On The Subject of Drama</i> Chapter 1 / Kemp on Trainee Identity / Apply to a lesson observed - Explore in groups one sample Drama Positional paper / Empirical paper / Policy document to discuss for SREF 1 - Introduce a theoretical framework to your developing <i>Staff Room Monologue</i>	2. a / b / c / d / e / f / g / h / i / j / k 4. a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p	Discuss with your mentor: Which specific research questions, initial resources, and findings for your assignment do you find particularly useful in the Drama classroom / studio? Discuss with your mentor: One Drama authority you feel useful eg on Assessment in Drama. Read: Kempe and Nicholson Chapter 7: 'Working in Partnership: Mentors and Trainees'. Continue to Write: Your <i>Staff Room Monologue</i> .
10/10/25	1pm-4pm	2.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 4.1 / 2 / 3 / 4 / 6 / 9 / 10 / 11	'How Pupils Learn' / 'Classroom Practice': Drama Teaching Approaches (2): Drama as Creative Craft / Script Work in Drama	Discussion: <i>The Case for Drama as a Creative Art</i> : Apply readings and strategies to focus on a creative aspect of Drama Read Fleming Chapter 7: 'Approaches to Text'. - Text Table reading eg <i>Journey's End</i> / <i>The Children's Hour</i> / <i>Blood Brothers</i> - Themes / Social / Historical backdrop / Characterisation / Staging Discussion	2. a / b / c / d / e / f / g / h / i / j / k 4.a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p	Discuss with your mentor: Canonical and Contemporary Texts and any tension between in terms of resourcing / Drama cupboard stock. Explore: The potential opportunities both within and beyond the curriculum to 'equip pupils with the knowledge and cultural capital they need to succeed in life.' What are the opportunities to learn outside the classroom? Include local theatres eg <i>The Everyman</i> ; <i>Playhouse</i> ; <i>Royal Court</i> ; <i>Unity</i> ; <i>Hope Street</i> ; <i>Shakespeare North</i> ; and museums eg <i>The International Museum of Slavery</i> .

17/10/25	1pm - 4pm	6.1 / 2 / 3 / 4 / 5 / 6 / 7	'Assessment': ITaP2: Introduction to Formative Assessment in Drama: Assessment and Progression in Drama / Assessment Exercise	Read Fleming Chapter 10: 'Progression and Assessment'. • ITaP 2 on Formative Assessment • Introducing formative assessment in Drama / Different modes of Assessment: • The Process of Drama / Retrieval: Black and Wiliam: AfL / Formative Assessment Models: Verbal feedback / In-lesson Assessment / 'Roving and Tilling' / Peer Assessment / Self-Assessment • Practical: Establish criteria for Peer assessing set text Monologue: • Drama Assessment Exercise	6.a / c / d / e / f / g / h / i / j / k / l	Discuss with your mentor: How to plan formative assessment tasks linked to lesson objectives and think ahead about what would indicate pupil understanding and progression, with due SEND Adaptation. Read: Sample pupil written responses to Drama in your Placement school, looking at colleagues' assessment through formative and summative assessments. Read: Kempe and Nicholson Chapter 5: 'Monitoring, Assessment, Recording, Reporting and Accountability'.
24/10/25	9am-12pm	6.1 / 2 / 3 / 4 / 5 / 6 / 7	'Assessment': ITaP 2 Reflection (Assessment and Progression in Drama 2): Formative Assessment / AfL / Drama Reflection: Lighting Talks	Re-Read Kempe and Nicholson Chapter 5: 'Monitoring, Assessment, Recording, Reporting and Accountability'. • ITaP 2 retrieval: Formative Assessment • Student 5 mins Reflection: Lightning Talk presentations on ITaP 2: Formative Assessment • The continuing process of Assessment for Learning / Pupil Progression in Drama	6.a / c / d / e / f / g / h / i / j / k / l / m / n / o / p / q / r	Discuss with your mentor: Assessment criteria for Lower School Drama at KS3 and progression to KS4 / GCSE Drama. Explore: Different modes of assessment in Drama, with Assessment and Progression in Key Stage 3 records of progress – what do they look like in Year 7 / 8 / 9?
24/10/25	1pm-4pm	4.1 / 2 / 3 / 4 / 6 / 7 / 8 / 9 / 10 / 11 5.1 / 2 / 3 / 4 / 5 / 6 / 7 / 8	'Classroom Practice' / 'Adaptive Teaching': Drama Classroom Practice: Drama Micro-Teaching / Support for Phase 2a Placement Practice	• Retrieval: Five Drama Teaching and Learning essentials learned to date / Assignment 1 queries • Drama Micro-Teaching introduction • Micro-teaching to the rest of the class in-role as pupils NB SEND Adaptation • Review and reflect on Placement 1 Teaching Strategies / Adaptation	4.a / b / c / d / e / f / g / h / i / j / k / l / m / n / o / p 5.a / b / c / d / e / f	Discuss with your mentor: Planning and Teaching after half term. Observe: Revisit observation of mentor lessons in the light of your own research and teaching. Re-Read: Fleming Chapter 4; 'Starting Drama'. Read: Kempe and Nicholson Chapter 6: 'Working in Context: Professional Responsibilities'. Develop: Planning for your classes in association with your mentor and teaching colleagues eg TAs / SENCo, ready for Phase 2a.

Phase 1 Intensive Training and Practice (ITAP)

ITAP is a compulsory component of teacher education that introduces student teachers to foundational aspects of teaching practice. Through lectures and seminars, student teachers explore the relationship between theory and practice and deconstruct examples of practice.

Placement Expectations During ITAP

Student teachers will attend their placement as usual during ITAP periods. However, they must **not** follow their regular placement timetable. Instead, they will complete a structured series of activities focused on the specific aspect of practice being studied.

Mentor Responsibilities

As a mentor, you must ensure student teachers can complete all ITAP activities, which include:

- Focused observations of practice
- Planning specific aspects of practice
- Implementing their planning in classroom settings

Phase 1 ITAP Schedule

The following ITAPs occur during Phase 1:

- ITAP 1: Behaviour Management
- ITAP 2: Introduction to Assessment

Detailed guidance for supporting student teachers during each ITAP: <https://itt-placement.com/pgce-secondary/course-overview.php>

Mentor Meetings

Weekly Mentor Meetings

Student teachers must meet with their mentor once per week throughout the programme. These meetings are essential for monitoring progress and maintaining consistent support.

Purpose of Weekly Meetings

Weekly meetings provide structured opportunities to:

- Review progress against Phase 1 expectations
- Discuss observations and teaching experiences from the previous week
- Set specific, achievable targets for the coming week
- Address any concerns or challenges
- Plan upcoming teaching opportunities

Meeting Structure

Each meeting should:

- Last approximately 45-60 minutes
- Take place at a consistent time each week where possible
- Be documented with brief notes on progress and agreed targets
- Focus on developmental feedback linked to the Phase 1 expectations

Setting Effective Targets

Targets are one of the primary mechanisms for ensuring student teachers make progress against the phased expectations and subject studies curriculum. Effective target-setting drives development and provides clear direction for improvement.

SHARP Target Framework

All targets must follow the SHARP framework:

- **Specific** – What exactly needs to be achieved? Is the target clearly defined? Does it use the language of the phase expectations?
- **How** – How will the target be achieved? What actions will need to be taken?
- **Achievable** – Is the target achievable within the timescale? Is there an opportunity to complete the target?
- **Related** – Is the target related to the LJMU ITE Curriculum questions and associated phase expectations so that progress can be tracked?
- **Progressive** – Is the target pitched in a progressive manner and appropriate for the current phase of training?

Target Requirements

Set a maximum of three targets each week, using the language of the phase expectations. Each phase has a distinct focus that should shape your targets:

- **Phase 1 – Observation and awareness:** Targets focus on watching, noticing, understanding
- **Phase 2 – Practice and collaboration:** Targets focus on trying strategies with support, working with others
- **Phase 3 – Confident application and evaluation:** Targets focus on independent implementation and assessing impact

Student teachers should review their targets before each weekly meeting and complete a self-evaluation on the weekly meeting form. Following discussion and review of the week's experiences, establish new targets with associated actions.

Drafting SHARP Targets: Four-Step Process

Step 1: Identify the area for improvement from recent lesson observations or discussions with the student teacher.

Step 2: Ensure the proposed target aligns with the appropriate phased expectation. All education and training (University and School-based) must align with phased expectations to ensure sustained, consistent progress.

Step 3: Check the Mentor Curriculum Guide to confirm what the student teacher has covered at University. For example, before setting a target about supporting EAL pupils, verify the student teacher has encountered EAL content at University.

Step 4: Ensure the 'actions' section includes specific tasks the student teacher will complete related to the target.

Example Target

Area identified: Improve questioning

Phase Expectation link (Secondary Q5, Phase 2): "I can implement questioning techniques that prompt deepening understanding."

Target: In classes 7b and 8a this week, use the 'Think-Pair-Share' questioning technique to deepen understanding at least twice per lesson.

Actions:

- Plan key questions for TPS and highlight them on plan
- Reflect on potential responses and prepare follow-up questions to deepen responses
- Reflect on effectiveness and be ready to discuss in next meeting

Phase 1 Subject Example Student Teacher Targets

- *How will you follow Drama teachers you observe in setting, communicating and enacting high expectations in class?*
- *Can you describe three particular strategies observed and their effect regarding SEND inclusivity within the subject?*
- *How have Drama teachers you have observed supported their pupils in terms of retrieving Subject Knowledge?*
- *Name two new areas of Drama and Theatre subject knowledge in which you are developing – and for which Year Group?*
- *How would you describe one aspect of planning Drama lessons from which you have learned from your mentor and can now incorporate?*

Phase 1 Subject Observation Guidance: Suggested Subject Questions

1	What specific aspect of Drama knowledge does the lesson address?	<i>The student teacher thinks about the level-appropriate Drama Curriculum they are observing.</i>
2	Are elements of Hornbrook's basic 'Making' / 'Performing' / Responding' used in the structure and timing of the lesson?	<i>The student teacher considers the practical and theoretical elements of the lesson observed.</i>
3	Is Drama specific terminology being introduced and practised?	<i>The student teacher thinks about how the teacher is advancing the technical subject-specific language of their pupils.</i>
4	Are appropriate Drama Education techniques being used?	<i>The student teacher interrogates any established techniques used, and why eg 'Teacher-in-Role'.</i>

5	Are the learners introduced to a range of Drama practitioners?	<i>You could ask the student teacher if they have made use of key practitioners eg Stanislavski.</i>
6	How is the Drama text used? Is there a range of new or canonical playwrights and play texts?	<i>The student teacher enquires about the use of any particular playwrights and texts: how; and why?</i>

Student Teacher Progress, Wellbeing and Support

Phase 1 represents a significant adjustment period for student teachers. For some, this marks their first professional experience, while others may find it intellectually and emotionally challenging. Teaching, not least Drama teaching, is a social / emotional as well as intellectual skill.

Providing comprehensive support for student teachers' wellbeing is essential during this transition period, and mentors should maintain heightened awareness of their needs.

Available Support Resources

All student teachers have access to the 'I Need Help' page on Canvas (our virtual learning environment), which directs them to appropriate support services.

Raising Concerns

If you have concerns about a student teacher's wellbeing or welfare, please:

1. Contact your Lead Mentor in the first instance
2. Where appropriate, direct the student teacher to the LJMU student advice page:

[Student advice and wellbeing | Discover | Liverpool John Moores University](#)



We Thank You, Drama Mentors, Each and Every One of You!
Creating the Drama Teachers of Tomorrow