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| **SUBJECT KNOWLEDGE AUDIT & TRACKER**  **DRAMA**  **2022-23** |  | Secondary  PGCE |

**Purpose of the Audit**

Your indications of specialist subject knowledge strengths and areas for development are used as a basis for discussion during your PGCE training.

At the start of the course, the audit will also be used to inform planning for the development of key ‘gap’ areas of subject knowledge, and then in subsequent school placements alongside your School Based Mentor to identify areas of curriculum about which you have less security of knowledge/which need revision. In terms of a tracker, you are able to chart the progression of both your knowledge and application of knowledge over the training year.

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| **Colour & date** | **Pre-course** | **End-SE1** | **End-SE2** | **End-SE3** |
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| **Key Stages 3-5** | | **I don’t know this** | **SK insecure** | **SK secure** | **I can teach this** | **I know several ways to teach this** |
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| **Curriculum Content** | How aware are you of what the Drama students will have been taught before KS3? |  |  |  |  |  |
| How aware are you of the content of the GCSE Drama course and how this builds on what is taught at KS3? |  |  |  |  |  |
| How aware are you of the content of the A Level Drama course and how this builds on what is taught at KS4? |  |  |  |  |  |
| How aware are you of the content of Btec qualifications in Drama and Performing Arts at both KS4 and KS5? |  |  |  |  |  |
| **Theatre History** | Greek |  |  |  |  |  |
| Shakespeare |  |  |  |  |  |
| Elizabethan/ Jacobean |  |  |  |  |  |
| Romanticism and 19th Century Drama |  |  |  |  |  |
| Modern and Contemporary Drama |  |  |  |  |  |
| Drama from other cultures |  |  |  |  |  |
| **Practitioners** | Antonin Artaud |  |  |  |  |  |
| Steven Berkoff |  |  |  |  |  |
| Augusto Boal |  |  |  |  |  |
| Forced Entertainment |  |  |  |  |  |
| Frantic Assembly |  |  |  |  |  |
| Bertolt Brecht |  |  |  |  |  |
| DV8 |  |  |  |  |  |
| Katie Mitchell |  |  |  |  |  |
| Kneehigh Theatre Company |  |  |  |  |  |
| Konstantin Stanislavski |  |  |  |  |  |
| **Teaching Design and Technical Skills** | Lighting |  |  |  |  |  |
| Sound |  |  |  |  |  |
| Directing |  |  |  |  |  |
| Costume |  |  |  |  |  |
| Make-up |  |  |  |  |  |
| Set |  |  |  |  |  |
| Masks/Puppets |  |  |  |  |  |
| Props |  |  |  |  |  |
| Stage Management |  |  |  |  |  |
| **Drama Conventions and Explorative Techniques** | Thought Tracking |  |  |  |  |  |
| Hot Seating |  |  |  |  |  |
| Role Play |  |  |  |  |  |
| Narration |  |  |  |  |  |
| Conscience Alley |  |  |  |  |  |
| Improvisation |  |  |  |  |  |
| Freeze Frames |  |  |  |  |  |
| Tableau |  |  |  |  |  |
| Multi-role |  |  |  |  |  |
| Role on the Wall |  |  |  |  |  |
| Cross-Cutting |  |  |  |  |  |
| Teacher-in-role |  |  |  |  |  |
| Forum Theatre |  |  |  |  |  |
| Telephone Conversations |  |  |  |  |  |
| Music and Mime |  |  |  |  |  |
| Angel and Devil |  |  |  |  |  |
| Good Cop Bad Cop |  |  |  |  |  |
| **Using Technology to support your teaching** | Using tablets/ipads for learning |  |  |  |  |  |
| Using online Social Media, Twitter and blogs for support and resources |  |  |  |  |  |
| Using a data and information management systems |  |  |  |  |  |
| Creating spreadsheets |  |  |  |  |  |
| Creating an electronic presentation eg PowerPoint |  |  |  |  |  |
| **Additional notes:** | | | | | | |