



ATCL Teaching (Speech and Drama, Theatre Arts, Communication Skills)

Teacher support booklet

Trinity College London
trinitycollege.com

Charity number 1014792

Patron HRH The Duke of Kent KG

Chief Executive Sarah Kemp

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Published by Trinity College London

Online edition, April 2018

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Overview

This guide is designed to support candidates preparing for the ATCL Teaching (Speech and Drama, Theatre Arts, Communication Skills) diploma. It discusses the requirements for each unit in detail and should be studied alongside the specifications in the current syllabus: Diplomas in Drama and Speech Subjects Fourth Impression.

Who is this diploma for?

The ATCL offers an introduction to the principles and practice of teaching drama to individuals and groups. It is designed for learners with some experience as a teacher, assistant teacher or classroom assistant in a range of teaching situations such as studios, drama clubs, young people's theatre companies and schools.

The ATCL Diploma evidences that candidates can plan and deliver a taught programme for a specific learner or group of learners in a given setting, and reflect upon its effectiveness. For successful completion of this qualification, candidates will be able to:

- ▶ execute teaching work effectively in the field of Speech and Drama or at least one of the following areas as related to Theatre Arts or Communication Skills:
 - acting and improvisation in relation to theatre and musical theatre
 - dance and choreography in relation to theatre and musical theatre
 - singing or creative music-making for theatre
 - public speaking and communication in various contexts
- ▶ use a wide range of teaching materials
- ▶ execute work effectively at an appropriate professional level, working in response to larger structures, and/or directions of others
- ▶ demonstrate an awareness of the wider context of the material they are working with, especially in relation to the performing arts or communication skills and education in general
- ▶ conduct investigative projects and develop new approaches to present concepts to students
- ▶ demonstrate command of subject knowledge and the ability to plan work for others to achieve set goals

In this support document the **candidate** is the **teacher** and the **learners** are the **pupils/students**.

Prerequisites for entry

Trinity's drama diplomas are open to all candidates. There is no requirement to have passed lower grade/ diploma levels, or other qualifications; however, the grades and diplomas represent a system of progressive development and the outcomes for each level assume mastery of the outcomes of previous levels. We therefore recommend that candidates applying to take this ATCL should have taken a Grade 8 or have equivalent Level 3 qualifications or experience. There is also no prescribed age for entry, however, the recommendation is that candidates are 18 years or over on the date of entering for the first unit.

Assessment criteria

The candidate should demonstrate:

- ▶ knowledge and understanding of teaching techniques, roles and contexts – subject-specific knowledge, how to teach at different levels and meet the requirements of a range of learners
- ▶ communication with learners – rapport, behaviour, class management
- ▶ planning and contextual awareness – planning of sessions, schemes of work, learner styles and understanding, measuring learning, progress, assessment, evaluation, reflection, target setting
- ▶ integration and implementation of skills, knowledge and awareness – holistic overview, reflective practice, progress of learners to meet aims and objectives.

The ATCL Teaching diploma is comprised of three units and must be completed within a three year period from the date of the first submission. The units may be taken in any order.

Unit 1 – Principles of Teaching (written paper)

Unit 2 – Teaching Experience (submitted materials)

Unit 3 – Practical Applications (demonstration and viva voce)

Structure and marking schemes

All three units must be passed for successful completion of the award.

To achieve a pass overall, candidates must gain 50% of the marks available. To be awarded a Distinction, candidates must achieve an overall mark of 75% or above.

Unit 1 – Principles of Teaching

This unit is a written paper lasting two hours.

The guidance below should be studied alongside the sample paper which can be downloaded at trinitycollege.com/dramasamplepapers

Assessment objectives

The candidate should demonstrate:

- ▶ knowledge and understanding of the physiological and artistic bases of safe work in voice, speech, performance and recent approaches to acting
- ▶ ability to choose suitable teaching methods for communicating material
- ▶ awareness of the context of the teaching transaction, including understanding of the legislation that impacts on the work of a teacher such as that concerning health and safety and child protection.

Category 1 (two questions)

This part of the paper focuses on the relationship between theory and practice in two teaching contexts. Candidates are asked to answer two questions from a choice of four. The questions relate teaching theory to practice. For example, a candidate could be asked how they would teach a set poem in a context chosen from a given list. The remaining choice of questions will be from a list of three. These questions encourage answers that discuss teaching in differing situations.

The candidate should answer four questions in total, approximately 30 minutes per question.

Areas typically covered in response

Strategies for group teaching

Candidates are asked to contextualise their teaching environment, typically covering:

- ▶ student(s) age
- ▶ experience and ability of student(s)
- ▶ background of student(s) – profiling to support teacher's understanding of the student(s)
- ▶ how to support students with special needs
- ▶ understanding how learners learn
- ▶ auditory, visual or kinaesthetic learning styles
- ▶ differentiation in a group environment.

Profile of learners and learning styles

- ▶ Are there any additional learning needs within the group?
- ▶ Does the group respond to different ways of teaching and resources?
- ▶ Is it possible to differentiate between the learners in the teaching environment?
- ▶ Does the teacher understand how learners learn?
- ▶ Has consideration been given to auditory, visual and kinaesthetic learners?

Candidates should consider different learning styles, including auditory, visual and kinaesthetic learners. Auditory learners learn through hearing, and respond well when asked to listen to music, verbal instructions and when speaking aloud themselves. Visual learners respond to images, reading and visual stimulation. Kinaesthetic learners respond to practical application such as physically embodying vocal exercises and active learning. Most learners respond well to a combination of all three learning styles. Differentiation within a group environment should also be considered in terms of pace of learning and level of ability. It is important to offer progressive learning opportunities by considering foundation, intermediate and advanced level learning situations. An example of this could be offering text at the levels discussed, or a movement class that offers variations to accommodate the learners' ability and learning style.

Extension activities

Extension activities are ways of giving learners tasks to continue outside lessons that will support their development and encourage critical thinking and problem-solving. Examples of this include: learning text, researching drama practitioners, creating character development logs, seeing a theatre production and relating extension activities to future lessons to meet learning aims and objectives. Additionally, extension activities can be supported during a lesson by differentiating between learners and providing levels of learning that stretch and challenge individuals.

Motivation and encouragement of independent learners

This relates to all activities and is about encouraging students to think independently by relating independent activities to the learning aims and assessment criteria. For example, a Grade 5 Speech and Drama learner could be asked to improvise based on a prose or play extract or a poem. A learner should be able to fully understand the context, content and background of the text performed in order to improvise.

There are a number of areas to explore when encouraging learners to become independent learners, and many of these are based in research, experience and practical exploration. Learners could for example be offered suggestions of how to understand the texts performed by reading, watching or participating in a performance, and a teacher might ask the learners to research and write about their experience for inclusion in a portfolio of evidence or a rehearsal log.

Guiding learners to structure practice

This is related to supporting learners to develop a clear and coherent way of working in order to develop skills effectively in the learning environment, for example, including a warm-up in preparation for development in voice and performance. Planning and structuring lessons will provide a clear direction for the candidate and support their understanding of progressive learning and how to build upon skills learnt.

Encouraging self-directed learning through discovery (encounter rather than instruction)

This is an important point in learning and develops skills in learners in recognising how to 'do' but also how to 'respond to' and evaluate their own learning experience. This might be developed on a number of levels. For example, researching theatre practice or theatre practitioners such as Konstantin Stanislavski (1863-1938) and Bertolt Brecht (1898-1956), considered two of the great pioneers of theatre in the 20th century, or researching the prologue in preparation for a class on Shakespeare's *Romeo and Juliet*.

Self-directed learning on a practical level is related to motivation, extension activities and guiding learners to structure practice. The teacher might support independent rehearsal periods or provide workshop opportunities to challenge and extend the learners. This might be as simple as a learner filming a practice session and evaluating their own technique or the learner developing a voice or skills audit resource to complete as an assessment tool prior to exam sessions. In providing a fertile learning and discovery environment, a learner is equipped to try new things and be prepared to improve upon weaker areas and consolidate strengths.

Providing appropriate feedback

Teaching practice must include appropriate assessment opportunities for both the teacher and the learner. Formative assessment can be used throughout a course of teaching to provide opportunities for the teacher and learner to evaluate progress and develop activities to extend learning or correct weaker areas. For example, an extension activity could be to 'learn 12 lines of text by next week's lesson to share with the rest of the group'. If the learner learns the text then shares with the group, a formative and peer-to-peer assessment opportunity is in place. This way the group forms a strong community of support and also can be encouraged to offer their thoughts on performance, voice, expression, articulation, characterisation and associated techniques.

In a well-controlled supportive situation this can provide an excellent assessment platform for learners and teachers. The teacher is then able to reinforce strengths and offer further guidance and developmental work. Constructive feedback is an aspect of learning that is essential to learners but it must also provide ways to progress the learner and prepare them for the summative assessment and the exam process. Feedback can also be used as an audit tool. For example, if the learner has not learnt the text as asked there may be reasons why, and other methods to support learning (based on learning styles and learner profiles) should be suggested.

Unit 1 – Principles of teaching

Category 2 (one question)

Category 2 (one question) will enable candidates to demonstrate their subject-specific knowledge:

- ▶ Speech and Drama
- ▶ Theatre Arts
- ▶ Communication Skills

Speech and Drama

Questions will be drawn from the following areas:

Vocal and physical skills

Candidates might be asked to discuss their understanding of vocal and physical skills used in speech and drama. For example, understanding how to teach and deliver a vocal warm-up in preparation for speaking and performing or specific exercises to develop vocal projection. Please refer to the graded exams in speech and drama in the Acting and Speaking syllabus as this will support the teacher's understanding of learner development and progress through the graded syllabus.

Improvisation

Improvisation is part of our everyday life and something most of us do regularly in responding to the unexpected and making sense of or resolving everyday situations. In a dramatic context improvisation is used in a wide range of situations, allowing the performer the opportunity to investigate situations and creatively respond to a range of given stimuli. One of the major principles that underpin Trinity's diploma syllabus is the emphasis on encouraging learners of all ages to relate imaginatively and spontaneously to the work they prepare for exams. For this reason improvisation is an integral part of the exam requirements for grade and diploma exams in several of Trinity's syllabus strands.

As a teacher of speech and drama it is necessary to have an understanding of how improvisation can be used to develop learner skills and ability in the context of what is being taught. For example, in the context of Trinity's diploma syllabus, a teacher might be supporting a learner to gain a fuller understanding of character, or an extract from a play or poem through an imaginative response to a range of given stimuli.

Examples of improvisation at foundation level might involve asking a learner to act out part of a poem they have spoken or sung, or to present a character in a different situation to the one performed for the exam. At intermediate and advanced levels a learner could be asked to present what happened before or after a monologue or to act out the role of the main character in a narrative poem. At higher levels a learner will be expected to show a maturity in their approach and a more sophisticated response to stimulus given.

Additionally, a photograph or image might be used to create a story that could be told physically or verbally. There is a wide range of physical theatre companies such as Frantic Assembly who develop their performances through improvisation. The Frantic Assembly website has a wide range of scripts and educational resources available to download.

For further details on improvisation please refer to the improvisation guidance available at trinitycollege.com/drama/support

Different approaches to drama and performing literature

The candidate's approach to drama and performing literature will vary based on the age and ability of the learners being taught and the syllabus strand. For example in Speech and Drama when teaching an intermediate or advanced level candidate a poem, learners could be asked to consider the shape, form, language, metre, rhythm, imagery and story of the poem. Is it a lyrical poem told from the poet's personal thoughts or feelings, or a narrative poem that primarily tells a story? A teacher will develop a repertoire of resources and literature available for use in order to provide learners with the opportunity to develop drama and performing skills.

Trinity's Anthology Online provides a wide range of stories, poems monologues and duologues, from foundation to advanced grades at trinitycollege.com/anthology

Response to a variety of stimuli

In developing an ability to respond to a variety of stimuli a teacher might consider the range available to both the teacher and learner. Stimuli in a dramatic context could be from a range of sources such as scripts,

prose, poetry, themes, props, music or photographs. How they are introduced to learners will be shaped by the teacher's preferences and by the expected outcomes of the session or the extended session aims. An example of a starting point might be a script or text from which learners are asked to read through a scene/monologue as a group, highlighting key words. Learners could be invited to show a physical response to the key words, asking for a response from the group in order to make sense of a scene or monologue/duologue.

Appropriate material for different learning and performing contexts

Questions may ask candidates to consider appropriate resources, materials and ways to approach teaching and learning in a range of contexts. For example, if the teacher has been asked to teach a new group of learners with no experience in a location other than the usual teaching environment, what would be the starting point and the approach? Material at foundation level could be considered, or to complete a learner skills audit or a range of resources that allow for different learning styles, eg kinaesthetic, visual, auditory, through the use of music, text and visual images, and visual aids such as PowerPoint presentations.

Theatre Arts

Questions will be drawn from the following areas:

Vocal and physical skills

Candidates may be asked to discuss their understanding of vocal and physical skills used in theatre arts. For example, how mime might be used to develop creativity in a group of intermediate level students, or to discuss the breathing techniques involved in physical theatre. Additionally, a candidate might be asked to discuss singing techniques in musical theatre or the integration of acting and movement skills to create a performance. Other theatre arts such as physical theatre may require a range of approaches such as devising and improvisation. The range of skills available to develop is wide and any discussion of approach should consider the technical requirements of producing creative and expressive performance possibilities for learners.

Various forms of improvisation

See section on Improvisation on page 8

Theatre games and the role of music and dance in theatre

Theatre games and the role of music and dance in theatre are wide-ranging and in a teaching context might be used for a number of purposes. For example, dance can be discussed in the context of musical theatre, which integrates acting, singing and choreographed dance/movement. Additionally, music can be used as a soundscape to enhance a performance of a text or to illustrate a story or move a narrative forward. Theatre games can be used as 'ice breakers' to support group work or ensemble development. Theatre games can also be used to investigate drama and solve problems. Young people enjoy the freedom and creativity of working in groups, and theatre games support confidence-building, communication skills and the understanding of theatre discipline.

Experiential learning and demonstration

Experiential learning and demonstration is learning by doing or experiencing through active means. For example, a learner might be learning about voice projection when speaking to larger audiences, a teacher could deliver a range of exercises that are learnt by experiencing physically how breath support and vocal control will produce a resonant and rounded, audible result. The learner would then experiment with the techniques given and reflect upon them, possibly making note of what the exercises felt like and then build upon this to improve the skills learnt by practising and rehearsing independently or in taught sessions. In short, the teacher facilitates the learning experience and the learner is then able to reflect upon skills learnt and build upon them in future sessions.

Appropriate material for different learning and performing contexts

Please refer to the section at the top of this page.

Unit 1 – Principles of teaching

Communication Skills

Questions will be drawn from the following areas:

Vocal and physical skills

Candidates might be asked to discuss their understanding of vocal and physical skills used in communication, for example, how they might teach and deliver a breathing and vocal warm-up in preparation for speaking and presenting, or detail specific exercises to develop vocal projection. Body language is important when speaking to an audience and should be considered when preparing students for exams in communication skills. The range of skills available to develop is wide and the approach should consider the technical requirements necessary to produce creative and expressive performance possibilities for learners.

Approaches to various settings and audiences

Candidates should consider a range of contexts, presenters and audiences that the learner and teacher might come into contact with. Communication skills are used in our daily lives in a variety of ways and a question might ask how a teacher supports a candidate in preparing to give a persuasive speech. This might be a fundraising event on behalf of an organisation or a one-to-one interview. The range of situations and demands varies but a candidate should consider the context and the ability and skills of the learner to produce appropriate and successful outcomes.

Appropriate material for different learning and presentation contexts

Please refer to Speech and Drama section above, page 9.

Use of various technical aids to enhance communication

The range of aids available is numerous and includes PowerPoint, Prezi, prompt cards, film clips and audio. The choice should be based on context and the availability of resources. Many learners have strong IT skills as these are considered essential transferable skills or skills used in industry and commerce. A teacher may be asked to discuss preparing a CEO for a shareholders' meeting and the equipment involved. Some areas to consider include avoiding the temptation to use visual aids as a prop – keep PowerPoint slides as reminders rather than covering them with words. Add visual images and very short film clips, if appropriate. Always check that web links work and use them sparingly! If all information is on the screen then communication may be limited.

Techniques in impromptu speaking

The purpose of the impromptu talk is to facilitate a presentation that is non-interactive and responsive to a given subject and directed at a specified audience. Consider how this is taught through suitable materials for the learners and in the rehearsal process. What are the elements you might focus on? For example, thinking about how to begin the talk with something that will catch the attention of the audience, varying pace and tone, and strategies for remaining calm throughout. Trinity's website has a useful guidance document (aimed at the ATCL Performing exams) with examples of talks that could be practised trinitycollege.com/drama/support

Category 3 (one question)

Category 3 (one question) will relate to the wider context in which teaching and learning take place.

These questions cover the wider teaching context, the health and safety of students (extending to the rooms or theatres taught in), risk assessments, local and national issues that may affect your teaching practice and the legal requirements of teaching, insurance and safeguarding of learners. International legislation and safeguarding of learners can differ. The relevant information should be accessed on a local/regional or country level through governments and education department websites or documents, all of which should be available to the public. Additionally, a teacher may teach for an institution or organisation with additional legislation and quality and standards procedures that should be adhered to. All health and safety, risk assessment procedures and insurance liability certificates should be available and produced when asked for. For example, in the United Kingdom all teachers and those that work with vulnerable young people are asked to undertake

a Disclosure and Barring Service (DBS) form. Internationally there are a number of similar procedures and checks in place to safeguard vulnerable members of society and should be completed prior to employment so that evidence is available for the public or employer when requested.

Questions will be drawn from the following areas:

Fostering positive working relationships

Fostering positive working environments relates to the learners, parents and guardians, peers, employers and all associated contacts that the teacher makes and maintains. It is important to develop a teaching environment that encourages inclusivity and accessibility. Understanding learners' needs and differentiating while developing learner skills, and providing achievement opportunities is key to good teaching practice.

Creating an inspiring, productive and safe working environment

In context, this is an ability to create a secure environment through not only physical security, the health and safety of the teaching environment and in teaching practice, but also through a willingness to produce a creative and engaging learning experience. By preparing students, giving them creative tasks, developing creative resources, offering opportunities to see theatre (either live or filmed), trying new teaching strategies and continuing professional development, a teacher can inspire learners for life. Additionally, creating opportunities for extended learning and higher education can potentially support the creation of performers and educators of the future.

Encouraging critical appraisal and an open-access environment

Observation and feedback are part of a teacher's working practice, and this can be carried through to the learner. In encouraging critical appraisal, a teacher and learner can expect to benefit from the experience and be given constructive feedback for future improvement. Open access can be on a variety of levels. Open access and inclusion for all learners should provide an inclusive opportunity to learn and achieve in a supportive environment. For parents, guardians and employers, open access can be as simple as an 'open door policy' which allows access to sessions. This does not mean strangers – it means observers known through association with the learners.

As mentioned, the observation process is also a positive experience for the teacher encouraging professional development and also provide experienced observers an opportunity to offer guidance and praise as appropriate.

Encouragement of healthy and safe use of vocal and physical resources

Appendix 1 of the diploma syllabus suggests suitable and healthy use of vocal and physical resources which drama teachers should articulate clearly to all learners. Healthy and safe use of the voice and body is essential to the teaching environment. There are a number of excellent books by leading voice and acting practitioners that suggest a range of exercises and developmental work that produce strong results for learners (see suggested reading on page 20).

Key points to consider are ensuring that the body and voice are warmed up before performance as part of the teaching and rehearsal process. Wear suitable footwear and clothing to facilitate safe and easy movement. All work requiring physical interaction of learners such as in physical theatre or stage fighting should be carefully controlled and the use of weapons or combat should be taught by a qualified instructor.

In the teaching, rehearsal and performance environment, safety is paramount for learners. Floor surfaces should be even and clean, stage furniture should have no sharp edges and be safely positioned. Electrical equipment cables should be secure, and lighting equipment must be rigged by qualified technicians. All spaces should be well ventilated and learners encouraged to remain hydrated by drinking water regularly during teaching sessions and particularly during physical activity.

Unit 2 – Teaching experience (submitted materials)

Unit 2 – Teaching Experience (submitted materials)

In order to complete Unit 2 of the ATCL Teaching Diploma, the candidate should show knowledge and understanding of various teaching strategies.

Assessment objectives

The candidate should demonstrate:

- ▶ an ability to plan a course of study
- ▶ an ability to identify projected outcomes
- ▶ an awareness of the teacher/learner relationship
- ▶ an ability to assess individuals as part of a group using both formative and summative strategies.

Formative and summative assessment relates to how achievement and progress is measured to determine learning has taken place. This can be formative and supports target setting and verbal feedback, or summative as in a Trinity exam or end of year final written or practical performance assessment.

2.1 Case Studies

The candidate is asked to submit two case studies. One is based on an individual student with 10 hours of verified teaching time. The second case study should be for a group of learners (a minimum of three) who are at a different stage of learning to the individual case study, and should also amount to a minimum of 10 hours verified teaching time. The case study document is based on teaching practice and the candidate must have some teaching experience in order to produce a true and accurate reflection of the minimum 20 hours' teaching time.

All submitted work must be verified by a head of department, senior teacher, supervisor or studio director via a signed summary statement confirming that the candidate's report is a true record of the work undertaken.

Purpose of the case studies

The purpose of the case studies is to allow the candidate an opportunity to reflect upon their teaching practice based upon an understanding of two contrasting types of learner. The difference between the individual learner (who can be within a group) and the group of learners should be clearly defined, for example, younger/older, a different level of language or communication skills, special needs, foundation/advanced learners etc. Learner records should be included.

The candidate should reflect upon what they and their learners have achieved, plan future activities to identify subject-specific repertoire, session activities and projected learning outcomes. If areas of activity are similar in the two case studies chosen then the candidate should not duplicate information, although it may be useful to compare and contrast the two.

Writing-up of the case studies

The word count of 3,000 words (+ or – 10%) for the writing-up of both case studies is designed to facilitate an analytical and selective response to the teaching experience. A candidate should plan the report to describe, analyse and reflect upon the teaching experience and then plan for future progress based on the experience.

Sample case study structure

Section 1

Approximately 300 words: an overview and context of the learning environment.

- ▶ A description of learner(s)/learner profiles (age, gender, experience, ability, background and any significant factors that could affect learning and or performance
- ▶ Learning to date and any assessments undertaken during the 10 hours of candidate's teaching time. This can include formative or interim/informal assessment and summative assessment which could be an exam session

Section 2

Approximately 300 words: focusing on learning aims, objectives and outcomes.

A learning aim is the overall study aim and what the candidate wants the learner to achieve from a programme of study. The learning objectives are focused on what the learner will learn as a result of the teaching. The learning outcomes are what learners will achieve by following the aims and objectives as a result of the teaching. Therefore, section 2 would include:

- ▶ an analysis of how learning objectives were met and learning outcomes achieved in sessions
- ▶ clear definitions of what the candidate was trying to achieve
- ▶ candidate reflection on successful and unsuccessful outcomes.

Section 3

Approximately 200 words: focusing on future planning and progress for the candidate's learner(s) including a specific objective for the programme of study based on evaluation, reflection and analysis of Section 2.

Section 4

Approximately 700 words: focusing on five lesson or workshop plans including:

- ▶ **aims and objectives** of lessons
- ▶ how the candidate will **develop** learner skills
- ▶ clear **signposting** in the lessons
- ▶ **evaluation** of progress
- ▶ **assessment** opportunities
- ▶ what **extended activities** the candidate will introduce to the learner
- ▶ how the candidate will measure learner **progress**
- ▶ **target setting**

The lesson or workshop plans should show a **rationale** for the order of activities and precisely how the candidate will organise their teaching time. For example, introduction to session objectives (5 minutes), starter or warm-up exercises (15 minutes), introduction to new repertoire (5 minutes), activities to reinforce new material (10 minutes) and so on. The candidate should show the reason for introducing activities and material, and the assessment opportunities for learners. The candidate should also show their expectations of the session and develop extended activities by setting targets to enable learner skills to progress.

Please note this is not a definitive plan but is a useful guide to writing-up case studies and lesson plans. The word count of 3,000 words for both case studies allows for a comprehensive and succinct piece of work. A submission of a 2,500 word document is unlikely to produce an informed level of response. Similarly, a document with a word count of 3,500 words is unlikely to produce a selective, cogent response to material in order to be successful at this level. Footnotes, citations and bibliography are not included in the word count.

Physical objects, photographs, tapes, CDs or versions of text should be supplied as an appendix and not be included in the word count.

2.2 Materials Project

The materials must be submitted at the same time as the written project of case studies.

The candidate is asked to submit two original teaching materials used and developed with the learners in the case studies. Each item must be accompanied by a 250 word description of the teaching materials and how it has been used in the context of the candidate's teaching practice. The candidate should describe the material's purpose, how the material was used, an evaluation of its success as a teaching aid and how the material linked within the session(s) to other resources used. The material can range from original repertoire and games to practical exercises and objects.

Please note that physical objects, photographs, DVDs, CDs or versions of text should be included in the appendix and not in the word count.

The Case Studies and the Materials Project must be typed using double spacing with wide margins. Any of the recognised forms of academic referencing will be accepted. Further details can be found in Appendix 3 of the diploma syllabus.

Unit 3 – Practical Applications

The requirements of Unit 2, the case studies and supporting materials inform and give candidates an opportunity to reflect on their teaching experience in preparation for the practical assessment. Unit 3 – the practical applications of the ATCL Teaching (Speech and Drama, Theatre Arts and Communication Skills) consolidates knowledge and gives candidates an opportunity to demonstrate the required level of teaching skills in their chosen subject specialism.

Assessment objectives

The candidate should demonstrate:

- ▶ Knowledge and understanding of effective and appropriate teaching techniques
- ▶ Ability to communicate and present materials clearly, adapting materials and mode of delivery to suit individual learning needs
- ▶ Awareness of professional values.

3.1 Demonstration (30 minutes)

Candidates are asked to deliver a 30-minute lesson for either an individual or a group. In addition, a lesson plan and learner profiles must be given to the visiting examiner who will assess the session. The candidate should demonstrate knowledge and understanding of effective teaching techniques and an ability to communicate and present materials clearly. A candidate should also be able to show an ability to adapt materials to suit individual learner and learning needs, with a professionalism suited to the teaching role.

The lesson should demonstrate a candidate's ability to work with at least one piece of dramatic material or literature, or speech or talk they have prepared and to use improvisation or impromptu response to stimulate creativity. The content of the lesson and materials used is entirely the candidate's choice based on their specialism. For example:

- ▶ dance/movement
- ▶ acting
- ▶ singing
- ▶ communication skills

Candidates should present ideas clearly, communicate them effectively to the learners and draw on their own performance skills while responding creatively to learner responses. The candidate is under no obligation to work with the learners presented for Unit 2 or use the lessons and original materials submitted for that unit.

The lesson plan should be used as a guide and the candidates should demonstrate an ability to react and adapt a lesson as required when dictated by the learners' response. Alternative teaching strategies might be used to develop a learner understanding. It is considered good teaching practice to employ a variety of different teaching methods to create an engaging teaching environment. Good teaching practice is often defined by a teacher's ability to monitor the progress of learners and teaching methods employed, and a willingness to change the teaching approach to improve sessions and learner outcomes. This is a brief demonstration, so timing and time management will be an important consideration. Candidates will need to keep to time during the lesson section of the exam.

Sample Lesson Plan

The session plan below provides a suggested format for a practical teaching exam. What is shown is a structure of a session for a group scenario and gives the background information candidates could show when producing a lesson for the ATCL Teaching (Speech and Drama, Theatre Arts, Communication Skills) examination. If candidates choose to work with an individual student, then the background information is entirely relevant as is the session structure.

Overview of sample lesson plan:

- ▶ Overall aims of course of study
- ▶ Overview of group
- ▶ What the group has learned so far
- ▶ Planned learning objectives of the session
- ▶ How differentiation is shown
- ▶ Resources
- ▶ ATCL Teaching – Assessment objectives and Attainment descriptors.

Overview of sample session:

- ▶ Welcome and introduction to the objective of the session
- ▶ Warm-up activities leading to main activity
- ▶ Visual example
- ▶ Developmental activities
- ▶ Working with text
- ▶ Plenary and extension activities.

Course title: [What you are teaching?] *Hamlet*

| | | | |
|--------------|------------------------------|-------------------------------|----------------------------------|
| Date: | Time: 10.00am-10.30am | Number of learners: 12 | Week: 1 or Practical exam |
|--------------|------------------------------|-------------------------------|----------------------------------|

Group profile: *This should be a brief overview of the group you are teaching – taken from a more detailed group profile document.*

- ▶ Kinaesthetic learners
- ▶ Auditory learners
- ▶ Visual learners

Send to Trinity in advance any other notes (eg details of anxiety disorders) that might impact upon the session.

Aim of course of study: *Overall aim – eg to perform Hamlet in a six-week period of study.*

To produce an edited version of *Hamlet* for a school sharing in the week before half-term commemorating Shakespeare and his works.

Materials: RSC Shakespeare Toolkit for Teachers

Practical work: Yes

Theory: Yes in part

What they have learned so far: *This should provide an understanding of learner's knowledge at this point. If it is week one then this will be limited to what you understand from the group profile and previous experience.*

Example – Learners have participated in a lesson on the historical context of *Hamlet*. Shakespeare is studied in the curriculum and this six-week project will support their understanding. None of the learners have taken part in classical acting sessions and this will be the first time that they will practically explore the text of *Hamlet*.

Planned learning objectives of the session: *What you will achieve in the session.*

- ▶ Most will understand the story of *Hamlet* through practical exploration
- ▶ All will create tableaux of scenes to develop further understanding
- ▶ All will speak in unison from a monologue taken from *Hamlet*
- ▶ Some will speak individual lines and key words from the same monologue
- ▶ Most will take brief notes or audio recordings at the end of the session.

Unit 3 – Practical Applications

How will differentiation be shown during the session? *How you will support individual learners in a group and how you will show equality and diversity during sessions.*

Kinaesthetic learners: will enjoy and respond to the practical elements of the session but may not be as confident with speaking aloud and reading text. Therefore, unison and choral work will support their learning and stretch and challenge individual learning.

Auditory learners: will respond to a recorded extract either shown through the internet/projected or from a CD or iPod recording.

Visual learners: will gain from both hearing and seeing an example of a clip of *Hamlet* and will respond to tableaux images produced in the session.

Equality and Diversity: all learners regardless of gender and race will be expected to take part in the session and there will be no gender or racial bias. The session will be fully inclusive to all participants. Those with any learning disability will be offered appropriate means of learning ie coloured paper for any dyslexic learners, and this will be identified in the group profile.

Are there any opportunities to show key skills in literacy, numeracy or ICT?

- ▶ Reading of the text – literacy
- ▶ Understanding of acts and scenes from – *Hamlet* – literacy and numeracy
- ▶ Use of ICT in showing of clip or listening to *Hamlet* on iPod/iPad

Resources:

- ▶ Text of *Hamlet*, CD player, iPod/iPad, clear open space, pens, paper. Trinity syllabus
- ▶ Whiteboard/projection and sound. All checked in advance of session
- ▶ Handouts of synopsis of *Hamlet* and characters in the play

| Timing | Teacher activities | Assessment opportunities | Teaching points |
|---|---|--|---|
| 10.00am | Welcome learners and Introduction to session and what the objective is of today's lesson | Learners listen and engage with teacher explanation | Clarity of speech Clarity of instruction Control and engagement of learners. <i>Is there evidence of the following?</i> <i>Planning and awareness</i> <i>Communication</i> <i>Discipline specific knowledge</i> |
| 10.03am | 2-minute clip of monologue/or trailer to subject material – <i>Hamlet</i> | Learners listen and watch or listen to clip | Use of ICT – for learners and teachers Observing of class engagement and responding to any questions or observations by learners. <i>Is there evidence of the following?</i> <i>Planning and awareness</i> <i>Communication</i> |
| 10.05am Developmental activities | Warm-up exercises and activities to stimulate learners and create and group connection. <i>Exercises should be active and connected to the next section of work in the session.</i> <i>A range of exercises and activities can be found in the attached reading list.</i> | Practical response, engagement and understanding of exercises given | Energy and enthusiasm in conveying instructions Demonstration and modelling of exercises and activities Level of fluidity and explanations to learners <i>Is there evidence of the following?</i> <i>Planning and awareness</i> <i>Communication</i> <i>Discipline specific knowledge</i> |
| 10.12am Key activity – Working with text | Related to the text and story. Acts 1-5 brief paragraph – learners in group to read their summary of act. Make a tableaux of each of Acts 1-5 in groups | Make and respond. Share in act order. Quality of tableaux Literacy – reading and speaking Numeracy – understanding of Acts 1-5 and chronological ordering | Subject knowledge shown Energy and enthusiasm in conveying instructions Demonstration and modelling of exercises and activities Level of fluidity and explanations to learners. <i>Is there evidence of the following?</i> <i>Planning and awareness</i> <i>Communication</i> <i>Discipline specific knowledge</i> |
| 10.20am Key activity – Working with text | Gather learners in a circle and read short monologue as a group to punctuation only, rather than end of lines. If the group is confident with this then ask learners to read a line one at a time round the circle to punctuation only. Learners could cross the circle and change places with each other as they speak or walk the punctuation (RSC Toolkit). | Learner vocal response and engagement with task given Quality of response, is it audible and confident is a rhythm emerging? Teacher visual and auditory awareness Literacy – reading aloud | Teaching point – are learners responding with confidence? Are you confident in what you are asking learners to do? Could this lead to deeper analysis of text and form? <i>Is there evidence of the following?</i> <i>Planning and awareness</i> <i>Communication</i> <i>Discipline specific knowledge</i> |

Unit 3 – Practical Applications

| | | | |
|---|--|---|---|
| <p>10.25am</p> <p>Key activity – Discussion – evaluation – reflection</p> | <p>Support brief discussion of what the learners understand from the monologue and what they have learned about the story of <i>Hamlet</i> today.</p> | <p>Learner response and engagement</p> <p>Are learners curious to know more?</p> <p>Literacy - text as reference</p> | <p><i>Teacher should show a confident ability to say what activities were done and discuss with the learners their understanding of the session.</i></p> <p><i>This is an opportunity to reflect on the session content and link to the learning objectives of the session.</i></p> <p><i>Is there evidence of the following?</i></p> <p><i>Planning and awareness</i></p> |
| <p>10.29am</p> <p>Extended activities</p> | <p>Brief plenary, what was covered today and closing with instructions for independent learning and homework for the next session. This could be to watch the film of <i>Hamlet</i> online or learn 8 lines of text by next session or research the character of Hamlet or any other character that interests you in the play.</p> | <p>Learners may want to take notes</p> <p>Distribute any supporting handouts ie a play synopsis, Homework resources, Verbal feedback, Literacy, Numeracy, ICT</p> | <p>This is an opportunity to extend the learning and provide a stimulus for further learning. Homework to be given to learners to provide opportunities for independent learning.</p> <p><i>Is there evidence of the following?</i></p> <p><i>Planning and awareness</i></p> <p><i>Communication</i></p> <p><i>Discipline specific knowledge</i></p> |
| <p>10.30am</p> <p>Teacher reflection</p> | <p>End of session</p> | | <p><i>Did the session and session plan reflect teacher's knowledge and ability to connect with the learners? Were instructions clearly and succinctly given? Were learners engaged in all, some or most of the activities? Did teacher's use of text, ICT, audio go smoothly? Are there areas for improvement overall? Did the feedback the teacher received from learners support intentions and objectives for the session? Is the teacher able to reflect upon the session and recommend areas for improvement? Does the session fit into future planned sessions?</i></p> |

3.2 Viva voce (15 minutes)

Following the demonstration the examiner will initiate a discussion with the candidate. The focus of the discussion will be on the demonstration lesson and any issues that arise from it.

This is an exploration of the candidate's ability to evaluate and reflect upon the lesson and recognise areas for improvement and development. For example, the examiner might notice that one learner is unable to engage with the subject matter, so the candidate looks for strategies to include the learner. The examiner will be interested in how this was done, and the candidate's response might include the rationale as to why any action was taken. Alternatively, it might be that the candidate did not react to a learner unable to read a text or pick up a particular movement sequence and the examiner would discuss strategies used by the candidate to improve the outcomes. The examiner will also discuss the candidate's choice of material used for the demonstration. The examiner will want to discuss why the specific material was chosen for the group of learners in the demonstration lesson and how this meets the lesson objectives.

Additionally, the candidate would be asked to evaluate their own performance, identify strengths and weaknesses, suggest areas for improvement, further training and set some realistic targets for continued professional development. The candidate should show an awareness of the methodology used and alternative strategies.

Contact information

Further support, guidance and resources are available on the Trinity College London website trinitycollege.com, or email drama@trinitycollege.com

Suggested reading

Syllabuses

Syllabuses for all grade, certificate and diploma qualifications in drama subjects can be downloaded from trinitycollege.com/drama. The syllabuses are as below:

- ▶ Diplomas in Drama & Speech subjects syllabus (performing, communication skills, teaching, education studies, directing)
- ▶ Acting & Speaking syllabus (graded exams, performance certificate)
- ▶ Musical Theatre & Performance Arts syllabus (graded exams, performance certificates)
- ▶ Communication Skills syllabus (graded exams, professional certificates)

Online resources

A variety of resources are available to download from Trinity's website trinitycollege.com/drama:

- ▶ Anthology Online – a selection of poems, stories, monologues and duologues from foundation to advanced grades
- ▶ Guidance for teachers
- ▶ Teacher/candidate forum – all queries are welcome

Drama teacher and candidate support email – drama@trinitycollege.com

Teaching methodology

Bruce, T (2011) *Early Childhood Education, 4th Edition*. London: Hodder Education.

Curzon, L B (2004) *Teaching in Further Education, 6th Edition*. London and New York: Continuum.

Heathcote, D and Bolton, G (1995) *Drama for Learning*. Portsmouth: N H Heinemann.

Kempe, A and Nicholson, H (2007) *Learning to Teach Drama 11-18*. London and New York: Continuum.

Neelands, J and Goode, T (2000) *Structuring Drama Work*. Cambridge: Cambridge University Press.

Winston, J (1998) *Drama, Narrative and Moral Education: Exploring Traditional Tales in the Primary Years*. Washington: The Falmer Press.

Winston, J (2014) *Transforming the Teaching of Shakespeare*. London and New York: Bloomsbury Publishing.

Miscellaneous resources

Voice

Berry, C (2000) *Your Voice and How to Use It*. London: Virgin Books.

Berry, C (2001) *Text in Action*. London: Virgin Publishing.

Berry, C (2008) *From Word to Play*. London: Oberon Books.

Houseman, B (2010) *Finding Your Voice*. London: Nick Hern Books.

Linklater, K (1992) *Freeing Shakespeare's Voice*. London: Nick Hern Books.

Acting techniques

Merlin, B (2007) *The Complete Stanislavsky Toolkit*. London: Nick Hern Books.

Unwin, S with Jones, J (2014) *The Complete Brecht Toolkit*. London: Nick Hern Books.

Games, improvisation and devising

Abbott, J, (2007) *The Improvisation Book London*. London: Nick Hern Books.

Graham, S and Hogget, S (1992) *The Frantic Assembly Book of Devising Theatre*. London and New York: Routledge.

Johnson, C (2010) *Drama Games for Those Who Like to Say No*. London and New York: Nick Hern Books.