

# NEW: TEACHING AQA A LEVEL DRAMA EFFECTIVELY: A COMPLETE GUIDE FOR NEWER TEACHERS

CODE 8121

## ABOUT THIS COURSE

This course offers an introduction and overview to effectively teach AQA A-level Drama and Theatre. Suitable for anyone just starting to teach, in the first year, or lacking confidence in their teaching of AQA A-level Drama and Theatre.

## PROGRAMME

	TIME
<b>Overview of the AQA A-level Drama course including challenges and what to expect from pupils</b> <ul style="list-style-type: none"> <li>● Exploring ways that ensure that both students and teachers hit the ground running in September</li> <li>● Ways to structure the course across the two years, looking at pressure points and areas that the students will find challenging and how we can support them in overcoming this.</li> <li>● How transition work from year 11 into 12 can help students to get a 'head start' on the course</li> </ul>	10.00 – 10.30am
<b>How to effectively teach the set text for section A of the written exam</b> <ul style="list-style-type: none"> <li>● Planning for success, teaching methods and approaches to boost student performance</li> <li>● Structuring the learning, ways of using exam questions and model answers to highlight success criteria and expected standards to students</li> <li>● Approaching essay writing in response to the set text and how to apply the mark schemes and give feedback here to ensure students are maximising the marks they achieve.</li> <li>● Explore in depth the demands of the questions for Section A and explore in depth how to structure lessons in order to meet the specific demands</li> <li>● Methods that boost student attainment, how to improve students by one grade, targeting the top grades (A – A*)</li> </ul>	10.30 – 11.20pm
Discussion: coffee break	11.20 – 11.40am
<b>Teaching section B, the written exam</b> <ul style="list-style-type: none"> <li>● Exploring ways to support students to maximise their Section B marks, including how to help students to structure their responses, ways to successfully increase students' knowledge of the play, using practical work to support their theoretical ideas and increasing the use of terminology to explain their ideas</li> <li>● Practical strategies to help students how to write effectively with a different specialism for each question – designer, director and performer</li> <li>● Giving students a complete synoptic overview of the entire play with a well-considered 'Creative Overview'</li> <li>● Suggestions for practical workshop ideas including creating the opening scene of the play, character workshops, scene transition ideas, performing only specific quotes from a section in order to communicate intended meaning.</li> </ul>	11.40 – 1.00pm
Lunch and informal discussion	1.00 – 2.00pm
<b>How to effectively teach live theatre review for section C of the written exam</b> <ul style="list-style-type: none"> <li>● Teaching students how to analyse the reasons why theatre makers used their skills and what specific effects this had on you as an audience member</li> <li>● Balancing students' own personal engagement with the performance seen whilst also considering the 'total dramatic effectiveness' in terms of the production – meeting its intended aims and outcomes</li> <li>● Structuring your lessons after students have seen a piece of live theatre to cover all key points, such as style, genre, aims and effects</li> <li>● Analysing top band examples and exploring how to structure responses to ensure students are balancing their explanation of what they say with purposeful analysis and evaluation of the production's overall total dramatic effectiveness.</li> </ul>	2.00 – 2.45pm
<b>How to get the most out of students for the devised component</b> <ul style="list-style-type: none"> <li>● Working from the initial stages of practical work through to the specific demands of every subheading within the Working Notebook, we will explore ways to maximise the marks achieved with the devised component.</li> <li>● We will discuss how to implement the working methods of specific theatre practitioners and how to apply their theoretical knowledge of this within the written coursework.</li> <li>● We will also discuss how to best approach the statement of dramatic intentions when completing the final performance.</li> </ul>	2.45 – 3.15pm
<b>Effectively managing the scripted component</b> <ul style="list-style-type: none"> <li>● Insight into winning play combinations for extracts 1, 2 and 3 and how and when to apply the work of a practitioner.</li> <li>● Exemplar Reflective Reports with a focus on structuring this document to maximise the students marks here.</li> <li>● How to approach the statement of dramatic intentions to guide the examiner's attention to specific moments of performance in the final realisation of extract 3.</li> </ul>	3.15 – 3.45pm

LOCATION/DATE

Online

Wednesday 29 April 2021

## COURSE LEADER

**Georgina Ring** is Head of Drama and Theatre Studies at LVS Ascot. She has been teaching AQA GCSE and A-Level for the past six years and her subject results for both courses last year were in the top 1% for value added in the country. Alongside her teaching, Georgina is a tutor on The Ufton Drama Summer School, a gifted and talented drama programme for GCSE and A-level students.

## WHO SHOULD ATTEND?

- NQT's in Drama
- Teachers just entering their second year of teaching A-level Drama and Theatre
- Teachers lacking in confidence in the qualification may also benefit

## BENEFITS OF ATTENDING

- Provide teachers of A-level Psychology the material and confidence to teach effectively to all ability ranges
- Obtain exceptional understanding of the key challenge areas and how to teach them
- Gain insight into the content, the exam structure and the how exams are marked.
- Leave with a set of resources and scheme of work for the full 2 year course
- Understanding of how to differentiate using scaffold and stretch strategies for essay writing