

Keynote
educational

SPRING 2024

DRAMA



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LEADING AN OUTSTANDING DRAMA DEPARTMENT

CODE **9362**

ABOUT THIS COURSE

These are exciting and challenging times to lead in Drama.

This course will consider what excellence in a Drama department looks like, and the role of the Head of Drama in helping to achieve and maintain such excellence. It will examine strategies for successful recruitment of students, for optimizing teaching and learning, for managing teachers experienced and inexperienced, and for establishing and maintaining a position for Drama within a school. It will conclude with an overview of what the working year of a Head of Drama involves, and of the opportunities and challenges the job presents at various stages in its life cycle.

Finally, the course will offer constructive, pragmatic advice derived from experience, and will aim to incorporate lively discussion and question-and-answer sessions. Delegates will leave equipped with effective practical strategies and ideas. This course is designed for current Heads of Drama and for anyone interested in holding such a position or in contributing to the leadership of Drama in school.

PROGRAMME

What is a successful Drama department

TIME

10.00 – 10.30am

- The position of Drama within a school: variables, challenges and opportunities
- The quality of teaching and learning
- Managing, inspiring and leading your staff to happiness and fulfilment
- Expectations and outcomes: senior leadership, the intellectual environment, public exams and progression to higher education
- How to evaluate your department effectively and use this as a tool for improvement

Student recruitment

10.30 – 11.30am

- Key Stage 3: curricula to attract and retain students
- Engaging interest in theatre written work at GCSE
- Engaging interest in practical work at GCSE
- Stretch and challenge without intimidation
- Developing the department as a physical space
- Beyond the classroom and the curriculum: educational visits and trips
- Promotion and advertisement using traditional and new media

Discussion: coffee break

11.30 – 11.45am

Leading outstanding Teaching and Learning in Drama

11.45 – 12.30pm

- Implementing effective strategies to ensure a consistent and effective experience for all learners in light of recent curriculum changes
- How a Head of Drama can model outstanding teaching and learning
- Developing curricula and schemes of work
- Making effective use of assessment and assessment data
- Understanding when to be restrictive and when to allow creative autonomy
- Using a range of monitoring tools to track performance, recognise underachievement and motivate learners in order that they meet the needs of the new curriculum
- Selecting appropriate pathways for learners: recognising exceptional circumstances and balancing the needs of the student and school/college

Lunch and informal discussion

12.30 – 1.30pm

Staff Development: How to support and develop your staff

1.30 – 3.00pm

- Strategies for managing your staff, from experienced to inexperienced teachers and NQTs
- Making observation and appraisal processes as effective as possible
- Involving others in decision-making, planning and delivery
- Making the most of departmental meetings
- How to introduce change: reducing resistance and addressing concerns
- Developing curriculum expertise in your department
- Strategies for maintaining the highest quality of teaching and student performances over time
- Making the right appointments and coaching for successful performance
- Professional development: what type, how and who?
- Implementing and managing departmental systems and paperwork

Discussion: afternoon tea

2.40 – 2.45pm

How it works: the Head of Drama

2.45 – 3.40pm

- Managing one's time and workload: variables and the work-life balance
- The pros and cons of delegation
- Planning ahead and finding time to do so
- Preparing for Inspections
- Department evaluation – driving up improvements to enhance performance
- Maintaining freshness and enthusiasm: professional and intellectual development
- Peaks, troughs and the long run: responding to success and failure
- Working with the SLT; the confidence to champion and compromise

LOCATION/DATE

London

Friday 01 March 2024

Monday 17 June 2024

COURSE LEADER

Natalie Maher is a successful and experienced Director of Drama currently in her sixth year at a leading London Independent School. Promoted to Head of Drama at the end of her NQT year, she has over 20 years as Secondary Head of Drama, Head of Arts Faculty, Gifted & Talented Co-ordinator, School Governor. Her Drama teaching experience extends across a variety of school settings across London, Essex and Hertfordshire. She has experience as visiting A-Level examiner for Pearson and examined independently on The Bedales Assessed Course (BACS) for GCSE for a number of years.

WHO SHOULD ATTEND?

- Heads of Drama Departments
- Aspiring Heads of Drama Departments
- Heads of Drama Faculties
- Senior Leaders responsible for the Performing Arts

BENEFITS OF ATTENDING

- Consider what makes a Drama department excellent, and the role of the Head of Drama in achieving excellence
- Look at a range of strategies for improving and maintaining recruitment of students
- Look at ways in which a Head of Drama can develop and improve teaching and learning within the department
- Enhance their ability to lead, support and nurture teachers in the department
- Examined the yearly workload of a Head of Drama and the life cycle of the job
- Reflect on strategies for dealing with the challenges and making the most of the opportunities presented by a Head of Drama position

A-LEVEL DRAMA: CREATING AN OUTSTANDING KS5 CURRICULUM

CODE **9580**

ABOUT THIS COURSE

This new course designed for all teachers of A-Level Drama regardless of exam board.

The course includes a detailed examination of high quality curriculum structure, planning, programming, the journey through Years 12 and 13, and includes Key Essentials, Key Concepts, the Wider Curriculum or 'Super-Curriculum', assessment, marking, feedback, excellent study skills and habits and finally exam preparation.

The need to balance creative freedom with academic rigour will be discussed, proven curriculum approaches to stretch and challenge able music students will be discussed as well as curriculum planning for the weaker or under-confident student.

The course aims to empower teachers to reexamine their current KS5 Curriculum, ultimately to improve student attainment at A-Level while at the same time maintaining consistently high standards.

Delegates will take away a thorough understanding of the key essentials of curriculum design principles and processes and how to apply them effectively to create a coherent, flexible and enriched Drama A-Level curriculum.



LOCATION/DATE

London

Monday 05 February 2024

Wednesday 10 July 2024

WHO SHOULD ATTEND?

- Heads of Drama
- Teachers of A-Level Drama, both new and experienced
- Heads of Department or Performing Arts Leaders seeking to improve the department's overall attainment levels
- Drama Teachers interested in enhancing their understanding of a successful and effective curriculum structure for A-Level Music

BENEFITS OF ATTENDING

- Gain a thorough understanding of the key essentials and how to effectively to create a coherent, flexible and enriched Drama A-Level curriculum
- Take away methods to establish the key pillars and concepts from the start of the course
- Learn more about how to build in the wider; enriched curriculum into your overall curriculum map
- Find out more about how to ensure wider, or super-curriculum impacts directly to enhance, broaden and deepen student learning and achievement
- Strengthen your ability to track and monitor student progress, identifying areas for improvement and intervention.
- Take away innovatory approaches to fuse historical, social culture context into in-depth learning
- Establish a diverse, broad curriculum, which is cohesive and flows as an active journey through Years 12 and 13.

Key Essentials: What makes a Rich and Flexible Curriculum at KS5/A-Level?

10.00 – 10.30am

- Creating a well-planned, ambitious and relevant curriculum which is thoughtfully implemented and sequenced across Years 12 and 13.
- Ensuring the content is precisely linked to the examination specification.
- Key components of curriculum design: examining your current A-Level curriculum
- Practical ways to ensure a broad and coherent course of study which encourages, promotes and stimulates a cohesive approach
- Designing a psychology curriculum for social justice
- Does your curriculum inspire to go beyond the requirements of the examination?

Establishing Key Pillars and Concepts at the Start of the Course

10.30 – 11.30am

Key Pillars – the First Six Weeks:

- Establish the power of Drama, how this power works and why
- Identifying and rectifying gaps in essential drama theory knowledge
- Establishing high academic standards and other achievements in Drama
- Building in cultural diversity into your curriculum from the start
- Historical, social and cultural context – methods and approaches to incorporate into student learning from the start

Discussion: coffee break

11.30 – 11.50am

Creating a Fresh, Innovative and Flexible Year 12 & Year 13 Curriculum

11.50 – 1.00pm

- Implementing the full journey, integrated, cohesive curriculum map, a key point of which has fluidity, flexibility, capacity and space for inspired learning, for growth – content, skills, the ‘wider’ curriculum, assessment, feedback, rapid progress, study habits and skills, retrieval and recall, exam techniques and tactics into your full, enriched curriculum over the two year course
- Developing aural skills for A-Level and beyond
- Optimising understanding through practical work
- Ensuring your curriculum builds in the learning space to broaden student experiences and interests, develop imagination and foster creativity – ideas and strategies for maximising achievement
- Assessment, Marking, Feedback – setting smart targets and embedding assessment into the curriculum planning to make for rapid student progress

Lunch and informal discussion

1.00 – 2.00pm

Establishing the Wider or ‘Super-Curriculum’ into your Curriculum Programming & Structure

2.00 – 2.45pm

- Approaches to incorporate the ‘wider’ curriculum into your curriculum – so that enriching experiences have a direct impact on learning and study excellent learning and high standard outcomes
- Essential history and philosophy for A-Level Drama teachers
- How to build wider live theatre review analysis and experience into your A-Level course
- Stretching able students in higher order thinking, advancing intellectual curiosity
- Integrating the development and growth of higher order thinking, of intellectual curiosity as part of your curriculum planning
- Ways to grow thoughtful and resilient learners who enjoy learning through your curriculum
- Building in enriching experiences appropriate to widen out culture diversity, context, enhanced

Discussion: afternoon tea

2.45 – 2.55pm

Measuring the Effectiveness of your Curriculum: Achieving High Academic

2.55 – 3.40pm

- Using assessment data to identify key areas strengths and weaknesses to foster responsive curriculum planning
- Maintaining rigorous assessment procedures to promote rapid progress
- Effective monitoring and tracking systems to ensure the rapid progress of individual and group-wide student progress
- Incorporating effective feedback techniques into your curriculum teaching and learning cycle to accelerate student progress
- Implementing intervention strategies to extend higher order thinking in able students and to accelerate learning attainment in weaker students

Excellent Study Skills and Habits, Exam Techniques and Tactics

3.40 – 4.00pm

- Practical approaches to developing high quality learning and study skills and habits
- Strategies to promote the study skills and habits of successful students – lesson starters, retrieval and spacing, quality-first teaching to stretch and challenge more able students and support lower prior attainers
- Specific revision strategies for A-Level drama
- How to use mock exams as formative assessment
- Practical strategies on how to analyse, hypothesise and synthesise

TEACHING AQA A-LEVEL DRAMA AND THEATRE FOR THE FIRST TIME

CODE **9049**

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. While assessment will be drawn from the AQA course, many of the ideas will be applicable to other specifications.

PROGRAMME

Overview of the AQA A-Level Drama course including challenges and what to expect from pupils

10.00 – 10.30am

- Exploring ways that ensure that both students and teachers hit the ground running in September
- 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.
- How transition work from year 11 into 12 can help students to get a 'head start' on the course

How to effectively teach the set text for section A of the written exam

10.30 – 11.20pm

- Creative teaching approaches and strategies to teach the set text effectively
- Structuring the learning, ways of using exam questions and model answers to highlight success
- Approaching essay writing in response to the set text
- How to apply the mark schemes and give impactful feedback
- 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

Discussion: coffee break

11.20 – 11.40am

Teaching section B, the written exam

11.40 – 1.00pm

- Explore ways to support students to maximise the marks they receive in this section.
- Ideas for practical workshop ideas when initially exploring the set text and resources
- The 10 Mark Questions - Exploring the structure and time constraints of each
- Discuss the differences between responses as a director, performer and designer

Lunch and informal discussion

1.00 – 2.00pm

Section C: How to effectively teach live theatre review

2.00 – 2.45pm

- Practical strategies and approaches for structuring the lessons after students have seen a piece of live theatre.
- Explore the best resources to support students
- Look at ways to help students in drawing on appropriate moments from the production in their responses.
- Analyse top band examples
- Explore 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.

Component 2: How to get the most out of students for the Devised Component

2.45 – 3.15pm

- Teaching approaches to implement the working methods of specific theatre practitioners
- How to apply students' theoretical knowledge of this within the written coursework.
- The Working Notebook - exploring ways to maximise the marks achieved with the devised component.
- How to best approach the statement of dramatic intentions when completing the final performance.

Component 3: Effectively managing the scripted component

3.15 – 3.45pm

- Insight into winning play combinations for extracts 1, 2 and 3 and how and when to apply the work of a practitioner.
- Exemplar Reflective Reports with a focus on structuring this document to maximise the students marks here.
- 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.

LOCATION/DATE

London

Friday 09 February 2024

COURSE LEADER

Matt King-Sayce is a successful and experienced Director of Drama, speaker, coach, examiner and educational leadership consultant with two decades of experience in arts and cultural education. He has led teams to achieve consistently outstanding results and high value added scores, which are above the national average. Matt has worked extensively with teachers worldwide and organisations including Arts Council England as an advisor for Artsmark, the delivery and implementation of Arts Award and the teaching, monitoring and assessment of Drama at all levels. Matt also leads his Local Cultural Education Partnership in North West England.

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 new teachers of A-Level Drama with the structure, planning and confidence to teach effectively to all ability ranges
- Find out more about the key challenges and how to teach them
- Take away teaching approaches and strategies to teach all the Components
- Gain insight into the content, the exam structures, how the exams are marked and what the examiners are looking for

AQA A-LEVEL DRAMA - ACHIEVING GRADES A/A*

CODE 9127

ABOUT THIS COURSE

This course will demonstrate how to guide your best students to achieve Grades A & A* in future AQA A-Level Drama examinations. The course will demonstrate teaching and learning ideas for all components which will stretch and challenge able students and develop their higher level skills. Using feedback from the previous examinations, the course will outline what is expected of high ability students and explore ways to build your teaching practice around this.

There will be a practical element to this course, so delegates should wear clothes they feel comfortable to move in and water if necessary.

PROGRAMME

	TIME
Grades A and A* in AQA A-Level Drama: What is Required	10.00 – 11.00am
<ul style="list-style-type: none"> ● Review characteristics of A and A* A-Level students ● Analysis of the mark schemes – which sections/questions differentiate candidates? ● Explore an effective 2 year programme with A/A* grade focus at the centre ● Avoiding potential hazards: what can cost a top student their A grade? 	
Discussion: coffee break	11.00 – 11.15am
Teaching Component 1: Key Challenges for Grade A/A* Students	11.15 – 12.30pm
<ul style="list-style-type: none"> ● Examine A and A* exemplar responses to the focussed extract questions for Section A and B ● Preparing students to respond as a performer, director and designer at the highest level ● Section B – planning decisions, questions, grade A/A* responses – creativity is everything! 	
Component 1 Section C: Tactics for achieving the highest grades	12.30 – 1.00pm
<ul style="list-style-type: none"> ● The demands of Section C ● How to guide the top end students when first discussing a live production ● What notes should candidates be taking in order to capture an in-depth understanding of the production as a whole? ● Breaking down the question, how to write a killer introduction ● Focus on the 25 mark essays, what does a grade A/A* candidate need to do? ● Shorter questions, what are the common pitfalls? ● Practical activities top tips for teachers 	
Lunch and informal discussion	1.00 – 2.00pm
Components 2 & 3 The Practical Components	2.00 – 3.00pm
The Devising Unit – Tactics for the very able	
<ul style="list-style-type: none"> ● Strategies to help a very good performer become an outstanding performer ● Why is verbatim an excellent approach to Devising? ● Assessment criteria for performance of Grade A/A* calibre ● The working notebook and Band 4 criteria for 16 – 20 marks 	
Component 3: Scripted! Making Theatre for A and A*	
<ul style="list-style-type: none"> ● Outstanding texts and practitioners – examples ● Exploring extracts: keeping the most able on track, so that they don't miss marks ● Developing high ability students' ability to interpret key extracts – what do examiners expect? 	
Discussion: afternoon tea	3.00 – 3.10pm
Practical Strategies to Really Stretch Top End Students	3.10 – 4.00pm
<ul style="list-style-type: none"> ● Differentiating for students in a mixed ability A-Level Drama class ● Sustaining engagement over two years both within and outside the classroom ● Practical work using a practitioner to reveal nuance and depth. ● Using physicality and the methods of animal study, to create bold, but wholly naturalistic performances. ● Practically applying Verbatim Theatre, allowing the least able students to shine and take ownership for their work. 	

LOCATION/DATE

London

Tuesday 12 March 2024

Wednesday 19 June 2024

COURSE LEADER

Matthew Rowlands-Roberts was a professional actor for the Peter Hall Company, Shakespeare's Globe, and Blackeyed Theatre Company prior to becoming a qualified drama teacher in both mainstream and independent schools. He was until very recently Head of Drama at a leading independent school in central London. In the 2021 cohort Matthew attained 100% Level 9's with his GCSE students and 100% A*-A grade with his A-Level students.

WHO SHOULD ATTEND?

- Teachers of AQA A-Level Drama and Theatre
- Heads of Drama Departments
- Directors of Faculties of Performing Arts
- Senior leaders with responsibility for the Arts

BENEFITS OF ATTENDING

- Focused on identifying the demands of Grades A & A* and providing materials to help teachers prepare students effectively
- A detailed look at the different demands of questions across the written paper
- Sample answers at Grades A & A* will be analysed
- Take away an effective 2 year programme with A/A* grade focus at the centre
- Find out more on what it takes to write successful at A-Level
- Develop practical strategies for meeting the requirements of the higher bands across all Components
- Explore exemplar materials to identify characteristics of outstanding work

TEACHING EDUQAS A-LEVEL DRAMA FOR THE FIRST TIME

CODE 9356

ABOUT THIS COURSE

This course offers an introduction and overview to effectively teach Eduqas A-level Drama and Theatre. Suitable for anyone just starting to teach, in the one or two years, or lacking confidence in their teaching of Eduqas A-level Drama and Theatre. While assessment will be drawn from the Eduqas course, many of the ideas will be applicable to other specifications.

Emphasis in the course is also on a range of different teaching approaches and methods to teach the course effectively and will explore the characteristics of work produced by students working at all levels and provide a range of teaching approaches and materials designed to ensure all students maximise their potential in EDUQAS A-Level Drama and Theatre specification.

PROGRAMME

The Eduqas A-level Drama course including challenges and what to expect from pupils

10.00 - 10.30am

- Exploring ways that ensure that both students and teachers hit the ground running in September
- 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.
- How transition work from year 11 into 12 can help students to get a 'head start' on the course

Component 3: Text in Performance

10.30 - 11.30am

- The demands of Component 3
- Practical approaches to help bring the text alive
- Breaking down the question, how to write a killer introduction
- What makes an excellent response?
- How to include influences of live theatre in a meaningful and effective way
- How to approach the design element

Discussion: coffee break

11.30 - 11.45am

Component 3: Section C Text in Performance

11.45 - 12.30pm

- Approaches to section C
- What counts as a successful response in Section C?
- What do successful candidates do differently in Section C?

Lunch and informal discussion

12.30 - 1.30pm

Successful approaches to Component 2: Text in Action

1.30 - 2.30pm

- Approaches to structuring year 13 to help maximise student's potential
- Which are the most effective practitioners to use for the devised and the text performance?
- What makes a successful devised performance? Some approaches
- What makes a successful scripted performance? Suggestions and Tips
- Approaches to the creative log to help ensure it enhances not hinders the mark
- Unpicking the mark scheme for Component two and things to consider

Discussion: afternoon tea

2.30 - 2.40pm

How to Effectively Teach Component 1: Theatre Workshop

2.40 - 3.30pm

- Challenges of Component 1
- What makes a successful practical reinterpretation?
- Approaches to the Practical workshop
- Approaches to the creative log

LOCATION/DATE

London

Tuesday 02 July 2024

COURSE LEADER

Beverley Roblin is an experienced Head of Faculty having established and developed a number of highly successful, sector leading Performing Arts departments in schools. She has been the principal examiner for both EDUQAS/WJEC GCSE drama for a number of years and has been involved in delivering CPD training and preparing resources for teachers on all aspects of course. She is also part of the team responsible for training examiners and moderators ensuring they meet the required standards.

WHO SHOULD ATTEND?

- Teachers of EDUQAS A-Level Drama and Theatre
- Heads of Drama Departments
- Directors of Faculties of Performing Arts
- Senior leaders with responsibility for the Arts

BENEFITS OF ATTENDING

- Provide new teachers of A-level Drama with the structure, planning and confidence to teach effectively to all ability ranges
- Find out more about the key challenges and how to teach them
- Take away teaching approaches and strategies to teach all the Components
- Gain insight into the content, the exam structures, how the exams are marked and what the examiners are looking for
- Take away an effective 2 year programme
- Find out more on what it takes to write successful essays at A-Level
- Develop practical strategies for meeting the requirements of the higher bands across all Components
- Explore exemplar materials to identify characteristics of outstanding work

ACHIEVING IN EDUQAS A-LEVEL DRAMA AND THEATRE

CODE **9581**

ABOUT THIS COURSE

This course is designed for teachers looking to raise student attainment levels Eduqas A-Level Drama.

Equal emphasis will be on each on each of the three components and offer a range of strategies to help students achieve their best possible grade. The course will provide a range of teaching approaches and materials designed to maximise the potential for students across the full ability range in the EDUQAS A-Level Drama and Theatre specification.

You will find out more about the key areas of challenge and ways these can be effectively taught to inspire excellent learning in students and help them to overcome these hurdles. You will explore what the key skills are that students need to develop in order to work these sections effectively, and how to help students to develop strategies to respond to questions on set works and unprepared extracts.

PROGRAMME

PROGRAMME	TIME
Structuring Your Two Year Course For Success – Key Points	10.00 – 10.30am
<ul style="list-style-type: none"> ● Structuring the course – key points 	
A-Level Component 3 Section A	10.30 – 11.15am
<ul style="list-style-type: none"> ● The demands of Component 3 ● The new set texts ● Section A (40 marks) teaching approaches and methods for Section A including interpretation of character ● Breaking down the questions – focus on the demands of the question only ● Exceptional answers and less successful answers ● Possible design activities ● Exemplar material ● How to include influences of live theatre in a meaningful and effective way ● How to approach the design element 	
Discussion: coffee break	11.15 – 11.30am
Component 3: Section B (40 marks)	11.30 – 12.15pm
<ul style="list-style-type: none"> ● Challenges to attaining a top grade ● What makes a Grade A/A* practical reinterpretation? ● Approaches to the Practical workshop with your able students ● Excelling in the creative log 	
Achieving Well in Section C (40 marks)	12.15 – 1.00pm
<ul style="list-style-type: none"> ● Key essentials – what to expect ● What makes a successful response and a less successful response? ● What do successful students do differently? ● Examining exemplar material 	
Lunch and informal discussion	1.00 – 2.00pm
Component 2: Text in Action	2.00 – 3.00pm
<ul style="list-style-type: none"> ● Key messages from 2023 including responses to the set stimuli ● Feedback, style, areas to consider, language & dialogue, theme/plot ● Practical approaches and methods for the rehearsal process ● Practical strategies for the design elements ● Refining and fine-tuning – key points to consider for a polished piece of work ● Focus on physical and vocal skills ● Design and design considerations ● Key Summary Points for Component 2 & discussion of exemplars 	
Discussion: afternoon tea	3.00 – 3.10pm
A-Level Component 1 – Theatre Workshop	3.10 – 3.30pm
<ul style="list-style-type: none"> ● Key points and key messages for students to succeed in Component 1 ● Teaching approaches and methods for supporting students with their Creative Log ● Discussing and analysing successful and less successful performances 	
Final Thoughts: What Your Students Need to Do To Access the Top Grades	3.00 – 3.50pm
<ul style="list-style-type: none"> ● Identifying characteristics of outstanding work in exemplar materials ● Strategies for keeping the most able on track ● Developing high ability students' knowledge, understanding and high quality skills ● Standing out from the crowd in each component 	

LOCATION/DATE

London

Friday 21 June 2024

COURSE LEADER

Beverley Roblin is an experienced Head of Faculty having established and developed a number of highly successful, sector leading Performing Arts departments in schools. She has been the principal examiner for both EDUQAS/WJEC GCSE drama for a number of years and has been involved in delivering CPD training and preparing resources for teachers on all aspects of course. She is also part of the team responsible for training examiners and moderators ensuring they meet the required standards. She is an experienced A-level teacher and an A-level examiner for EDUQAS/WJEC. Beverley has also written a number of educational drama texts and resources for schools. She has worked extensively with a number of Arts organisations, including the Royal Court and is currently on the board of their Drama in Schools working party.

WHO SHOULD ATTEND?

- Teachers of EDUQAS A-Level Drama and Theatre
- Heads of Drama Departments
- Directors of Faculties of Performing Arts
- Senior leaders with responsibility for the Arts

BENEFITS OF ATTENDING

- Take away approaches and techniques on what your students need to do to attain 1 grade higher
- Find out more about the characteristics of A/A* students
- Take away an effective 2 year programme with A/A* grade focus at the centre
- Find out more on what it takes to write successfully at A-Level
- Develop practical strategies for meeting the requirements of the higher bands across all Components
- Explore exemplar materials to identify characteristics of outstanding work

AIMING FOR A/A* IN PEARSON EDEXCEL A-LEVEL DRAMA

CODE **9454**

ABOUT THIS COURSE

This revised course will demonstrate how to achieve Grades A & A* with your highest ability students, who are following the Pearson/ Edexcel A-Level Drama specification. The course will demonstrate teaching and learning ideas for all Components across the two year course, focusing on the use of teaching strategies to facilitate and challenge higher ability students to achieve their potential at A-Level. Using feedback from the most recent examination, the course will outline what is expected of higher ability students, exploring ways to build your teaching practice around this.

Finally, we will look beyond the course to focus on preparing able students to continue studying Drama in HE. The course is designed for teachers of Pearson A-Level Drama, but would be of benefit to teachers of other exam boards as well.

PROGRAMME

Achieving A and A* in Pearson/Edexcel A-Level Drama TIME

- Characteristics of the A/ A* A-Level student 10.00 – 10.30am
- Exploring the context of your school/ cohort: which of your students can achieve this?
- Implementing an effective 2 year course design; bridging the steep gap between GCSE and A-Level
- High expectations, high reward: teaching at a high level to achieve top grades from Day 1
- Going above and beyond to inspire outstanding learning in A-Level Drama
- Stimulating learning excitement with reinvigorated methods and approaches

Component 1: Unlocking the potential for A/A* students 10.30 – 11.30pm

- The Portfolio – stretching and challenging your able students to achieve Grades A/A* in their portfolio.
- Unpicking the A/A* standard Portfolios – what does the examiner want to see? What must students demonstrate to attain a top grade?
- What are the characteristics of an outstanding Portfolio?
- Giving effective feedback on Portfolios for rapid student progress
- Marking, standardization and moderation
- Practical ways to achieve high marks in performance

Discussion: coffee break 11.30 – 11.45am

Component 2: The Key Challenges for Able Students 11.45 – 12.30pm

- Text in Performance – unpicking the A/A* standard: who are the students achieving A*/A nationally in C2?
- Maximising your role as teacher: making successful text choices and casting
- Supporting higher level students to achieve their potential in the group performance & monologue/ duologue
- Exploring the common pitfalls when rehearsing and performing practical work
- Practical strategies to support very able design students
- Practical strategies to push and support higher level performers: what makes an outstanding performer at A-Level and what are examiners looking for?

Lunch and informal discussion 12.30 – 1.30pm

Achieving A and A* in Component 3: Section A 1.30 – 2.15pm

- Interesting and stimulating teaching approaches and methods for teaching Section A
- Top tips on how to prepare your students for the demands of the paper/writing at a high level
- Strategies to prepare higher level students prior to the live production
- How to guide top end students during post production discussion/analysis
- 20 marker exemplar analysis: what does a grade A/A* candidate need to do?
- Breaking the question down: training students in approaching questions, writing confident introductions & structuring their top band essay response

Achieving A and A* in Component 3: Sections B & C 2.15 – 3.00pm

- Outstanding A-Level learning and teaching to give students access to excel in their responses to Sections B and C
- Effective, stimulating, refreshing teaching approaches and techniques for Section B & C work
- Ways to structure your Section B Set Text Scheme of Work to make effective provision for top end students and prepare them for the paper
- Top tips on how to prepare your students for the demands of Section B Performer Questions
- Analysis of Section B A/ A* exemplar
- Exploring the demands of Section C: training students to respond as a director with confidence

Discussion: afternoon tea 3.00 – 3.10pm

Stretching and Challenging the most able 3.10 – 3.45pm

- Outstanding A-Level Drama teaching – taking risks and extending boundaries
- Going above and beyond to inspire outstanding learning in A-Level Drama
- Implementing outstanding teaching and learning techniques to stretch your most able students in A-Level Drama and drive forward learning excellence
- Strategies for stretching A/A* students in a mixed-ability classroom and challenging complacent high-achievers

LOCATION/DATE

London

Thursday 25 January 2024

Tuesday 02 July 2024

WHO SHOULD ATTEND?

- Teachers of Pearson/ Edexcel A-level Drama and Theatre
- Heads of Drama Departments
- Directors of Faculties of Performing Arts
- Senior leaders with responsibility for the Arts

BENEFITS OF ATTENDING

- Increase your awareness of what you should aim to achieve with the most able Drama students
- Gain the latest evidence-based practice that challenges A/A* students
- Take away strategies and methods to rise to the demands of Grades A & A* for students
- Develop greater understanding of the precision and detail that examiners are looking for in A/A* students
- Explore Component 1 in detail, including analysis of A/ A* practical and written exemplar, to identify key characteristics of outstanding work
- Find out more about the barriers to progression and ways to support highly able students to overcome them
- Analyse thoroughly the types of questions across the various sections of the written paper (Component 3), including strategies for how to teach these effectively to support higher level learners

TEACHING PEARSON A-LEVEL DRAMA & THEATRE EFFECTIVELY: A COMPLETE GUIDE FOR TEACHERS

CODE 9129

ABOUT THIS COURSE

This course is designed for new teachers and teachers in their first years of teaching Pearson Edexcel A-Level Drama & Theatre and focuses on how to facilitate excellent outcomes for all students across the three components of the course.

The course focuses on pedagogy and practice and provides specific guidance and support for both the written and practical components. There is an emphasis on how to structure the course and offers a raft of tips and strategies for supporting students in their bid to access the top band marks.

PROGRAMME

	TIME
Overview of the Pearson Edexcel A-Level Drama & Theatre course including challenges and what to expect from pupils <ul style="list-style-type: none"> Ensuring teachers and students hit the ground running in September Key challenges and opportunities – areas to focus your teaching around Mapping out and structuring the course to engage all students Understanding the assessment objectives to improve your teaching and planning An overview of all the components – what you need to know when starting Recognising which areas will be most challenging for you and how to address these issues Developing an understanding of what an A/A* student's performance looks like, and how to get there 	10.00 – 10.40am
Discussion: coffee break	10.40 – 11.00am
How to teach Component 1 effectively <ul style="list-style-type: none"> Choosing and teaching the text and practitioner – what works well Performance or process? Where should we place our emphasis? The portfolio: how to support students to create top band portfolios through clear and effective planning Giving feedback – how to assess and mark the portfolio and provide the support and guidance needed to facilitate improvements 	11.00 – 12.00pm
Component 2 – Performance from Text <ul style="list-style-type: none"> Planning for successful teaching for Component 2 Choosing the text – which texts give students access to the higher bands? How assessment is carried out for this component How to support students to become independent performers and designers in the classroom Overcoming confidence issues and supporting students of all aptitudes to achieve their best 	12.00 – 1.00pm
Lunch and informal discussion	1.00 – 2.00pm
How to Teach Component 3 Effectively <ul style="list-style-type: none"> Meeting the challenges of Component 3 Teaching approaches and methods for teaching this component How to develop students' writing skills and structure responses Practical strategies to explore the set text through practical means to generate understanding How to structure teaching to ensure that all students have an understanding of the demands of the exam Understanding the expectations of the exam board in terms of top mark responses What does an A/A* response look like? 	2.00 – 3.00pm
Discussion: afternoon tea	3.00 – 3.05pm
Achieving Unbelievable Results <ul style="list-style-type: none"> What does it take to go from a C/D to an A/A*? How can you plan to overcome barriers? How can you build in the written exam to secure the highest marks How to gain full marks in the longer essay questions Revision strategies, tactics and exam techniques 	3.05 – 4.00pm

LOCATION/DATE

London

Tuesday 19 March 2024

COURSE LEADER

Matt King-Sayce is a successful and experienced Director of Drama, speaker, coach, examiner and educational leadership consultant with two decades of experience in arts and cultural education. He has led teams to achieve consistently outstanding results and high value added scores, which are above the national average. Matt has worked extensively with teachers worldwide and organisations including Arts Council England as an advisor for Artsmark, the delivery and implementation of Arts Award and the teaching, monitoring and assessment of Drama at all levels.

WHO SHOULD ATTEND?

- Heads of Performing Arts/ Drama departments
- Teachers of Pearson Edexcel A-Level Drama & Theatre
- Teachers new and in their first years of teaching Pearson A-Level Drama & Theatre

BENEFITS OF ATTENDING

- Take away strategies to support the development of students' written and practical skills
- Develop an awareness of effective planning and structuring of the course
- Learn how to manage design and performance candidates simultaneously
- Develop strategies to promote effective learning and the collaborative practices which underpin components 1 and 2
- Learn how to develop students' ability to articulate their understanding of text and process in written form

PEARSON A-LEVEL DRAMA - SUCCEEDING IN THE WRITTEN PAPER

CODE 8667

ABOUT THIS COURSE

This course is for teachers who wish to ensure achievement of students in the written element of the Pearson A-Level Drama and Theatre exam. By providing tried and tested teaching resources and techniques, the course aims to help teachers raise attainment by improving confidence in the classroom, knowledge and strengthen understanding of what examiners are looking for.

PROGRAMME

Developing A-Level written work 10.00 – 10.30am

- Moving forward on feedback from the most recent year on the written paper
- Theatrical terminology to support written work and effective homework planning to support in class learning
- Revision checklists
- Who are our learners? How can we develop their higher order thinking? How can we differentiate accordingly?

Component 3, 1) Live Theatre Evaluation 10.30 – 11.00am

- Developing students' confidence in analysing live work, including the key skills of analysis and evaluation
- Making the right choices: choosing productions and questions that best suit your candidates
- Supporting lower ability students in written work, including the preparation of production notes: strategies that work best
- Practical strategies to stretch and challenge the very able student
- Avoiding pitfalls looking at an example response on Frantic Assembly

Discussion: coffee break 11.00 – 11.15am

Component 3, 2) Page to Stage: realisation of an extract from a performance text. Performer and Designer 11.15 – 1.00pm

- How to approach exploring the set texts: informing students' own ideas
- Practical strategies and approaches to teaching the set texts
- Encouraging secure understanding of acting and designing for a set text, focusing on style, genre and context
- Aiming for excellence: how to achieve the top marks
- Looking at an example of a candidate's response on Accidental Death of an Anarchist

Lunch and informal discussion 1.00 – 2.00pm

Component 3, 2) Page to Stage: Teaching skills to answer the extract based exam questions 2.00 – 2.45pm

- Teaching essay writing skills to meet the assessment objectives and ensure that candidates justify appropriate decisions
- How to encourage your students to focus on achieving a clear interpretation of the extract, underpinning their work with meaningful context
- Analysing a candidate's design response on Accidental Death of an Anarchist, making feedback on written work meaningful to encourage students' progression
- Different strategies for essay writing and exploring the questions in class. Cutting down your marking load

Component 3, 3) Interpreting one performance text, in light of one practitioner for a contemporary audience 2.45 – 3.30pm

- Practical text based workshop to focus on developing students' directing skills that underpin the question
- Approaches to encourage independent production concepts
- This session provides ideas of how to encourage students to take creative risks in imagining their own production, and encourage influences from their wider theatrical experience in their approach to directing in order to access the higher mark bands of the criteria.
- Getting the students to apply the practitioner confidently
- Breaking down an example of a candidate's response on Lysistrata and Brecht

Questions and evaluation 3.30 – 3.45pm

LOCATION/DATE

London

Thursday 29 February 2024

Friday 07 June 2024

COURSE LEADER

Matt King-Sayce is a successful and experienced Head of Department, speaker, coach, examiner and educational leadership consultant with almost two decades of experience in arts and cultural education. He has led teams to achieve consistently outstanding results and high value added scores, which are above the national average. Matt has worked extensively with teachers worldwide and organisations including Arts Council England as an advisor for Artsmark, the delivery and implementation of Arts Award and the teaching, monitoring and assessment of Drama at all levels. Matt also leads his Local Cultural Education Partnership in North West England.

WHO SHOULD ATTEND?

- Heads of Drama
- Heads of Performing Arts
- NQTs and those teaching the specification for the first time
- Teachers of Edexcel A-Level

BENEFITS OF ATTENDING

- Develop a range of approaches to tackling set texts in practical and written lessons
- Take away feedback and marking strategies to raise attainment
- Increase understanding of the differing requirements and key elements of the written exam, including technical design terminology, steering towards appropriate director's concepts, effectively analysing and evaluating live theatre

PEARSON/EDEXCEL A-LEVEL: PREPARING FOR SUCCESS IN THE 2024 EXAMS

CODE 9130

ABOUT THIS COURSE

This NEW course for all teachers of AQA A-Level Drama will explore how you can turn the lessons to be learnt from the previous year into an opportunity for positive change moving forward. The course addresses teachers concerns, such as 'am I doing this right' as well as provide teachers with a range of ideas, methods and approaches to prepare students to maximise their potential.

PROGRAMME

Key messages from Previous Exams

10.00 - 10.40am

- Reflections and reviews of the previous examination series
- Key messages to be learned from the exams
- Matching messages to actual examination questions and student responses
- Discussing the reasons that can be attributed to problematic areas

Moving Forward into 2024

10.40 - 11.20am

- Reflecting and building on what may have been delivered more effectively
- Clarify what examiners are looking for and how this might be addressed with students
- Review what brings the most reward in exams and how to focus students to maximise outcomes
- A/A* students - identifying the subtle differences between A and A* grade descriptor
- Recognising the common pitfalls that causes students to miss out on A/A* grades

Discussion: coffee break

11.20 - 11.40am

Strategies to Prepare Students for Components 1 & 2

11.40 - 12.45pm

- Consider lessons learned from Examiners' Report
- Deep-diving exemplar practical work and portfolios to develop strategies to enable students to succeed
- Consider the characteristics of the most effective work against the assessment objectives and marking criteria
- Assessment - how to help students demonstrate what they need to demonstrate to examiners between text extract and practitioner
- Explore ways to deliver Component 2, including text and extract selection

Lunch and informal discussion

12.45 - 1.45pm

Tackling Component 3

1.45 - 3.00pm

- Examine exemplar responses and mark schemes to identify how to teach and help students get around the common areas of error and how to achieve marks within the 'sophisticated' band
- Present student-friendly methods to structure each response to meet the 'sophisticated' criteria within timed exam conditions
- Explore methods of approaching Section C to ensure students can meet the requirements of the question within a succinct response

Discussion: afternoon tea

3.00 - 3.10pm

Maximising success in 2024

3.00 - 3.45pm

- Summary of what we have learnt
- Producing a plan of action to maximise student success in 2024
- Specific lessons to be learnt and how to prevent them from happening again
- Ensuring whole department success- managing staff and developing a progressive teaching culture that organically learns and improves

LOCATION/DATE

London

Monday 04 March 2024

COURSE LEADER

Matt King-Sayce is a successful and experienced Head of Department, speaker, coach, examiner and educational leadership consultant with almost two decades of experience in arts and cultural education. He has led teams to achieve consistently outstanding results and high value added scores, which are above the national average. Matt has worked extensively with teachers worldwide and organisations including Arts Council England as an advisor for Artsmark, the delivery and implementation of Arts Award and the teaching, monitoring and assessment of Drama at all levels. Matt also leads his Local Cultural Education Partnership in North West England.

WHO SHOULD ATTEND?

- Teachers of Drama & Theatre
- Heads of Drama
- Directors of Performing Arts Faculties
- Senior leaders with a responsibility for the Arts

BENEFITS OF ATTENDING

- Understand the main lessons to be learned from 2023
- Gain refreshed teaching ideas and approaches to effectively teach areas of concern
- Explore exemplar materials to identify characteristics of outstanding work
- Take away key methods for preparing students for exam success in 2024
- Closely analyse in detail the potential 2024 key areas, focus points,
- Develop strategies to improve confidence in delivering the written paper

GCSE DRAMA: CREATING AN OUTSTANDING KS4 CURRICULUM

CODE 9590

ABOUT THIS COURSE

This new course designed for all teachers of GCSE Drama, regardless of exam board.

This new course aims to guide teachers in designing an outstanding, well-structured and coherent Drama curriculum, encompassing Key Stage 3, Key Stage 4 – core, GCSE &/ or vocational.

Delegates will explore ways to ensure a high quality KS3/KS4 curriculum structure, planning, programming, sequencing and aligning learning objectives with assessments. This will ensure your core Drama structure meets the needs of all while also feeding nicely into your examination options through a careful structure of pathways and a seamless progression of learning experiences from Year 7 to Year 11.

PROGRAMME

TIME

Key Essentials: what makes a rich and flexible Years 7 – 11 Curriculum?

10.00 – 10.30am

- Creating a well planned, ambitious and relevant curriculum which is thoughtfully implemented and sequenced across Years 7 to 11
- Ensuring the content is precisely linked to the examination specification.
- The key components of curriculum design: learning objectives, content selection and the role of assessments
- Examining your current curriculum and the extent to which it comprehensively takes the journey through developing the knowledge, understanding and skills required for final outcomes
- Does your curriculum inspire to go beyond and requirements of the examination?

Establishing Key Pillars and Concepts At The Start of the Course

10.30 – 11.30am

- Establish the power of Drama, how this power works and why
- Create the right culture and environment in the Drama department and in the classroom to maximise the impact of teaching and learning
- Explore how students engage with GCSE Drama
- Identify and rectify gaps in essential Drama knowledge, theory and terminology
- Build in cultural diversity into your curriculum from the start
- Social, historical, cultural and political context – methods and approaches to incorporate into student learning from the start

Discussion: coffee break

11.30 – 1.00pm

Creating a Fresh, Innovative and Flexible Year 10 & Year 11 Curriculum

11.50 – 1.00pm

- Implementing the full two year journey into your enriched curriculum – ensuring an integrated, cohesive curriculum journey, knowledge, understanding, skills, the 'wider' curriculum, assessment, feedback, rapid progress, excellent study skills, exam techniques
- Developing performance skills for GCSE and beyond
- Teaching technical theatre in a pupil-centred, engaging way
- Approaches to set texts: optimising written outcomes and understanding through practical work
- Ensuring your curriculum builds in the learning space to broaden the dramatic experiences
- Ways to develop imagination and foster creativity – ideas and strategies for maximising achievement in composition
- Assessment, Marking, Feedback – setting smart targets and embedding assessment into the curriculum planning to make for rapid student progress

Lunch and informal discussion

1.00 – 2.00pm

Establishing the Wider or 'Super-Curriculum' into your Curriculum Programming & Structure

2.00 – 2.45pm

- Approaches to incorporate the 'wider' curriculum into your curriculum
- Essential history and context for GCSE dramatists
- How to build wider reading and experience of live theatre into your GCSE Drama course
- Stretching able students in higher order thinking, advancing intellectual curiosity as part of your curriculum planning

Discussion: afternoon tea

2.45 – 2.55pm

Achieving High Academic Standards

2.55 – 3.40pm

- Measuring the effectiveness of your enriched curriculum on academic standards and other achievements
- Using assessment data to identify key areas strengths and weaknesses to foster responsive curriculum planning
- Maintaining rigorous assessment procedures to promote rapid progress
- Incorporating effective feedback techniques into your curriculum teaching and learning cycle
- Implementing intervention strategies to extend higher order thinking in able students and to accelerate learning attainment in weaker students
- Implementing high quality learning and study skills and habits into your curriculum

LOCATION/DATE

London

Thursday 13 June 2024

COURSE LEADER

Matt King-Sayce is a successful and experienced Head of Department, speaker, coach, examiner and educational leadership consultant with almost two decades of experience in arts and cultural education. He has led teams to achieve consistently outstanding results and high value added scores, which are above the national average.

WHO SHOULD ATTEND?

- Teachers of GCSE Drama
- Heads of Drama
- Heads of Performing Arts
- Senior Leaders responsible for Creative Subjects

BENEFITS OF ATTENDING

- Gain a deeper understanding of curriculum design principles and how to apply them effectively to create a coherent and progressive Years 7 – 11 Drama curriculum.
- Acquire practical strategies for aligning learning objectives with assessments, ensuring a targeted and purposeful approach to student learning at each stage.
- Learn how to integrate theoretical work into the curriculum to enhance students' conceptual understanding and skills without taking away from practical allocated time.
- Develop personalised action plans to design or enhance the Drama curriculum, tailored to the needs of your students in your school context.
- Learn more about how to build in the 'wider'; enriched curriculum into your overall curriculum map
- Strengthen your ability to track and monitor student progress, identifying areas for improvement and intervention.

GCSE DRAMA FOR STUDENTS WITH LIMITED DRAMA SKILLS

CODE 9591

ABOUT THIS COURSE

This NEW course for 2024 is a practical course from which teachers can take away a range of effective approaches to teaching and supporting GCSE students with limited drama knowledge and skills, enabling them to accelerate their progress to maximise outcomes in line with very able students.

This course is excellent for teachers faced with this not unusual but very considerable challenge. Emphasis will also be on effective ways to approach both practical and written aspects of the GCSE Drama course with students and how to access the higher grades and engage them with Drama and theatre beyond the classroom.

PROGRAMME

	TIME
"I want a 9": starting with the end goal and setting the parameters <ul style="list-style-type: none"> ● Key general principles for achieving in Drama at GCSE ● Understanding the requirements of different exam boards and how to communicate assessment criteria effectively with students ● Unlocking ways into GCSE Drama to enable students with limited skills to capitalise on their performing and creative skills ● Auditing GCSE specifications to ensure students' learning can be maximised and capitalised quickly ● Top tips on guiding students to create outstanding performance work so that they 	10.00 - 10.45am
Discussion: coffee break	10.45 - 11.05am
Devising Techniques for students with limited drama skills <ul style="list-style-type: none"> ● Developing the skills required at KS3 and building into Year 10 ● Strategies for structuring and creating top band performances ● Strategies for developing written analysis and evaluation ● Practical examples of how to achieve top band practical and written NEA work ● Advice on accelerating the progress of students with limited drama skills to maximise outcomes 	11.05 - 12.00pm
"Can someone do our lights?": teaching technical theatre for maximum impact <ul style="list-style-type: none"> ● Practical strategies for teaching technical theatre effectively ● Teaching approaches and practical strategies to support students with limited skills to understand technical theatre and utilise it at GCSE level ● Strategies to give students frameworks to incorporate technical terminology effectively into their written responses to maximise marks in the written examination 	12.00 - 12.45pm
Lunch and informal discussion	12.45 - 1.45pm
What's the question asking you to do? excelling in the written exam <ul style="list-style-type: none"> ● Effective strategies for enabling students to apply their practical learning of a set text to efficiently produce top band written responses ● Practical and effective strategies and ideas to help our students to structure top band written responses in the exam ● Best ways to develop analytical and evaluative skills to review live theatre 	1.45 - 2.45pm
Raising the bar with scripted performances <ul style="list-style-type: none"> ● Practical strategies for selecting and teaching the scripted NEA component to maximise marks for students with limited drama skills ● Enabling students to identify and utilise more complex performance skills to maximise marks ● The importance of unlocking the nuances of exam board jargon for students to succeed 	2.45 - 3.15pm
Discussion: afternoon tea	3.15 - 3.20pm
Top tips for top grades <ul style="list-style-type: none"> ● Effective strategies for applying SMART targets and implementing feedback to maximise marks ● Top tips on marking students' work so that they get the marks you think they deserve ● Strategies for converting reluctant students to confident performers ● Practical strategies to engage and upskills students in Drama to excel at GCSE and beyond ● Tips for actively engaging students in their learning beyond the classroom ● Ways of providing a rich, holistic, inspiring, wide and engaging curriculum and KS4 Drama experience 	3.20 - 3.45pm

LOCATION/DATE

London

Thursday 08 February 2024

Friday 28 June 2024

COURSE LEADER

Matt King-Sayce is a successful and experienced Head of Department, speaker, coach, examiner and educational leadership consultant with almost two decades of experience in arts and cultural education. He has led teams to achieve consistently outstanding results and high value added scores, which are above the national average.

WHO SHOULD ATTEND?

- Teachers of GCSE Drama
- Heads of Drama
- Heads of Performing Arts
- Senior Leaders responsible for Creative Subjects

BENEFITS OF ATTENDING

- Discover a range of strategies to enable students with limited drama skills to achieve top band
- Take away proven methods and techniques to enable all students to devise successfully
- Gain expertise on how to teach technical theatre and terminology so students can utilise it readily
- Learn ways to maximise outcomes in NEA written work and the written exam
- Ways of providing a rich, holistic, inspiring, wide and engaging curriculum and KS4 Drama experience

AQA GCSE DRAMA: A COMPLETE GUIDE FOR NEW TEACHERS

CODE **8899**

ABOUT THIS COURSE

This course offers an introduction and overview of AQA GCSE Drama, providing essential skills and tips in how to effectively deliver the specification, ensuring maximum student engagement and maximum attainment. It is suitable for anyone just starting to teach Drama, in their first few years of teaching or lacking confidence in teaching AQA GCSE Drama. Whilst the focus of the day will be on the AQA course, many of the ideas will be applicable to all Drama lessons.

PROGRAMME

	TIME
Overview of the AQA GCSE Course	10.00 – 10.40am
<ul style="list-style-type: none"> ● Explanation of the content of the course, looking at key pressure points and how they can be overcome. ● Two different ways to structure your course according to student ability. When to introduce devising theatre and when to introduce the set text? ● Creating a positive group dynamic that allows students to support each other, using ensemble work and physical theatre in term 1. ● Planning your set text for the students you have, planning your range of devised stimuli, planning your scripted pieces. ● Motivating lower ability students. 	
Discussion: coffee break	10.40 – 11.00am
Component one: the complexities and challenges	11.00 – 12.00pm
<ul style="list-style-type: none"> ● Exploring set texts practically to boost student engagement and attainment, plus exploring written answers practically to ensure total clarity ● Using games to help understanding in Section A of the exam. ● Understanding the use of props, set and costume in a scene. ● Methods of how to excel in the written exam, using strict timings, sentence starters, key terminology and linking physical and vocal techniques. ● Looking at the best plays to watch live and ways to use online resources for section C of the written exam. 	
Component two	12.00 – 1.00pm
<ul style="list-style-type: none"> ● We will look at stimuli that have been successful in the past ● Understanding how to give feedback without directing and how to create devising exercises which allow students to create innovative work. ● Learning how to create a working diary of key moments when devising. ● Adapting to possible issues with Covid and performances, using the latest guidance from AQA. ● Using the exactitudes of the assessment criteria, alongside key vocabulary to ensure top marks in a devising log. ● We also discuss the best approach to the statement of dramatic intentions prior to performance. 	
Lunch and informal discussion	1.00 – 2.00pm
How to teach Component 3 effectively	2.00 – 3.00pm
<ul style="list-style-type: none"> ● Examining what the current Covid changes are within AQA's specification and how to adapt to this in your rehearsals. ● We will discuss play texts which allow students to display a range of emotion and how to create a bank of resources. ● We will discuss using a combination of basic Stanislavski techniques, plus 'Actioning', and the ideas of Katie Mitchell to enhance your rehearsals. ● We will discuss how to overcome problems regarding attendance, apathy and lack of engagement. 	
Achieving unbelievable results	3.00 – 3.30pm
<ul style="list-style-type: none"> ● What does it take to go from a Level 4 to a Level 9 ● How can you plan to overcome barriers? ● How can you use structure in the written examination to ensure the highest marks ● How to gain full marks in the longer essay questions. ● Analyse exemplar work to gain top marks. 	

LOCATION/DATE

London

Thursday 14 March 2024

Thursday 27 June 2024

COURSE LEADER

Matthew Rowlands-Roberts was a professional actor for the Peter Hall Company, Shakespeare's Globe, Love Island and Blackeyed Theatre Company prior to becoming a qualified drama teacher in both mainstream and independent schools. He was until very recently Head of Drama at a leading independent school in central London. In the 2021 cohort Matthew attained 100% Level 9's with his GCSE students and 100% A*-A grade with his A-Level students.

WHO SHOULD ATTEND?

- NQT's in Drama
- Teacher's entering their second year of teaching GCSE Drama
- Teachers wanting to build up their skills set in effective Drama teaching
- Teacher lacking confidence in the AQA GCSE Drama specification

BENEFITS OF ATTENDING

- Provide teachers of GCSE Drama the material and confidence to teach effectively to all ability ranges.
- Obtain an exceptional understanding of the key challenges in GCSE Drama and how to teach them.
- Learn how to take a level 4 student and help them attain a level 9.
- Gain insight into the content of the course, the exam structure and how the exams are marked.
- Leave with resources ready to use.
- Understand how to scaffold lower ability students and stretch higher ability students.

GCSE ACHIEVING 7-9 IN AQA GCSE DRAMA

CODE 9050

ABOUT THIS COURSE

This revised course is aimed for all teachers looking to maximise the attainment of their students into the top level grades.

This course focuses on meeting the demands of the higher level marking bands across all three of the specification components, examining the characteristics of work produced by students working at the highest levels.

Delegates will take away a range of teaching approaches, ideas and activities designed to ensure students achieve 7-9 in AQA GCSE Drama.

PROGRAMME

Achieving Grades 7 – 9 in AQA GCSE Drama: what does it involve? 10.00 – 10.45am

- Review characteristics of Grades 7 – 9 students
- Grades 7, 8, and 9; what are the differences between these?
- Going from a 5 grade to an 9 grade
- Playing moneyball; what you will need to attain top grade
- A 2 year course overview with the focus on top grades
- Lessons learnt from the most recent examination series for able students, including on the written paper

Discussion: coffee break 10.45 – 11.00am

Strategies to achieve grades 7-9 in Component 1 11.00 – 12.15pm

- Exploring practical activities for teaching the set text
- Examining strong exemplar responses for Sections B – set text
- Preparation for Section C – Live Theatre Evaluation
- Typical questions for Question 2 & Question 3
- Exemplar response
- How can you make the writing a bit more FUN?
- Structuring your essay – What examiners are looking for

Component 2 – Devising dramatic pieces for a top grade 12.15 – 1.00pm

- Review example NEA at Grades 7-9: what top level students do
- Potential stimuli, successful approaches
- Characteristics of the most successful candidates in the devised component
- Building Devising skills – introducing students to the course, arming them with skills and the confidence to work on their own
- Enabling students to develop and refine their own work
- Examining effective ways to develop the Working Notebook
- Understanding the structure and requirements of an effective devising process for students aiming for the highest grades

Lunch and informal discussion 1.00 – 2.00pm

Working with Scripts – how to create an outstanding performance 2.00 – 3.00pm

- What is excellent – unpicking the descriptors for a top band performance
- Teaching techniques that challenge and push the Most Able
- What does a top band Component 3 performance look like?
- It's the little things that count – focusing on the detail
- Tried and tested texts

Discussion: afternoon tea 3.00 – 3.15pm

Strategies to really stretch top end students 3.15 – 3.30pm

- Discover ways to take a good actor and make them a great actor. (Use of multi-roling, Actioning, Laban and basic Katie Mitchell techniques).
- How to structure a devised performance which allows for student autonomy.
- Creating opportunities to learn from peers, and using the resources available within your school.
- Use whole class research to reduce revision of a set text. Use student led presentations to enhance learning.
- Act out your written answers to ensure complete clarity in the exam hall.

LOCATION/DATE

London

Tuesday 04 March 2024

Thursday 04 July 2024

COURSE LEADER

Matthew Rowlands-Roberts was a professional actor for the Peter Hall Company, Shakespeare's Globe, Love Island and Blackeyed Theatre Company prior to becoming a qualified drama teacher in both mainstream and independent schools. He was until very recently Head of Drama at a leading independent school in central London. In the 2021 cohort Matthew attained 100% Level 9's with his GCSE students and 100% A*-A grade with his A-Level students.

WHO SHOULD ATTEND?

- Teachers of AQA GCSE Drama
- Heads of Drama Departments
- Heads of Performing Arts
- Key Stage 4 Coordinators of Drama

BENEFITS OF ATTENDING

- Understand the assessment demands of the AQA GCSE Drama specification
- Develop practical strategies for meeting the requirements of the higher bands across all components
- Explore exemplar materials to identify characteristics of outstanding work
- Increase confidence in preparing candidates to achieve Grades 7-9
- Consider Examiner's Reports from previous exam sessions

EDUQAS GCSE DRAMA: A COMPLETE GUIDE FOR NEW TEACHERS

CODE 9353

ABOUT THIS COURSE

This course offers an introduction and overview of Eduqas GCSE Drama, providing essential skills and tips in how to effectively deliver the specification, ensuring maximum student engagement and maximum attainment. It is suitable for anyone just starting to teach Drama, in their first few years of teaching or lacking confidence in teaching Eduqas GCSE Drama. Whilst the focus of the day will be on the Eduqas course, many of the ideas will be applicable to all Drama lessons.

PROGRAMME

PROGRAMME	TIME
Overview of the Eduqas GCSE Course <ul style="list-style-type: none"> ● Explanation of the content of the course, looking at key pressure points and how they can be overcome. ● Two different ways to structure your course according to student ability. When to introduce devising theatre and when to introduce the set text? ● Creating a positive group dynamic that allows students to support each other, using ensemble work and physical theatre in term 1. ● Planning your set text for the students you have, planning your range of devised stimuli, planning your scripted pieces. ● Motivating lower ability students 	10.00 – 10.40am
Discussion: coffee break	10.40 – 11.00am
Component 1: Devising Theatre NEA: the complexities and challenges <ul style="list-style-type: none"> ● Exploring devising techniques practically to boost student engagement and attainment ● How to use the stimuli ● Approaches to prepare students for the C1 exam focusing on performance ● Approaches to prepare students for the C1 exam focusing on portfolio work ● Approaches to prepare students for the C1 exam focusing on the final evaluation ● Understanding the use of props, set and costume in a scene. ● Learning how to create a working diary of key moments when devising. ● Assessing the final product ● Methods of how to excel in the written exam, using strict timings, sentence starters, key terminology and linking physical and vocal techniques. ● Looking at the best plays to watch live and ways to use online resources for section C of the written exam 	11.00 – 12.00pm
Component 2: Performing From A Text <ul style="list-style-type: none"> ● We will look at plays that have been successful in the past ● How to structure this component leading up to the exam ● Understanding how to give feedback without directing and how to create devising exercises which allow students to create innovative work. ● We will discuss how to overcome problems regarding attendance, apathy and lack of engagement. ● Approaches to Artistic intentions ● Understanding the use of props, set and costume in a scene. ● Preparation for the final exam 	12.00 – 1.00pm
Lunch and informal discussion	1.00 – 2.00pm
How to teach Component 3 effectively <ul style="list-style-type: none"> ● Which play to teach? ● Approaches and how to structure C3 ● Approaches to section A ● Approaches to Section B ● Preparation for the final exam 	2.00 – 3.00pm
Achieving unbelievable results <ul style="list-style-type: none"> ● What does it take to go from a Level 4 to a Level 9 ● How can you plan to overcome barriers? ● How can you use structure in the written examination to ensure the highest marks ● How to gain full marks in the longer essay questions. ● Analyse exemplar work to gain top marks. 	3.00 – 3.30pm

LOCATION/DATE

London

Monday 01 July 2024

COURSE LEADER

Beverley Roblin is an experienced Head of Faculty having established and developed a number of highly successful, sector leading Performing Arts departments in schools. She has been the principal examiner for both EDUQAS/ WJEC GCSE drama for a number of years and has been involved in delivering CPD training and preparing resources for teachers on all aspects of course. She is also part of the team responsible for training examiners and moderators ensuring they meet the required standards. She is an experienced A-Level examiner for EDUQAS/ WJEC, and has also written a number of educational drama texts for schools.

WHO SHOULD ATTEND?

- NQT's in Drama
- Teacher's entering their second year of teaching GCSE Drama
- Teachers wanting to build up their skills set in effective Drama teaching.
- Teacher lacking confidence in the Eduqas GCSE Drama specification

BENEFITS OF ATTENDING

- Provide teachers of GCSE Drama the material and confidence to teach effectively to all ability ranges.
- Obtain an exceptional understanding of the key challenges in GCSE Drama and how to teach them.
- Learn how to take a Level 4 student and help them attain a Level 9.
- Gain insight into the content of the course, the exam structure and how the exams are marked.
- Leave with resources ready to use.
- Understand how to scaffold lower ability students and stretch higher ability students.

ACHIEVING GRADES 8 – 9 IN EDUQAS GCSE DRAMA

CODE **9000**

ABOUT THIS COURSE

This course is focused on meeting the demands of the higher-level marking bands across all three of the specification components. It will focus on exploring the characteristics of work produced by students working at the highest levels and examine a range of teaching materials designed to secure the best possible outcomes. The course will cover what is expected of high ability students and outline ways in order to successfully build on your own teaching practice and embed new methods of working.

The course is aimed for all teachers of EDUQAS/ WJEC GCSE Drama Teachers with high achieving, capable and/or gifted and talented GCSE students of Drama Heads of Drama Department in their groups, and Senior leaders with responsibility for the Arts.

PROGRAMME

	TIME
Focus on assessment demands for Grades 8-9, including feedback	10.00 – 11.00am
<ul style="list-style-type: none"> ● Key messages from the 2023 examination series – what students need to do to ensure that they achieve the highest grades in 2024 ● Examine the assessment demands of all components including the use of assessment objectives as a framework for assessment ● Review characteristics of Grade 8-9 GCSE students in Eduqas GCSE Drama ● Consider the most effective models for teaching the course to ensure effective assessment practice across 2 years and in all 3 components 	
Discussion: coffee break	11.00 – 11.15am
Achieving Grades 8 – 9 in Component 1	11.15 – 12.00pm
<ul style="list-style-type: none"> ● Review example Component 1 NEA at Grades 8-9: what top level students do ● Characteristics of the most successful candidates in the devised component ● Developing high quality and advanced Devising skills with your highly able students ● Enabling students to excel in the devising process and attain Grade 8 – 9. Do they know when their work is Grade 8 – 9? ● What makes an outstanding portfolio? How to help your students access the top marks in the portfolio ● Approaching the evaluation with your able students 	
Outstanding performance in Component 2	12.00 – 1.00pm
<ul style="list-style-type: none"> ● What is excellent 'performance from text'? ● Teaching techniques that challenge and push the most able ● What does the best Component 2 work look like? Analysing Grade 8 – 9 work and making your students stand out in 2024 ● Texts that get results with able students 	
Lunch and informal discussion	1.00 – 2.00pm
Achieving Grades 8-9 on the Component 3 written paper	2.00 – 3.00pm
<ul style="list-style-type: none"> ● Explore the standard and depth of knowledge, understanding and skills students need to acquire to access the top grades in examination ● Developing the strongest understanding of the page to stage process ● Examining strong exemplar responses to the focussed extract questions for Section A – prepare students to respond as a performer, director, and designer ● Planning with and designing support for students aiming for top grades ● What examiners are looking for in effective evaluation of the Section B: live theatre performance question ● What moves a student from Grade 8 to a Grade 9 on the exam 	
Discussion: afternoon tea	3.00 – 3.05pm
Strategies to really stretch top end students	3.05 – 3.40pm
<ul style="list-style-type: none"> ● Discover ways to take a good actor and make them an outstanding actor. ● Using wider enrichment experiences, extended thinking, expanding boundaries to get students really thinking dramatically ● Ways to support students in structuring a devised performance which gives students access to Grades 8 – 9 ● Using the assessment criteria to highlight strengths and weaknesses in able students' work ● Revision ideas to help students produce high grade written responses 	
Discussion, final exam tips and depart	3.40pm

LOCATION/DATE

London

Thursday 11 July 2024

COURSE LEADER

Beverley Roblin is an experienced Head of Faculty having established and developed a number of highly successful, sector leading Performing Arts departments in schools. She has been the principal examiner for both EDUQAS/ WJEC GCSE drama for a number of years and has been involved in delivering CPD training and preparing resources for teachers on all aspects of course. She is also part of the team responsible for training examiners and moderators ensuring they meet the required standards. She is an experienced A-Level examiner for EDUQAS/ WJEC, and has also written a number of educational drama texts for schools.

WHO SHOULD ATTEND?

- Eduqas GCSE Drama Teachers
- Teachers of GCSE Drama looking to swap exam boards
- Heads of Drama
- Senior Leaders with responsibility for the Arts

BENEFITS OF ATTENDING

- Find out more about outstanding GCSE Drama teaching and learning
- Gain an informed understanding of what is required to achieve grades 8-9
- Explore ideas and approaches that enable students to reach the highest grades possible in both the practical and written elements
- Explore exemplar materials to identify characteristics of outstanding work
- Understand the assessment demands
- Find out more about where marks are gained and lost
- Develop practical strategies for meeting the requirements of the higher bands across all components
- Increase confidence in preparing candidates to achieve Grades 8-9

PEARSON EDEXCEL GCSE DRAMA: PREPARING FOR SUCCESS IN THE 2024 EXAMS

CODE 9132

ABOUT THIS COURSE

This new course will explore key take aways from the 2023 Pearson GCSE Drama exams and go far beyond reviewing examiner feedback. Join Pearson GCSE Drama expert Matt King-Sayce as he carries out a focused and in-depth look at the exam papers to analyse areas of challenge as well as successes. There will be opportunities to discuss the common mistakes made and ways to improve teaching methods to further support and challenge your students to achieve their best and raise grades in 2024 and beyond.

Delegates will take away from the course a range of teaching methods, approaches and strategies to support their students in their preparation for success in 2023, including what is expected of high ability students

PROGRAMME

	TIME
An Overview of Exam Performance in 2023	10.00 – 10.20am
<ul style="list-style-type: none"> ● How did the written examination compare to previous years? ● How did components 1 & 2 compare to previous years? ● Going beyond the examiner report: common themes of strength and areas of weakness ● AO coverage and performance ● Discover strategies to improve outcomes in the 2024 exam 	
Preparing for the 2024 Exams	10.20 – 11.00am
<ul style="list-style-type: none"> ● Clarify what examiners are looking for and how this might be addressed with students ● Review what brings the most reward in exams and how to focus students to maximise outcomes ● Top grade students - identifying the subtle differences between 'accomplished' and 'sophisticated' grade descriptors ● Recognising the common pitfalls that causes students to miss out on 8/9 	
Discussion: coffee break	11.00 – 11.15am
Strategies to prepare students for Components 1 & 2	11.15 – 12.00pm
<ul style="list-style-type: none"> ● Explore ways to support students in Components 1 & 2, including text and extract selection to maximise student success ● Analyse in detail what students must demonstrate to examiners to enable them to access those higher grades ● Feedback and considerations from the Examiners' Report ● Examine exemplar well written practical work and portfolios to develop strategies to enable students to succeed ● Tackling the biggest mistakes made by centres 	
Component 3 Section B: Live Theatre Review	12.00 – 12.30pm
<ul style="list-style-type: none"> ● Question level analysis ● Analysing the challenging questions ● How best can students demonstrate understanding? ● Exemplar responses and identifying how to teach and help students get around the common areas of error and how to achieve top grades ● Teaching strategies for identifying the differences between 'analyse' and 'evaluate' 	
Lunch and informal discussion	12.30 – 1.30pm
Focus on Component 3 Section A	1.30 – 3.00pm
<ul style="list-style-type: none"> ● Examine exemplar responses and identify how to help students get around the common areas of error and how to achieve top grades ● The 9 and 14 mark questions - ensuring students can meet the challenges ● Model examples of well written analysis and evaluation ● Marking workshop against mark scheme 	
Discussion: afternoon tea	3.00 – 3.10pm
Forward Planning for Exam Success in 2024	3.10 – 3.45pm
<ul style="list-style-type: none"> ● Embedding AOs in your lesson delivery ● Develop an action plan to maximise student success ● Review your curriculum plan to ensure success ● Developing exam technique to boost attainment 	

LOCATION/DATE

London

Thursday 14 March 2024

COURSE LEADER

Matt King-Sayce is a successful and experienced Head of Department, speaker, coach, examiner and educational leadership consultant with almost two decades of experience in arts and cultural education. He has led teams to achieve consistently outstanding results and high value added scores, which are above the national average. Matt has worked extensively with teachers worldwide and organisations including Arts Council England as an advisor for Artsmark, the delivery and implementation of Arts Award and the teaching, monitoring and assessment of Drama at all levels. Matt also leads his Local Cultural Education Partnership in North West England.

WHO SHOULD ATTEND?

- Teachers of Drama & Theatre
- Heads of Drama
- Directors of Performing Arts Faculties
- Senior leaders with a responsibility for the Arts

BENEFITS OF ATTENDING

- Obtain teaching ideas and approaches to effectively prepare students for assessments throughout the course
- Explore exemplar materials to identify characteristics of outstanding work
- Take away key methods for preparing students for exam success
- Develop strategies to improve confidence in delivering the written paper

TEACHING PEARSON GCSE DRAMA EFFECTIVELY: A COMPLETE GUIDE FOR TEACHERS

CODE 9051

ABOUT THIS COURSE

This course is designed for new teachers and teachers in their first years of teaching Pearson Edexcel GCSE Drama and focuses on how to facilitate excellent outcomes for all students across the three components of the course.

The course focuses on pedagogy and practice and provides specific guidance and support for both the written and practical components. There is an emphasis on how to structure the course and offers a raft of tips and strategies for supporting students in their bid to access the top band marks.

PROGRAMME

	TIME
Overview of the Pearson Edexcel GCSE Drama course including challenges and what to expect from pupils	10.00 – 10.40am
<ul style="list-style-type: none"> ● Ensuring teachers and students hit the ground running in September ● Key challenges and opportunities – areas to focus your teaching around ● Mapping out and structuring the course to engage all students ● Understanding the assessment objectives to improve your teaching and planning ● An overview of all the components – what you need to know when starting ● Recognising which areas will be most challenging for you and how to address these issues ● Developing an understanding of what a grade 7/9 student's performance looks like, and how to get there 	
Discussion: coffee break	10.40 – 11.00am
How to teach Component 3 effectively	11.00 – 12.00pm
<ul style="list-style-type: none"> ● Meeting the challenges of Component 3 ● Teaching approaches and methods for teaching this component ● How to develop students' writing skills and structure responses ● Practical strategies to explore the set text through practical means to generate understanding ● How to structure teaching to ensure that all students have an understanding of the demands of the exam ● Understanding the expectations of the exam board in terms of top mark responses ● What does a grade 7 – 9 response look like? 	
Component 2 – Performance from Text	12.00 – 1.00pm
<ul style="list-style-type: none"> ● Planning for successful teaching for Component 2 ● Choosing the text – which texts give students access to the higher bands? ● How assessment is carried out for this component ● How to support students to become independent performers and designers in the classroom ● Overcoming confidence issues and supporting students of all aptitudes to achieve their best 	
Lunch and informal discussion	1.00 – 2.00pm
How to Teach Component 1 - Devising - Effectively	2.00 – 3.00pm
<ul style="list-style-type: none"> ● Choosing a stimulus – what works well ● Performance or process? Where should we place our emphasis? ● The portfolio: how to support students to create top band portfolios through clear and effective planning ● Giving feedback – how to assess and mark the portfolio and provide the support and guidance needed to facilitate improvements 	
Discussion: afternoon tea	3.00 – 3.05pm
Achieving Unbelievable Results	3.05 – 3.40pm
<ul style="list-style-type: none"> ● What does it take to go from a Level 4 to a Level 5? ● How can you plan to overcome barriers? ● How can you build in the written exam to secure the highest marks ● How to gain full marks in the longer essay questions ● Revision strategies, tactics and exam techniques 	

LOCATION/DATE

London

Friday 21 June 2024

COURSE LEADER

Matt King-Sayce is a successful and experienced Head of Department, speaker, coach, examiner and educational leadership consultant with almost two decades of experience in arts and cultural education. He has led teams to achieve consistently outstanding results and high value added scores, which are above the national average. Matt has worked extensively with teachers worldwide and organisations including Arts Council England as an advisor for Artsmark, the delivery and implementation of Arts Award and the teaching, monitoring and assessment of Drama at all levels. Matt also leads his Local Cultural Education Partnership in North West England.

WHO SHOULD ATTEND?

- Heads of Performing Arts/ Drama departments
- Teachers of Pearson Edexcel GCSE Drama
- Teachers new and in their first years of teaching Pearson GCSE Drama

BENEFITS OF ATTENDING

- Take away strategies to support the development of students' written and practical skills
- Develop an awareness of effective planning and structuring of the course
- Learn how to manage design and performance candidates simultaneously
- Develop strategies to promote effective learning and the collaborative practices which underpin components 1 and 2
- Learn how to develop students' ability to articulate their understanding of text and process in written form

PEARSON EDEXCEL GCSE DRAMA: ACHIEVING GRADES 8 – 9

CODE 9052

ABOUT THIS COURSE

This new course is designed for all GCSE Pearson Drama teachers who are looking to maximise the potential of all their students in meeting the demands of the higher level marking bands across all three of the components, to attain highest possible grades.

Emphasis will also be on exploring the characteristics of work produced by students working at the highest levels and explore a range of teaching materials designed to secure the best possible outcomes.

PROGRAMME

	TIME
Focus on assessment demands for Grades 7 to 9	10.00 – 11.00am
<ul style="list-style-type: none"> ● Review characteristics of Grades 7 – 9 students ● Grades 7, 8, and 9; what are the differences between these? ● Going from a 5 grade to an 9 grade ● A 2 year course overview with the focus on top grades ● Lessons learnt from the most recent examination series for able students, including on the written paper ● Review the assessment demands of all components, including the use of assessment objectives as a framework for assessment 	
Discussion: coffee break	11.00 – 11.15am
Achieving top grades in Component 1 & 2	11.15 – 1.00pm
<ul style="list-style-type: none"> ● Explore an exemplar scheme of work and build a toolkit for teaching success that enables the most able to get the highest grades ● Examine exemplar portfolios and develop understanding of the characteristics of the most successful candidates in the devised component ● Consider the characteristics of highly effective student performance ● Understand the structure of an effective devising process for students aiming for grades 7 to 9 ● Explore the Principal Moderator's report to identify features of the most effective submissions 	
Lunch and informal discussion	1.00 – 2.00pm
Achieving Grades 7 to 9 on the Component 3 written paper	2.00 – 3.30pm
<ul style="list-style-type: none"> ● Explore practical strategies for developing a strong understanding of the page to stage process ● Examine excellent exemplar responses to the focussed extract questions for Section A – prepare students to respond as a performer and designer ● Develop a toolkit for success in supporting students to evaluate live theatre performance for Section B to the highest standards ● New teaching strategies for moving students from a Grade 7 to a strong level 8 or 9 response ● Explore strategies for developing understanding of the social, cultural and historical context of texts to enable students to attain the highest marks 	
Plenary and depart	3.30 – 3.45pm

LOCATION/DATE

London

Friday 23 February 2024

Monday 01 July 2024

COURSE LEADER

Matt King-Sayce is a successful and experienced Head of Department, speaker, coach, examiner and educational leadership consultant with almost two decades of experience in arts and cultural education. He has led teams to achieve consistently outstanding results and high value added scores, which are above the national average. Matt has worked extensively with teachers worldwide and organisations including Arts Council England as an advisor for Artsmark, the delivery and implementation of Arts Award and the teaching, monitoring and assessment of Drama at all levels.

WHO SHOULD ATTEND?

- All teachers of Pearson GCSE Drama
- Heads of Drama Department
- Directors of Faculties of Performing Arts
- Senior leaders with responsibility for the Arts

BENEFITS OF ATTENDING

- Understand the specific assessment demands of the Edexcel GCSE Drama and Theatre Studies specification for higher level students
- Develop practical strategies for meeting the requirements of the higher bands across all components
- Explore exemplar materials to identify characteristics of outstanding work across all components
- Increase confidence in preparing candidates to achieve the highest outcomes

CREATING THE WOW FACTOR IN KS3/KS4 DRAMA

CODE 8664

ABOUT THIS COURSE

This new part- practical course will explore how you can create a buzz for Drama throughout KS3 for all boys and girls in your school. You will leave with a wide range of ideas, methods and approaches, together with up-to-date insight on how best to thrive in these unprecedented times working with your students on all ways to maximise their potential. It is designed to give fresh ideas to Drama and also English teachers working in schools where Drama is already embedded and to those teachers who have an interest in drama and wish to introduce it as an extra-curricular activity.

Importantly, tips and methods will be shared for how to gain healthy numbers for recruitment into GCSE Drama.

PROGRAMME

PROGRAMME	TIME
KS4/KS3 Drama Teaching - the Challenges and Opportunities	10.00 – 10.40am
<ul style="list-style-type: none"> Understanding the key challenges and considering how and what you can be doing to ensure these don't stand in the way of effective drama teaching Considering issues space, constraints of timetable issues and how to effectively work around these Student motivation, attendance Ways into writing: practical approaches to encourage stronger written performances 	
Discussion: coffee break	10.40 – 11.00am
Putting the Wow Factor into your Drama Lessons	11.00 – 12.30pm
<ul style="list-style-type: none"> Key essentials: the importance of creating the right relationships, rapport, atmosphere and ambience for students to succeed What is the 'Wow' factor? And how best, with effective practical approaches to put this into your Drama lessons Approaches to including diversity in your drama KS3/KS4 drama lessons How we can help students get the dopamine download required to engage fully and take creative risks in their work 	
Lunch and informal discussion	12.30 – 1.30pm
Studio - Practical Session: How to teach brilliant Drama lessons	1.30 – 3.00pm
<ul style="list-style-type: none"> Practical ideas and takeaways Building Devising skills - introducing students to the composition, arming them with skills and the confidence to work on their own and in groups. Picking the stimulus - tips on which professional works and musicals you should choose for the needs of your students. Practical session with top tips on how to engage boys Music as a motivator - how to select music to create an appropriate environment in the studio. Differentiation- how to meet the needs of all of your learners How to engage the non-participant and the disengaged. 	
Discussion: afternoon tea	3.00 – 3.05pm
Creative Freedom: building in creative freedoms & stretching and challenging pupils' creative imaginations	3.05 – 3.45pm
<ul style="list-style-type: none"> Robust ritual and routines to support students to manage their own behaviour and the freedom of a practical space and subject. Extra-curricular opportunities beyond the drama club How drama companies and professional artists can support you in your quest to inspire young people Cross-curricular learning - how to draw upon the support of other subjects to deliver engaging activities. Grabbing the attention of the boys- tried and tested ways to ensure engagement and motivation Tips on promoting drama throughout the key stages and amongst staff and parents/carers to create a culture of respect around for dance. Q&A - Issues & Solutions 	

LOCATION/DATE

London

Thursday 07 March 2024

Monday 08 July 2024

COURSE LEADER

Matthew Rowland-Roberts was a professional actor for the Peter Hall Company, Shakespeare's Globe, and Blackeyed Theatre Company prior to becoming a qualified drama teacher in both mainstream and independent schools. He was until very recently Head of Drama at a leading independent school in central London. In the 2021 cohort Matthew attained 100% Level 9's with his GCSE students and 100% A*-A grade with his A-Level students.

WHO SHOULD ATTEND?

- Heads of Drama
- Heads of Performing Arts
- Drama Teachers
- Drama non-specialist Teachers
- Teachers with responsibility for Drama extra curricular activities

BENEFITS OF ATTENDING

- Relationships and Rapport- Understand the importance of creating a drama culture within your school.
- Routines and Rituals-Take away important tips on establishing high level learning from the moment students enter the studio.
- Find out ways to put the Wow Factor into your drama lessons and drama clubs
- Explore contemporary, street and musical theatre and leave ready to teach with confidence in these styles.
- Take away a range of different and fresh approaches to building devising skills using professional theatre techniques
- Build into your teaching top grade assessment criteria for successful outcomes
- Gain greater understanding on creative and impactful KS3 teaching.
- Engaging and raising attainment of middle to lower achieving students

BRILLIANT KS3 DRAMA TEACHING - RAISING ATTAINING IN YEARS – 7- 9 DRAMA

CODE 9588

ABOUT THIS COURSE

This new course is designed for all teachers of KS3 Drama to reinvigorate their teaching of KS3 Drama. The course will focus on exploring the unique challenges and characteristics of a vibrant curriculum that fosters a passion for Drama among all students in their early secondary years.

The course also will provide a range of teaching ideas, methods and approaches for KS3 Drama which are designed to secure the best possible outcomes in KS3 to prepare pupils to flourish and excel at GCSE and beyond.

With the recent increased focus on quality of teaching, learning and achievement at KS3, this course will also help Drama departments to look closely at their curriculum, reshaping, re-evaluating and rejuvenating to ensure a strong KS3 programme which effectively develops learners and builds knowledge and skills.

PROGRAMME

	TIME
What makes a worthwhile Key Stage 3 Drama Curriculum?	10.00 – 10.50am
<ul style="list-style-type: none"> ● What constitutes a rich, engaging and stimulating KS3 Drama curriculum? What are the limits? What are the core essentials? How appropriate is your drama curriculum for your students? ● Defining the range and balance of knowledge and skills needed at this level, and how this relationship underpin success at GCSE and beyond ● What does student progress in KS3 Drama look like? 	
Discussion: coffee break	10.50 – 11.00am
Effective Sequencing and Planning for your KS3 Curriculum	11.00 – 12.00pm
<ul style="list-style-type: none"> ● Selecting the best curriculum model for KS3 ● Planning brilliant sequences of learning for KS3 ● How to ensure good progress of skills and drama understanding? ● How to successfully implement your KS3 curriculum to nurture imaginative and skilled learners ready for GCSE excellence ● How does excellent evaluation and quality assurance support excellent learning & teaching at KS3? 	
Context and Challenge: Being Ambitious at KS3	12.00 – 12.45pm
<ul style="list-style-type: none"> ● How does 'teaching to the top' challenge and stimulate all students? What do we need to do to ensure that all students make excellent progress? How can we build ambitious and innovative learning into KS3 teaching? What role do curiosity and imagination play in the implementation of deep learning? ● Beyond the curriculum - the super-curriculum - ways to enhance your students' enrichment experiences - developing diversity and cultural capital - implementing enriching super curriculum extensions - to extend thinking, expand 	
Lunch and informal discussion	12.45 – 1.30pm
High Quality Strategies, Methods, Ideas and Approaches for KS3 Drama	1.30 – 2.30pm
<ul style="list-style-type: none"> ● How does your learning environment reflect your curriculum aims and principles? What techniques and methods will inspire and empower KS3 learners? How do we ensure that learners understand that drama is exciting and enjoyable? How does our teaching ensure the progression inherent in our planned curriculum? ● Examples of schemes of work which stretch and challenge, excite and stimulate KS3 drama students into producing creative, high standard work ● Examples and stimulating, practical ideas which teach students the relevant content, the essential skills and understanding they need 	
Developing Positive Behaviour Attitudes and Skills in the Studio	2.30 – 3.00pm
<ul style="list-style-type: none"> ● Setting the right conditions to inspire creative freedom in KS3 Drama ● The importance of creating a thriving positive drama culture ● Techniques and approaches to establish a high level of learning and attainment from the start ● Importance of the start of the lesson and how to manage this ● Importance of seating plans and organisation ● Limiting the barriers to learning and distractors 	
Discussion: afternoon tea	3.00 – 3.10pm
Getting Assessment at KS3 Right	3.10 – 3.40pm
<ul style="list-style-type: none"> ● Focus on assessment demands for KS3 ● Best practice methods to tracking, monitoring and measuring progress at KS3 ● Forensically analyse the data to create rapid student progress ● How to create a system that works in your context ● Feedback - best practice ways of giving feedback; what to say to students and how to say it 	

LOCATION/DATE

London

Friday 26 January 2024

Friday 14 June 2024

COURSE LEADER

Matt King-Sayce is a successful and experienced Head of Department, speaker, coach, examiner and educational leadership consultant with almost two decades of experience in arts and cultural education. He has led teams to achieve consistently outstanding results and high value added scores, which are above the national average. Matt has worked extensively with teachers worldwide and organisations including Arts Council England as an advisor for Artsmark, the delivery and implementation of Arts Award and the teaching, monitoring and assessment of Drama at all levels.

WHO SHOULD ATTEND?

- Heads of Drama
- Drama Leads
- Teachers of Drama
- Teachers involved in Drama curriculum or outside of curriculum

BENEFITS OF ATTENDING

- Develop strategies for creating a rich, varied and engaging Key Stage 3 Drama curriculum
- Gain an insight into issues surrounding sequencing your curriculum
- Explore strategies to aid students' knowledge and skill retention and ensure progress and achievement throughout the Key Stage
- Explore strategies to develop students' conceptual understanding throughout the Key Stage
- Establish effective approaches to assessment and feedback to ensure progress
- Carefully consider the pathways from core to examination Drama but also the reality that not all students will make that transition
- Explore common challenges facing teachers at KS3
- Achieve the right balance of breadth and depth in your KS3 programme

BIOGRAPHIES

Matt King-Sayce is a successful and experienced Head of Department, speaker, coach, examiner and educational leadership consultant with almost two decades of experience in arts and cultural education. He has led teams to achieve consistently outstanding results and high value added scores, which are above the national average. Matt has worked extensively with teachers worldwide and organisations including Arts Council England as an advisor for Artsmark, the delivery and implementation of Arts Award and the teaching, monitoring and assessment of Drama at all levels. Matt also leads his Local Cultural Education Partnership in North West England.

Natalie Maher is a successful and experienced Director of Drama currently in her sixth year at a leading London Independent School. Promoted to Head of Drama at the end of her NQT year, she has over 20 years as Secondary Head of Drama, Head of Arts Faculty, Gifted & Talented Co-ordinator, School Governor. Her Drama teaching experience extends across a variety of school settings across London, Essex and Hertfordshire. She has experience as visiting A-Level examiner for Pearson and examined independently on The Bedales Assessed Course (BACS) for GCSE for a number of years. She originally trained as a professional actor and has performed at several national theatres including The Criterion, The Bloomsbury. She currently has students past and present performing in the West End, in film and TV.

Matthew Rowland-Roberts was a professional actor for the Peter Hall Company, Shakespeare's Globe, and Blackeyed Theatre Company prior to becoming a qualified drama teacher in both mainstream and independent schools. He was until very recently Head of Drama at a leading independent school in central London. In the 2021 cohort Matthew attained 100% Level 9's with his GCSE students and 100% A*-A grade with his A-Level students.

Beverley Roblin is an experienced Head of Faculty having established and developed a number of highly successful, sector leading Performing Arts departments in a variety of different types of schools. She has been the principal examiner for both EDUQAS/WJEC GCSE drama for a number of years and has been involved in delivering CPD training and preparing resources for teachers on all aspects of course. In addition Beverley is part of the team responsible for training examiners and moderators ensuring they meet the required standards. She is also an experienced A-level examiner for EDUQAS/WJEC. Beverley has written a number of educational drama texts for schools including work for BBC Bitesize drama. She has worked extensively with teachers and organisations in a range of consultancy roles and is currently undertaking a research project based on the strategies theatre companies use to engage audiences with USW.



GCSE and A-Level In-School Student Revision Sessions

We know that every school is unique, and we can work with you to create a tailored student revision session that is bespoke to your needs.

We can offer a full range of subject specific, exam board specific GCSE and A-Level student revision sessions, all of which can be tailored and customised by your school's requirements.

Benefits of bringing Keynote Educational into Your School

- Over 20 years of experience **providing student revision sessions**, regularly running multiple sessions throughout the year at individual schools
- **Dedicated team of specialist examiner experts**; these individuals are not only experts in their particular fields but also familiar with delivering to student groups, and understand the need to make the days enriching, stimulating, informative and worthwhile
- **Invaluable, reliable and enriching** source of extra boost for students, and teachers
- Receive **key messages and feedback** from the 2023 June examinations
- Students will take away **first hand guidance** and crucial insight along with great strategies for structuring their answers and techniques to **build strong answers for success in the 2024 examinations**

You may also be interested in bringing into your school our new student sessions that specifically focus on **successful study habits, good retrieval, recall and revision techniques**, how successful students learn differently and so on. These are generic sessions, and can be tailored for specific year groups, for half days or full days, tailored once again to suit.

Find out more:

 [keynoteeducational.co.uk/in-school](https://www.keynoteeducational.co.uk/in-school)

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