

Unit 3 –Teaching Practice Case Study exemplar for Contemporary Modern Jazz

Completing the case study

This case study covers the requirements for Unit 3 –Teaching Practice in relation to:

- Class management
- Lesson planning and evaluation
- Communication
- Evaluation of teaching practice

You will also be asked to demonstrate these elements in the examination.

There is no set time for you to complete the case study. However, the case study should be submitted alongside a set of lesson plans and evidence of continuous professional development (CPD) in advance of the examination for Unit 3 Teaching Practice.

Each section of this case study contains guidance to help you focus on the areas you need to include. You should also refer to the Candidate Handbook which contains additional information and guidance for completing the case study (pages XX to XX).

It is recommended that you use no more than 2,000 words for the entire case study. A recommended word count for your response is included in each section.

Section 1: The student(s)

For your case study, you should focus on an individual or group of students that you are working with. They could be working towards an examination or towards a different set of goals.

Please give an overview of the students and what they are working towards.

150 words

Combined free Contemporary Modern Jazz class based on IDTA grades 1-

3.

16 pupils, all identifying female, aged between 10 and 13 years.

1 weekly class for 1hr and 15 minutes.

All pupils study IDTA Ballet, Tap and Theatrecraft on the same evening and are at the studio for between 2 and 4 hours, taking short breaks between classes. Some of the pupils attend Street Dance & Musical Theatre on an alternative evening by choice (not selection).

Goals are to breakdown requirements of the CMJ syllabus and provide training exercises to assist with future syllabus work. The class follows a standard procedure of warm-ups/fitness exercises, centre training skills or drills and corner work, finishing with stretching/limbering.

Due to the age group there are a range of abilities, development stages and confidence levels. Maturity levels are also extensive and can provide a varied Vibe for the class! Some of the pupils have taken classes with me since they were babies, some are newcomers this year. We take a very inclusive approach and use this class to join pupils from 2 age group sessions in the middle of the evening.

Section 2: Class management (learning outcome 1)

For this section of the case study, you need to consider the following in your response:

- How you employed different methods in different classes to get the best out of the students.
- How the different methods you used encouraged your students to be motivated and participate in the class section.
- How you decide on the appropriate content and music for your teaching sessions.

Explain the techniques you use to manage the student(s) successfully in your teaching sessions with them

250 words

A very open approach within this group where candidates are encouraged to do as best they can. No pressure to work towards an examination, but more to learn the basics of the CMJ syllabus and the strength and flexibility required to do this.

We commence with a fun warm up. A standard Modern jazz cardio warm up incorporating isolations and mobility. Sometimes we use a circuit style fitness warm up. Sometimes the children create their own warm ups and have their own input of choice of exercises i.e burpees, jumping jacks, plank, sit ups etc. Some of the children have chosen to wear ankle weights for the class for added strengthening of their legs.

1 key element chosen from the syllabus i.e isolations, turns, elevation, breathing. Building on a sequence of movements relative to the chosen element. Importance of arms to assist the moves, along with discussion of CMJ arm lines and foot bases.

Standard kicks, leaps and cartwheels from the corner, I find children of this age always love the 'across the room' section.

Finishing off with stretch/limbering as a whole class, in pairs or trios or with a Teaching Assistant in groups.

Music is mainly free using Spotify Premium, children can request tracks, these should always be age appropriate and clean. Teaching assistant have input on music choices so between them and myself we have a broad range of traditional and modern day pieces. Candidates opt for demonstrating sequences in groups and pairs, this is encouraged but not essential at this level.

Combining 2 age groups and classes encourages the younger pupils to aspire to be like the older pupils and vice versa if older pupils are

challenged by the younger ones. This is beneficial when done in a fun, controlled atmosphere.

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Section 3: Lesson planning and evaluation (learning outcome 2)

For this section of the case study, you need to consider the following in your response and link this to the lesson plans you submit:

- How you decided on the starting point for the student(s).
- The learning objective itself. What are the students working towards? How long do you think it will take them?
- How you identified individual needs
- How lesson content will encourage the class or individual to progress towards that learning goal.
- An evaluation of your lesson planning and how effective they were in enabling the student(s) to achieve their goals

Explain how you have devised the lesson plans for the student(s) and evaluate their effectiveness

300 words

The IDTA CMJ syllabus brought new challenges to us and I feel like there is a lot of groundwork to be covered before the children begin the CMJ grades. The use and understanding of the core and foot bases is essential and pupils must build up a certain level of strength to be able to execute the syllabus content correctly. Therefore the starting point for me was training the candidates in all elements and key new movements prior to learning set exercises and building up their strength and stamina.

In the long-term candidates will work on and progress through IDTA Grades 1/2 upwards (some have taken Grade 1). After training children in Prep and Primary and looking at the advancements into the grades I wanted to prepare the children in the correct way, the new syllabus is fabulously refreshing and something for the children to really 'get their teeth into' but is also a lot more challenging and preparation I feel is the important aspect. We have no set time frame for these candidates to progress through the set work, more a measure by when they meet the above and previously discussed criteria.

At this age there are a variety of needs both physical, emotional, and cognitive. As a teacher of this age group it is important to be aware that many of the pupils will be making excuses up due to external factors such as tiredness, something that's happened at school or at tea time at home before they come to class. It is essential to be able to recognize when any of the pupils do have serious concerns and to be able to deal

with each individual as appropriate should this arise. As a whole, pupils in this class are resilient and happy and any issues that do arise are small and quickly forgotten. Physically it is essential at this age and stage of development to give alternatives to pupils who may struggle with training exercises or drills to prevent injury.

The pupils have taken part in this class since September 2022 and have shown a significant improvement and understanding of the genre already. We hope to commence grades with the younger pupils from September 2023, with the older ones taking Grade 2 this academic year.

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Section 4: Communication (learning outcome 3)

For this section of the case study, you need to consider the following in your response:

- What works well and what doesn't work well with the student(s) and what types of language you use
- How you use language in instructions and explanations.
- How you explain technical terminology to the student(s).
- How you demonstrate empathy and sensitivity in your communication with the student(s)

Explain how you communicate with the student(s)

250 words

At this age a strict approach is necessary. The pupils are not yet mature enough to engage in chit chat or 'banter' and should come into the lesson appropriately and conduct themselves sensibly, with discipline throughout. This will eliminate any usual issues we see in girls between 10-13 years.

Uniform is strictly observed and hair in a bun 1) so as the pupils feel and look the part and 2) for safe dance practice.

Treating all pupils fairly is very important at this age as they are usually affected by confidence levels and show sensitivity over small things.

However, knowing the pupils and the stronger, more 'forward' pupils, if used correctly can be a great aide for demonstrating work and for other less confident children to aspire to. This must never come across as favoritism.

In this class we use basic language to get results, imagery is always good and 2 teaching assistants demonstrate the work too, and often take the pupils into small groups to work with. This works well as the children aspire to 'be like the big girls' and some often work better for them with a more relaxed approach than they do for me as the teacher. Knowing the families of the pupils within our school really helps when delivering instructions and asking pupils to complete various tasks. As a mature teacher I think if you can understand how a child is treated and nurtured at home you can get a very good understanding of how you can work with them in the studio. Some pupils at this age are very grown up and are treated so at home, some are very immature and still at the very beginning of their development into a teenager. On the other side of the coin it is always important, particularly in the modern day, to remember that these pupils are still young children and should always be subject

to age appropriate language and communication, regardless of how they are treated at home.

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Section 5: Reflecting on and evaluating teaching practice (learning outcome 4)

For this section of the case study, you need to consider the following in your response:

- Your strengths and weaknesses
- Improvements you have identified that you need to make
- Any feedback you have received from students, parents and colleagues
- How your practice compares to other practice you have observed
- What good practice looks like

Evaluate the effectiveness of your teaching practice with the student(s)

350 words

I enjoy breaking down the elements of the new CMJ syllabus and feel that as I get older I have more respect for the way everything is thought through and constructed. I have concentrated on building and strengthening pupils bodies prior to learning set exercises over the last couple of years which previously may have been overlooked.

The classes are fun but informative and it is frequent that parents send a text saying thank you and how much their child is enjoying the classes. The increase of confidence in this age group has enabled many of them to sign up for our new Musical Theatre and Street Dance classes and the discipline learnt in this class has been of great use in these other genres.

Area meetings for the CMJ syllabus have been extremely helpful and have really gotten across the point of training the bodies correctly, and how this progresses through the grades.

Good practice shown throughout this class is reflective of teacher ability to work with teenagers and pre teenagers. Understanding complex needs at this age is definitely of benefit and a good rapport and contact between teacher and parent/guardian is important at this stage.

This age I feel is also vital in their development as a dancer, and furthermore maintaining pupil success within the school as this is the age where they are really deciding, sometimes perhaps not consciously, that dance is for them. Effective dance practice would mean that every one of the pupils do wish to continue their studies into 14, 15 and 16 years and this is of course the end product that we want to achieve.