

Unit 3 –Teaching Practice Case Study Exemplar for Ballet

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

12 students aged between 13 and 16 years working towards IDTA Grade 5 Ballet. All pupils take part in Contemporary Modern Jazz, Theatrecraft & Tap on the same evening over the course of 3-4 hours with short breaks. Some pupils started dancing at 3 years, some have joined in recent years and some totally new to the class.

The class is all girls and takes place on a weekday evening.

Pupils all attend different Secondary Schools or Colleges and this can affect the workload they have throughout the day, thus reflecting their ability to take part/perform at their class.

Most of the pupils are of average build and standard with no major special adjustments required. One pupil has hip displacement due to dislocated hips at birth but has learnt to adapt and control this throughout time within the school (11 years). The group are conscientious and hardworking, however there are large differences in their ability to pick up choreography and perform this at the required level. Vast differences in confidence both in physical and communication skills.

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 session.
- 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

General fun well-being chat at the beginning of the lesson whilst the girls jog around the room. Engaging with each other. Mixture of set syllabus music and free classical music built up over time. Setting the appropriate class atmosphere from the start - strict and disciplined but with a fun friendly approach.

Varied warm-ups relative to the class content

Free ballet music, up tempo for cardio warm up, slower tempo for stretching.

Pupils are encouraged to have own input & contribution to boost confidence.

At this point general vibe for how pupils are feeling etc as to where to steer the session based on their energy levels, new term/end of term, any injuries.

Breaking down of exercises

Barre work explained using discussion of engaging muscles, training exercises for port de bras, strengthening and build up exercises to complement set exercises. Use of stretch bands. Group work so pupils can observe others & discuss common faults. Working in partners for limbering and control in hip placement for adage.

Use free exercises for Adage Section incorporating use of Port De Bras and Adage glossary building up to set sequences. Testing glossary by individual demonstrations in 'jumping games'. Mixing up rhythms and counts to jump on.

Reference to posture and correct carriage of the body to demonstrate work correctly. Use of PBT to strengthen classical technique.

Free Expressive movement

Discussing ideas, stories, themes with pupils. Importance of start and end position. How to incorporate floorwork, travelling and elevation. Building on the confidence of pupil to demonstrate their own ideas. Emphasis on less ballet steps and more interpretation of music. Encouraging pupils to leave their 'comfort zone'.

Amalgamations

Importance of building a good repertoire of steps and being able to demonstrate these 'off the cuff'. Calling pupils name "show me a glissade over", "show me a glissade over & a changement battus" and adding on.

Candidates choreograph own short sequences in pairs.

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

Starting Grade 5 as a progression from Grade 4 (all but 2 students). Ensuring all candidates feel equal from the beginning. Engaging equally with each student. Breaking down of 1 or 2 exercises per class to build up to full grade. Usually 1 year of classwork, based on 45 minute class per week term time only. All pupils offered 1 to 1 sessions, usually 1 or 2 will take up on this, usually nearer to exam time.

Physical needs - pupils offered stretching and strengthening exercises to assist technique. Adaptations for any injuries were given as necessary (usually very basic i.e pulled muscle in PE, sprained ankle making a Tik Tok!)

Emotional needs - ensuring pupils who get upset easily are reassured and given extra help when needed.

Pairing up more confident pupils with less confident pupils.

Some weeks a class may be totally learning set work, other times using equipment for stretching, perhaps even a cross fit / circuit style stamina-based class. Pupils to understand that not all lessons can be 'fun' and the importance of taking part in the technical aspect too in order to gain the standard required.

Pupils taking part in a show routine part way through course of learning as a break from syllabus work. Swan Lake style dance in pointe shoes to be performed alongside older peers. This brings back pupil's joy for Ballet amongst sometimes monotonous exam training.

All pupils are currently ready to take their exam and can demonstrate the work accurately, some with more confidence than others, hoping this will increase further into Intermediate level and with maturity. All pupils are aiming for 80-90 marks, based on previous examinations.

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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

Pupils at this age like to be treated like a 'grown-up' but must still be treated as children as they are 16 years and under. Finding a balance between the 2 is most effective with this group. Ensuring there is enough personal conversation, fun and chatting about both dance and non-dance related topics combined with the serious and disciplined nature of the classical technique. In the modern day I have found that strict ballet classes, with silence from everyone but the teacher no longer attracts pupils and as long as the discipline is upheld then there is no reason why the class cannot take a more fun approach.

Correct terminology should always be used and the foundations of Ballet should be strictly observed, both from an aesthetic point of view and to prevent injury. Pupils at this age should be able to gauge when it is time to 'knuckle down' and ensure that they are producing the correct standard of work being asked of them. If this is explained correctly as a teacher then the girls usually have no difficulty executing it.

We love a guess the French word terminology game too - old school are the best here! Empathy and sensitivity is a large part of the class, particularly dealing with this age group and the evident changes of the modern world. Any stereotypical ideas of a Ballet class should be eliminated as this puts less pressure on the girls and makes it more accessible for everyone. I feel this is important within the IDTA work as it is accessible for everyone whilst maintaining high standards, and this is the overall goal of every genre.

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

The girls have been trained to a high standard and can perform all exercises well, hopefully this will be reflected in their exam marks.

I maintain a great rapport with the students and feel I am approachable both in a class situation for help with the classwork and as a mentor for other aspects the girls may wish to discuss. I pride myself in building up good relationships with the pupils and their families and this in turn makes a dance school a happy and safe place to train. I like to think we have a nice balance between fun and discipline.

I am not strict on classical uniform, I feel this is always a challenge with this age group, it is also not easy when they have multiple classes back-to-back. Note to self - more ballet tights and buns in class. Time allowing, I would also like to explore more free classical work in lessons and feel this would be a great addition to the girls' all round knowledge and performance skills. Perhaps searching the avenues of Workshops with trusted Industry professionals rather than relying on just myself would be useful in the future. PBT course may also be valid should the pupils wish to progress onto Intermediate and a specific class for this using the fusion balls and BOSU ball for example to be added to my weekly timetable.

I have often been complemented via teachers reports from IDTA examination sessions on the candidates being well prepared, hopefully this reflects detailed training and a flare for teaching IDTA Ballet grades. I am hoping to progress my knowledge as more of my students are now progressing onto the Performer Awards.

I value myself as fairly middle of the road when it comes to Classical work. We do not attend large competitions or Associate programs but we take the classical work and the discipline and technique achieved through this training seriously. All our pupils must take a Ballet Grade class

prior to signing up for other classes.

I believe as long as the candidates are demonstrating discipline and respect for the genre, and in turn the Association, specifically reflected by gaining a high percentage of Distinctions in exam results then this is a definitive of good practice.

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