

## Unit 3 –Teaching Practice Case Study exemplar for Theatrecraft

### 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

*10 pupils working towards IDTA Grade 2 Theatrecraft.*

*Pupils are all identifying female and ages are 12 and 13 years.*

*All trained by me from being small and all trained in Ballet, Tap and CMJ.*

*A handful of the pupils attend Musical Théâtre classes on an alternative evening.*

*Children attend the studio for 3 hours, with short breaks in between classes, once a week. Very similar in ability and build. Non-flexible and some postural issues. Mood swings and mixed friendships are apparent but very rarely affect the class situation.*

*A group of slow learners.*

*1 pupil overcoming severe anxiety issues.*

*Lovely 'sweet' personalities and kind girls, always willing to help.*

*No rush to take the exam and no pressure on pupils to learn the work quickly.*

*The group has had an influx of pupils leaving, returning and joining in a short period of time, therefore there is inconsistency which in turn has many different effects.*

## 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

*This has been a challenge in itself due to previously mentioned factors;*

- 1) The pupil's general mood/emotion levels and their friendship circles.*
- 2) Inconsistency in class members.*

*In an attempt to overcome this we have taken a more relaxed vibe to the class. We haven't set goals or been specific with time scales for learning.*

*We have just started to break down a few of the exercises. This has involved a lot of repetition and we have tried to use those which have foundations and links to their Ballet and CMJ work, though sometimes found this had the opposite effect and confused them! Contrary to my wishes as a teacher we have moved around from 1 exercise to another to keep the pupils engaged. They enjoy Theatrecraft as they feel it isn't as strict so I have tried to be less forward with the technique and more to try and bring out their confidence and see some style developing.*

*The discussion regarding wearing heels soon is definitely keeping them engaged in the genre. They are aspiring to be like the Seniors in the show. Selling the Theatrecraft work and its positive benefits are huge at this age as it will lead them into a whole world of styles and how to become a versatile performer so I am conscious to keep encouraging them to carry on with the genre.*

*Theatrecraft is fairly new to these pupils as we only introduced it 4/5 years ago and they are at the age where they haven't formed the basics as a small child but want to take part in all the advanced work so I am trying to find a balance with them by choreographing small non syllabus excerpts from Theatre, Pantomime, Showgirl etc whilst also getting the*

*basics. Again, slow and steady has been the key with this and age appropriate styles and music are always essential.*

DO NOT COPY

### 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 starting point for this group is trying to achieve consistency. I have stepped back from drilling the main principles of the set work and had some fun with it. We have taken part in more interactive work in the hope of making them more versatile when working with other pupils, and not always working with the same people.*

*Eventually the pupils will take their IDTA Grade 3 Theatrecraft when they are all ready. This may be in 2024 but should only be when they are mature enough to progress to Grade 4 based on performance and style, as this is a key requirement for Theatrecraft. Individual needs have probably taken a lot of class time this year and I have spent a lot of time chatting with the girls about issues aside from dancing such as friendship groups and personal care. As this can include sensitive subjects I have always addressed as a whole group so the girls are all treated fairly and never mentioned individuals.*

*Lesson content, as previously discussed has been slow and I am hoping as the girls mature further that we will be able to increase the amount of work we get through each week and also the maturity in how this is demonstrated.*

*Altering lesson plans has been essential here to 1) slow down the pace at which set exercises are taught and 2) to incorporate time spent helping*

*the girls with their own well-being, essentially making sure the girls are happy resulting in effective learning.*

DO NOT COPY

#### 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

*Strict approach does not work with this group. A soft approach with empathy and sensitivity is always required.*

*Many approaches taken; speaking with parents, being firm, emails regarding consistency, videos sent home.*

*Treating the girls with the respect they want but also maintaining child like explanations has been vital.*

*Clear and concise information. Limiting the length of intense learning.*

*Learning to answer questions which maybe as a teacher we think are silly for this age group but actually the pupils way of asking, for example, why is my leg like that or why do I look like a camel. A clear sign that the pupils can see things are not correct but unable to know how to adjust to make it look right.*

*The pupils knowledge from other genres has assisted greatly in this case with the technique required and ultimately exercises are performed better due to techniques built up in the other genres.*

*Pupils who attend the Musical Theatre classes tend to have a more natural flair for this genre and this is beginning to have a positive impact on the others.*

*The pupils have choreographed parts of dances themselves and have had fun doing this. They have produced some great work and when they are all friends it works very well!*

## 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 feel being a flexible teacher, which has developed over 18 years of teaching, has enabled me to alter lessons relative to the mood of the class at short notice. This group have really driven where the lessons have taken us and I have had to be on the ball to cater for this. I love the fact that they come into a new class and say "Miss Rachael can we do this today". Some weeks I do allow this and other weeks I am able to be firm and explain we have other things planned for the lesson.*

*Balance is the key here and allowing them to have their choices whilst still being disciplined is important.*

*Starting and completing teacher training in Theatrecraft classes in recent years has had its benefits for me as it is fresh and new. I now have a greater sense of belief in myself when teaching the genre and as a teacher have broadened my knowledge in lots of styles, and now feel confident in passing this on to the pupils. In turn this has led to a more versatile dance school and the scope to offer more classes on my weekly timetable, ultimately building up the school to a successful and professional level.*

*Weaknesses with this group are being too soft with them. Once this has been instilled in the class it is difficult to reign it back. As the girls mature I am sure this will all change and as a teacher I will closely monitor it so as required standards are always maintained. Parents in this group are equally supportive and have the opinion of what Miss Rachael says goes, particularly reassuring to know we are all on the same wavelength.*

*Having always been a Ballet & Tap school my focus going forward is to continue to bring out the benefits of the Theatrecraft syllabus and to continue to gain a thorough understanding of why the syllabus is designed. I feel respect for the Theatrecraft syllabus is imperative and it*



*shouldn't be seen as the lesser important of the genres. The most versatile performers will be those who are created from this varied and technical syllabus.*

DO NOT COPY