LIVERPOOL JOHN MOORES UNIVERSITY

PGCE Secondary

Student Teacher Lesson Plan

2026/27

Student Teacher	Student Jones	**Observer**	Mentor Smith	
Topic / Unit	Dance Framework - The Birth of the Teenager Lesson 1		**Date**	23-10-2026
Class / Key Stage	KS3 (Y7)		**Room**	Dance Studio

My related targets this week are:

Examples below.
Use appropriate strategies such as countdown to gain readiness to learn sooner.
Consider voice, body language and proximity to learners when checking for understanding, reflect on how it supports progress.
Increase the use of hinge questions to develop pupils' deeper thinking of the choreographic intent of the material.
Consider the use of a 'hook' to gain curiosity and desire to engage further.

After discussions about my progress, I have identified the following focus for my observer:

Increase the use of hinge questions to develop pupils' deeper thinking of the choreographic intent of the material. Considering the use of a 'hook' to gain curiosity and desire to engage further.

What do I want the students to learn? What are the objectives of this lesson?

By the end of the lesson the class will have learnt;
The opening section of The Birth of the Teenager Dance Framework.
Dance steps and motifs from Rock n Roll and Lindy Hop dance styles.
What they are dancing about and how the Action, Space, Dynamic and Relationship (A,S,D,R) of the dance, communicates the intent.

What is this lesson building on, and building towards?

First lesson of Y7 so building on KS2 knowledge.
Building towards a finished piece, at the end of the scheme, that can be performed to an audience.

What might the pupils find difficult, or what misconceptions might they already have?

The understanding that teenage culture didn't always exist.

What key / new terminology am I introducing?

Actions – Boogie Back, Shorty George, Double Kick Flicks.
Genre/Style
Motif
Duet
Spatial Relationship (mirroring, over, under and around)
Action, space, dynamic and relationship.

What resources do I need?

Images of teenagers of the 30s/40s – (teenagers often look like mini versions of their mums and dads) Images of teenagers of 50s – (Elvis, Mods and Rockers, Teddy Boys etc) Music Jail House Rock - Elvis Dance Studio

What health and safety considerations do I need to make?
All students will; Be bare foot. NO socks or shoes or grippy socks. (NB Foot issues such as verruca's only spread in wet areas e.g. swimming pools.) Not wear jewellery. Have hair tied back where necessary. Be in PE/dance Kit. Will participate in appropriate warm up that prepares body for dance and introduces the dance content. When teaching the guitar strum motif I will emphasise the importance of counterbalance/giving and taking weight instead of pulling partner

Lesson Parts

How will the pupils enter the classroom?	
Who is doing what?	What adaptations are needed?
I will follow the school/PE/Performing Arts/Dance Department policy. Line up outside the changing room in register order, register as enter the changing room, start the 8-minute changing timer. Those without kit will report to PE/Dance office to borrow school kit. Once changed pupils enter dance studio and watch the video of Lindy Hop Dancers which is playing on repeat.	Pupil A will change solo in the separate area to support their individual needs.

Part 1 Key Learning	**Starter activity – What is rock n roll?**	
Who is doing what?	What adaptations are needed?	How do I check understanding?

I will supervise class watching film clip of Lindy Hop as they arrive at the space, once they are all there stop the film and key questions. What actions did you see the dancers performing? How were they performing the actions? Was it slowly? Where were the dancers in the space and what was there relationship to each other? Were they close to each or far away? What is this dance about? Is it a sad dance? This is a quick-fire activity, that informs the practical work asap I will have the class up and moving.	Due to changing time, some may not have seen as much as others, I will consider this when questioning the class. This will not be a long exercise, it is an exercise to keep the class occupied whilst changing is happening.	Further questions. Give learners a chance to discuss their observations with a partner beforehand

How will I transition to the next part?
I will gauge the focus of the class and use one of the following transitions, I will use a countdown to allow pupils to stand up and find a space on their own in the space away from anyone else. Or, I will get the pupils to stand up straight away, walk anywhere in the space and use FREEZE to check in and observe as to whether they are finding a space. I will repeat this a few times until the 2 basic dance skills are established, travelling in space being sensitive to other dancers and stillness.

Part 2 Key Learning	**Whole class teacher led 'warm up' to introduce key motifs and intent.**	
Who is doing what?	What adaptations are needed?	How do I check understanding?

I will lead the class through the following, pupils will walk in the space and freeze to introduce, 'finding space when dancing' and 'stillness'. Performance walking, change the atmosphere in the room, control, 'don't even move your eyeballs' etc. I will introduce the 3 key motifs for the dance, (Boogie Back, Double Kick Flick, Shorty George.) I will casually slip them into the warmup as the pupils are moving in the space. I will use several different fronts, me in the centre etc, I will avoid having the mirrors as front. I will develop the walk and introduce different ways of travelling - skip, gallop etc. Key teaching point, I will keep the kettle boiling and create an atmosphere of fun, light and ease. This is a safe space.	I will consider my proximity to all, those who are demonstrating a lack of confidence I will make sure they are close by when modelling. When modelling I will use descriptive subject specific language to emphasis the dynamic content of the material therefore reinforcing the intent. I will use all the space when teaching, this is 'our space'.	Spotlight good practice to highlight correct delivery of the material. Observe while teaching, 'keep my radar switched on'. Use subject specific questioning continually. On what count do we jump backwards? What count do we clap on? Where is the weight when performing the Shorty George? Where is the weight when performing the Boogie Back? etc
How will I transition to the next phase?		
I will use freeze to have all pupils still and focussed and then use countdown to give the pupils 10 seconds to find a partner and sit down with their partner in a space.		

Part 3 Key Learning	**Unison Duet**	
Who is doing what?	What adaptations are needed?	How do I check understanding?
I will teach the unison duet which opens the dance, using modelling, explaining, scaffolding and questioning. The pupils will observe and do. We will continually practice the phrase to increase confidence. I will dance with the class emphasising the intent. Perform from the beginning as a whole ensemble a few times, I want the children to own it/feel it so recap and replay to create opportunities for them to do that.	If there's an odd number of pupils, make a 3 and adjust the material to suit. Encourage, if resistant to contact, don't make it an issue it, 'keep the kettle boiling'. If it becomes an issue, to begin, allow pupils to strum without contact.	Continually move around the space, be close and supportive to those who are struggling with the timing. Spotlight those who are being brave and going for it and have listened and are expressing what has been taught. Eg 'look at this starting position, they are showing what this dance is about, they are strong, confident and solid they have counter tension in the pulling action'....etc

How will I transition to the next phase?
Gather all around, sit down, take a breath. Prepare to set the task. Use praise to congratulate them on their participation.

Part 4 Key Learning	Choreographic duet task setting	
Who is doing what?	What adaptations are needed?	How do I check understanding?
I will set the task. Pupils will create their own 4x4 counts of movement to attach on the end of the unison phrase. Set the task. *'Make a duet with your partner which joins onto the end of the dance so far, you can use movements you have already learnt and create movements of your own, in your dance change your spatial relationship with your partner at least twice, add a standout moment, a highlight which sets your dance apart from anyone else's.'* I will use questioning and scaffolding and modelling to give examples to ensure they know exactly what they are doing and are able to get on with the job in hand.	For those who are struggling to generate material offer the option to use repetition. For those who achieve quickly encourage them to add a contrasting dynamic and a change in rhythm pattern.	Questioning and spotlighting good examples, use this to support all. Share ideas, encourage pupils to copy peers if they see something they like. Use questioning to deepen understanding. *Why does this use of eye contact work, what is it telling us about the character of the teenager?* etc
How will I transition to the next phase?		
Stop all. Run the dance from the beginning, pulling all parts together. Gather around and add to the task.		

Part 5 Key Learning	Further develop the duets.	
Who is doing what?	What adaptations are needed?	How do I check understanding?

Re-establish what we are dancing about. All to add a clear finishing position at the end of their duet. A dance full stop that tells us who you are. Confident, true friends with a strong teenage identity, not a child not an adult you are your own person. Etc Go back to your duet space and create your finishing still shape, consider levels, spatial relationship and where your audience is, to show who you are.	Make it clear for all with plain language and demonstration.	Observe, the shapes, what are they putting into the picture to show they are friends. All is good, it is a truly positive shape, we are the best of friends, this is upbeat to contrast with the hook for next lesson.
How will I transition to the next phase?		
Run from the beginning with the freeze at the end. Gather around to set up the sharing.		

Part 6 Key Learning	**Sharing of work so far.**	
Who is doing what?	What adaptations are needed?	How do I check understanding?
Half of the class watch the other half perform. Swap over. Set up dance appreciation etiquette. Set up performance skills. Reinforce the aim of the activity, to communicate, confidence, identity, comradery, we're all teenagers together, life is good.	This is rare but some may not want to show. Be discreet. Don't highlight it for all. Have the intention to transform the situation so that they perform next time. This is a safe space.	Focussed questioning. Did you spot any standout moments? What spatial relationships were apparent in the duets? Did anyone use the Boogie Back, Shorty George or Double Kick Flick? etc

How will the pupils leave the classroom?	
Who is doing what?	What adaptations are needed?
Lots of praise. Reward points. Calm dismissal to changing rooms.	n/a

Reflections

What feedback did you receive / reflections do you have on this lesson?
What impact did your adaptations have on pupils? How do you know this?
What discussion points / questions will you take to your next mentor meeting?