

TEACHING HISTORY THROUGH DANCE

EVALUATION REPORT

Paul Hamlyn Foundation Arts Based Learning Funding – Explore & Test

June 2017

Author: Emma McFarland, Evaluator, eMc arts

Contents

□ Project Overview	4
□ Project Structure	4
□ Project Research Questions	5
□ Project Aims	6
□ Evaluation Framework	7
Summary of Key Findings	11
□ Pupil Outcomes	12
□ Class Teachers' Outcomes & Learning	14
□ Lead Artist's Learning	15
Evaluation Findings In More Detail	18
□ Pupil Outcomes	19
□ Class Teachers' Outcomes & Learning	39
□ Lead Artist's Learning	41
Learning About the Evaluation Process	46
□ The Evaluation Framework in Practice	47
□ Evaluating the Monitoring Tools	48
□ Key Findings Summary: Evaluation Process	53
Data Analysis	55
□ Pupil Initial & End of Project Questionnaire Analysis	56
□ Pupil Self-Evaluation Semantic Scales Analysis	70
□ Pupil Case Study Analysis	76
□ Class Teachers' Weekly Reflections and End of Project Interview Feedback	88
Appendices	94
□ Appendix 1: Semantic Scale Summaries (St Mary's C of E Primary School)	95
□ Appendix 2: Case Study Matrix Individual Pupils Summaries (St Mary's C of E Primary School)	97
□ Appendices 3-8: Pupil Evaluation Tools	101

"I usually find spinning hard but now I can!"
- St Mary's Primary School pupil



St Mary's C of E Primary School pupils in a dance session

Project Overview

This report summarises the data, findings and conclusions from the evaluation of a project led by dance company, Made by Katie Green, which explored how dance might be used to teach history in primary schools. The project was informed by the company's experience of dance in heritage and museum contexts which indicated the strong potential for using dance in the teaching of history. The project took place in schools between July 2016 and March 2017:

- St Mary's C of E Primary School in West Byfleet, Surrey – Year 4 pupils (2-form entry, the 'Elephant' and 'Hippo' classes; Autumn term 2016)
- Boxgrove Primary School in Guildford, Surrey – Year 5 pupils (3-form entry, the 'Luther King', 'Tolkien' and 'Simmonds' classes; Spring term 2017)

PARTICIPATION STATS

151

No of pupils
participating in the
project including tasters

55

No of dance
sessions

Project Structure

- A taster session was held for each class at the end of the term preceding the start of the project.
- The project then comprised a weekly dance session with each class of pupils designed to introduce pupils to themes, ideas and knowledge covered in the week's classroom based session.
- The history topics explored in the two schools differed - St Mary's explored the Romans and Boxgrove explored the Tudors.
- Site visits also took place as part of the project. St Mary's visited Butser Ancient Farm whilst Boxgrove visited Tudor ship, the Mary Rose, and Hampton Court Palace.
- The project in each school culminated in a performance for family, friends, teachers and fellow pupils .
- Weekly dance sessions were led by Lead Artist, Katie Green, supported by Assistant Artist, Hannah Grainger Gibbs.

Project Structure

The format differed across the two schools:

- At St Mary's, a 90 minute session was scheduled for each class each week including a dance session and classroom based history task. The dance session varied in length from 30-60 minutes each week. Class teachers attended the dance session and the Lead Artist and Assistant Artist attended the classroom sessions. Two Year 4 classes took part at St Mary's.
- At Boxgrove, a 45-60 minute dance session took place each week for each class which was usually but not always attended by class teachers. The classroom history teaching took place two days later and was not attended by the Lead Artist. Three Year 5 classes took part at Boxgrove.

Project Research Questions

The project proposed exploration of a new model of delivery of history teaching to address the following key questions:

1. Can dance be used to teach history in a different way?
2. How does teaching history through dance impact upon the children's self confidence?
3. How can we support teachers to develop their skills in order to be able to continue this work in the future?

Project Aims

In relation to our key questions, our aims for the project were to foster:

Pupils'

- Stronger **engagement with history and learning**, bringing the topic to life by responding creatively to primary / secondary source material and showing their understanding of how what they are learning about impacts on them and their place in the world today.
- **Changed perceptions of dance and history and development of dance skills**, including improved physical control.
- **Developing self confidence** (eg in terms of how they engage with and reflect on what they are doing), **communication and teamwork skills, problem solving and reflection skills**.
- Pride in what they have achieved, having contributed to the design of their programme of work and researched something new with a professional dance company. **Enjoyment** of sharing what they have done with their family and friends.

Class Teachers' (and Schools')

- **Confidence in doing things differently including integrating dance / kinaesthetic approaches into their teaching of history and other subjects.**
- **Increased self-confidence** (eg in terms of how they engage with and reflect on what they are doing).
- Improved morale for teachers / pupils with pupils presenting their work at end of project 'celebration assemblies.'

Lead Artist's (and Dance Company's)

- **Exploration and development of processes and methodologies to support teaching of history through dance and gain learning around what works well, what works less well, how to differentiate across pupils.**
- Development of **greater responsiveness to teacher / children's needs**.
- Development of learning around evaluation which can be taken forward into other projects.

Evaluation Framework

The evaluation was planned and overseen by experienced external Evaluator, Emma McFarland, using a mix of qualitative and quantitative evaluation tools designed to support evaluation of the aims of the project. Emma was involved in planning the evaluation with schools and the Lead Artist through meetings before the project began. She also attended taster sessions and three dance sessions at St Mary's (including the performance) and two sessions at Boxgrove (including the performance).

Emma introduced the mood-o-meter, semantic scales, case study matrix and weekly reflection tools to Artists, teachers and pupils and provided guidance on their use. Artists and teachers oversaw their completion each week working with pupils.

The evaluation tools used to gather data around each project target outcome are outlined below and examples of these tools can be found in the appendices.

Pupils

- **Engagement with history and learning** – baseline assessment scores provided by schools, case study evaluation by teachers using **case study matrix** and class **case study group interviews** with the Evaluator at the beginning and end of the project
- **Attitudes to dance and history** – initial questionnaire and end of project questionnaire, Lead Artist reflective journal
- **Physical skills development** – case study matrix, self-evaluation semantic scales, end of project questionnaire, Lead Artist reflective journal
- **Self-confidence, teamworking and communication skills, trust** – case study matrix and case study interviews with Evaluator, self-evaluation semantic scales, Lead Artist reflective journal
- **Reflection, skills development and enjoyment** – self-evaluation semantic scales to be completed at the end of every other session by pupils and **mood-o-meters** completed at the beginning and end of every session by pupils, **case study matrix** and **case study interviews** with Evaluator, end of project questionnaire

Evaluation Framework

Class Teachers

- **Build confidence in integrating dance / kinaesthetic approaches** into their teaching of history and other subjects – **Short Weekly Reflection, Joint Class Teacher Interview with Evaluator** at beginning and end of project in each school
- **Increased self-confidence** (eg in terms of how they engage with and reflect on what they are doing) – **Short Weekly Reflection, Joint Class Teacher Interview with Evaluator** at beginning and end of project in each school.
- **Improved morale for teachers / pupils** with pupils presenting their work at end of project 'celebration assemblies' – **Joint Class Teacher Interview with Evaluator** at beginning and end of project in each school.

Lead Artist

- **Explore and develop processes and methodologies to support teaching of history through dance** and gain learning around what works well, what works less well, how to differentiate across pupils – **Weekly Reflective Journal, End of Project Interview** with Evaluator.
- **Develop greater responsiveness to teacher / children's needs** – **Weekly Reflective Journal**.
- **Develop learning around evaluation** which can be taken forward into other projects – **Reflection with Evaluator**.

Evaluation Framework

Notes on Interpretation of Data

Project target outcomes outlined here are based on our original Evaluation Plan for the project, with attributes grouped according to monitoring method. Throughout our Evaluation Findings we have grouped findings thematically to:

- reflect attributes that are associated (e.g. concentration and listening)
- reflect our greater understanding of the attributes through the evaluation process (e.g. “attitudes to dance and history” becomes “engagement with history through the creation of a new learning environment”).

Some attributes were also refined or not considered in the Evaluation Findings in response to feedback from teachers and our review of the data being collected.

The evaluation presented in this report is based on analysis of all data from St Mary’s C of E Primary School informed by findings from selected elements of the Boxgrove Primary School evaluation including a 33% sample of self-evaluation semantic scales, end of project questionnaires, case study end of project interviews and end of project interviews with all three class teachers.

The reason for this approach is that the differences between the way the project was implemented in each school meant it was not appropriate to ‘merge’ data from both schools. Independent evaluation of each school was therefore required and the decision to focus the evaluation primarily on St Mary’s was taken due to the fact this project best met the intended structure / format of the project - in terms of the integration between history and dance planning, the level of dance artist / teacher exchanges in dance and history lessons and the strong buy-in of teachers to the evaluation process.

Unfortunately baseline assessment data for classes was not provided by either school despite several requests. This impacts on our ability to judge the ‘distance travelled’ by case studies on this project in terms of their history learning, compared to their learning in more traditional lessons. Ensuring schools are aware of the need to provide this data is essential as part of the set-up of any future projects.

Boxgrove Primary School pupils in a dance session



"I think I've gained more courage and ability to do [the dancing]. I've worked out that I'm quite good at picking up random moves in dances and I remember them."

- Boxgrove Primary School pupil

EVALUATION FINDINGS

Summary of Key Findings

- Pupil Outcomes
- Class Teachers' Outcomes & Learning
- Lead Artist's Learning

Key Findings Summary: Pupil Outcomes

A summary of the key findings related to pupil outcomes is summarised below. As described on page 9, these key findings are drawn from full analysis of data from St Mary's C of E Primary School and partial analysis of data from Boxgrove Primary School.

- The qualitative and quantitative data analysed in this report suggests the project **benefited pupils** in the following ways:
 - A **positive impact on history learning and understanding for most pupils**.
 - **Significantly improved many pupils' remembering of facts and information and understanding of concepts and ideas**. Even a pupils who did not enjoy the project stated that it was a quicker way to learn and remember information.
 - **Improved teamworking for most pupils**
 - **Some improvement in concentration and listening skills for most pupils** whilst those who remained disruptive in their behaviour 'stood out' more, enabling class teachers to better identify these individuals and develop strategies to address their behaviour.
 - **Improved most children's dance and movement skills and encouraged more positive attitudes to and less stereotyped views about dance**.
 - **Most pupils enjoyed participating in the project** even if they were resistant at first.
 - **Engaged quieter pupils with several 'coming out of their shell'** in this project and giving these pupils specific roles or tasks supports this process.
 - **Engaged a number of pupils who might not flourish in classroom sessions and allowed them to 'shine'**.
 - **Gave all pupils a chance to take part in a performance** – something which not all of them had done before – and which many were excited about. **The performance served to support greater concentration and teamworking** as pupils were aware their 'efforts' would be visible publicly.
 - **Boys and girls both responded well to the project** and boys' buy-in was helped by content such as battles or exploring the life of a Roman soldier. Ensuring a mix of content and themes which appeal across genders and to different types of boy and girl is essential.
 - An engaging warm-up with fun, up-tempo music is important in getting pupils to engage in the sessions.

Key Findings Summary: Pupil Outcomes

- Evidence examined in this report suggests the project **may have had less of an impact on the following areas:**
 - **Ownership of ideas** – the need to use a more directed teaching approach due to poor concentration and listening skills in both schools alongside the time required to rehearse for the performance impacted on the extent to which pupils could explore their own ideas.
 - **Confidence** – there was variation between classes and between pupils, but anxiety around the performance may have reduced confidence levels in some pupils. The fact this is a new approach for most of them may have reduced confidence levels due to uncertainty of what was required of them.
 - There is a **small core of pupils who are unlikely to be engaged by this approach** and, in these schools, most of these were boys. Some had poor concentration and listening skills and difficulty controlling their behaviour, others were more academically-orientated and did not enjoy dancing whilst others did not enjoy “being told what to do” by the Lead Artist and wanted to be free to explore their own ideas more. This is to be expected – just as some pupils are not engaged by traditional classroom teaching methods, some will not be engaged by this approach. **However, the diversity of teaching strategies embedded in this approach – in the dance sessions, the site visits and the classroom tasks, meant the project was more engaging for more pupils than a traditional ‘classroom only’ teaching approach.**
 - **Concentration was still a challenge for a number of pupils** during the project and the role of the project in improving concentration in classroom lessons is not clearly demonstrated by the data.
 - Pupils’ learning can be negatively impacted by factors outside the Lead Artist’s control such as starting late, changing locations etc. Being able to cope with this with flexibility and adaptability is critical.
 - Finding ways to channel the greater motivation to learn and achievement of some pupils in the dance sessions to their work in the classroom tasks is an ongoing challenge and does not appear to happen automatically.
- The project offered a rich mix of activities to suit a wide range of different learning styles including interactive site visits, creative and more directed dance activities and acting / role-playing, opportunities to engage in a performance and classroom based tasks. These activities built upon each other and reinforced learning. It also meant that the class as a whole learned more effectively due to the range of different pedagogical strategies ‘on offer’. The reduced time for classroom tasks does not appear to have had a negative impact on pupil’s learning, even amongst those who prefer classroom-based learning.

Key Findings Summary: Class Teachers' Outcomes & Learning

- **The impact of the project on teachers' understanding of the benefits of using kinaesthetic approaches within their teaching strategies and their confidence in delivering these varied across the two schools.** At St Mary's where the Lead Artist was present in the history sessions and there was strong buy-in to the project and positioning of it as part of history (as opposed to PE) in the school, the two teachers reported feeling **much more confident to embed kinaesthetic approaches and there was strong buy-in to this approach and understanding of the benefits**. Their learning from the project appeared to be deeper than at Boxgrove where the dance sessions were strongly identified as PE by all three teachers and where the classroom sessions took place two days after the dance sessions and without the presence of the Lead Artist.
- **The way the project is introduced to class teachers by those at the school involved in initial discussions with the Lead Artist influences the expectations of class teachers and their buy-in to the project.** Getting this right from the outset is crucial. It may also be influenced by personality and teachers' attitudes to dance and possibly gender – of the three teachers who 'bought' into the project the strongest, two were female and the male teacher had trained in drama at university.
- 30 minutes at St Mary's for the classroom tasks was sufficient for pupils to properly engage with the task – **class teachers had been concerned the dance session may need to be shortened to allow for more time for classroom tasks, however the extent of learning in the dance sessions meant this was not necessary.** Teachers did not have to spend time going over the ideas, facts and learning as they had expected and the time could be spent focussing on the task alone.

Key Findings Summary: Lead Artist's Learning

- The project proved to be a **deep learning experience for the Lead Artist**. Her reflective journal on the weekly sessions showed deep insights and demonstrated the evolution of her practice in response to week by week learning and the different challenges and opportunities in each particular school.
- Key areas of learning were focussed around **how to respond to far higher levels of challenging behaviour and lack of focus and listening skills in both schools than anticipated** based on previous teaching experience. Providing more structure and routine and working with the class teachers to implement the school's behaviour management strategies proved effective alongside using themes from the topic to encourage positive behaviour and greater self-discipline.
- The Lead Artist explored a **wide range of creative tasks within sessions to engage children in the content and clearly developed and expanded her knowledge of different pedagogical approaches as the project developed**. She also gained a clearer understanding of the types of task which work best in smaller classroom settings and those which work best in the larger hall environment. **Using narrative and role-play / acting alongside engaging dance sequences integrating different elements of learning eg Roman numerals and a day in the life of a Roman, was highly effective in terms of engaging children and their learning.**
- Also critical is **ensuring all pupils receive consistent reinforcement** including the quieter pupils and those who are neither outstanding or poor who can often 'disappear' where there are large class sizes. Nominating quieter pupils specific tasks engaged them in the project and appeared to 'bring them out of their shell'.
- **The way the project is introduced into schools is critical to the buy-in of class teachers to the project and consequently to the impact of the project on pupils' learning.** A sheet highlighting what the project is (a part of the history curriculum) and what it is not (a simple PE session) might help support this greater understanding, alongside ensuring class teachers are brought into meetings early in the project set-up phase and any concerns addressed. Ensuring dance and classroom based sessions follow on from each other and the Lead Artist is able to play a role in the classroom sessions is important, alongside teachers sharing their planning with the Lead Artist early during the set up process to ensure the two sessions mutually reinforce each other.

Key Findings Summary: Lead Artist's Learning

- **Ensuring flexibility in planning is key** to cope with both disruptive pupils and operational challenges from the schools such as shifting locations, late start of sessions, lack of availability of hall etc.
- Whilst teachers and the schools heavily supported the performance element and its role in creating purpose, focus, summing up learning and sharing it with the wider school, a small minority of pupils find the performance problematic in terms of their confidence levels and others find the rehearsal process challenging. It also reduces the time for children to work on developing their own ideas. **Trialling a project with a less formalised performance** eg workshop sharing, would be useful as a way to evaluate the opportunities and challenges presented by a formalised performance.

“I think the performance is important.... it focused the group generally it gives [the dance sessions] far more of a sense of purpose for pupils and puts it into more of a context.”

- Boxgrove Primary School Class Teacher



Boxgrove Primary School pupils perform in front of family, teachers and fellow pupils at the end of the project

EVALUATION FINDINGS

More Detailed Findings

- Pupil Outcomes
- Class Teachers' Outcomes & Learning
- Lead Artist's Learning

Evaluation Findings – Pupil Outcomes

Please note that except where detailed otherwise, Pupil Outcome findings in this section relate to St Mary's C of E Primary School pupils only.

Engagement of Pupils in History Through Creation of New Learning Environment

Data Sources

- Pupils' final feedback questionnaires
 - Case study group interviews
 - Case study teacher evaluation (quantitative data)
 - Class teachers' end of project feedback interview
- Data from both schools suggests most pupils found the dance sessions and site visits helpful in terms of their engagement with and learning of history. However, there is a small, 'resistant' group who may not be so positively engaged.
 - At St Mary's, 83.3% of pupils who took part agreed taking part in dance sessions had helped them understand and learn more about the history topic with 5.6% stating it had not helped. This was reflected at Boxgrove where ratings were 77.2% and 8.9% respectively. There were gender differences with 93% of girls and 75% of boys at St Mary's and 79% of girls and 73% of boys at Boxgrove agreeing it had helped.
 - 2/3 of girls and 50% of boys would like to take part in more dance sessions to help them learn about other topics, suggesting the sessions had inspired and motivated the pupils and were enjoyable. At Boxgrove, the figure for boys was the same – 51% - whilst for girls, it was a lower 44%.
 - Case study teacher evaluation scores for three of the eight case studies, showed a reduction in engagement with class history lessons between weeks 1 and 2 of the project and the final weeks (the other five case studies increasing their engagement). However, feedback from the St Mary's six case study pupils interviewed at the end of the project was very positive suggesting the dance sessions and site visit helped pupils to engage with history. The popularity of the site visit was replicated at Boxgrove along with the value of the dance sessions in helping children to remember history facts.

“I think I would have struggled without the dance. I felt confident after doing the dance so I did independent writing but if I didn't have the dance there to help me I wouldn't have chosen that option....it gave me more confidence.”

- Case Study B

Evaluation Findings – Pupil Outcomes

“The Butser Farm visit really helped - it helped me learn Roman numbers and Maths.”

- Case Study D

“If we'd just looked at pictures, it wouldn't help as much as doing it physically because actually dancing, every time you need to think of what you need to draw, you can just think of that dance.”

- Case Study H

“I think it's a big difference because you're getting active and that helps me learn more.”

- Case Study E

- Class teachers' reflections and interview following the end of the project were highly positive regarding the impact of the dance sessions on history learning, highlighting the following benefits:
 - Clearer understanding of task so pupils could be more purposeful in their approach
 - Develops embodied knowledge - using physical actions helps pupils understand words and concepts and reinforces learning
 - Dance brings topic to life – facilitates supported understanding
 - Improved confidence and engagement in history lesson as they had a clear foundation of knowledge to build upon
 - Pupils came to the history class engaged and inspired following the dance session
- Teachers had voiced concern at the beginning of the project that 30 minutes may not be sufficient time for the classroom history element, but in the final feedback interview they confirmed this had been more than enough as the pupils had come to the lesson with all the knowledge and learning about the topic they required. The teachers could then focus on developing their skills and understanding in the task itself eg creative writing, visual presentation of information or summarising information.
- Teachers also highlighted the role of the performance in promoting the dance-based learning approach to the rest of school.

"Going to Butser Farm was epic."
- St Mary's Primary School pupil



St Mary's C of E Primary School pupils at Butser Ancient Farm

Evaluation Findings – Pupil Outcomes

- There were a small minority of pupils who may prefer more structure or who enjoy classroom based work who did not work so well with the dance approach as illustrated by this quote..

“In my class I had one girl who continually didn't want to take part until this week, and another girl who was very disruptive throughout. This girl likes structure so perhaps she found the lack of structure challenging, or was testing a new teacher, or maybe she wasn't feeling confident about the dance aspect of it.”

- Teacher, Elephants Class

- Some found the dance sessions frustrating due to the disruptive behaviour of a small number of others in the class or when they were having to watch other groups rehearse, as illustrated by this quote.

“I found it a bit hard, the mix of the two (dance and history). Frustrating when others got it wrong and you had to stop and start again.”

- Case Study G

- However this same case study also stated that she found creating the poster easier, because she had already 'done the dancing' illustrating the value of the sessions to most pupils even if they found them challenging at times.
- Feedback from one case study suggested that the history and dance lessons were mutually reinforcing as illustrated in the quote below.

“I found [the mix of learning about Romans in the dance class and then doing the classroom tasks] quite helpful as you found little bits from the dance sessions to put into your classroom work. It also makes the dance easier because if you learned things in the classroom, you could add them on to your dance.”

- Case Study E

Evaluation Findings – Pupil Outcomes

Changing Perceptions of Dance and History (Pupils)

Data Sources

- Pupils' initial and final feedback questionnaires
 - Case study group interviews
 - Case study teacher evaluation scorings (quantitative data)
- Data from initial and final feedback questionnaires suggests that the project engendered significantly more positive attitudes to dance and history amongst most pupils. Enjoyment scores for dance and for history lessons were 3.4 and 3.5 respectively at the outset of the project but for the joint dance-history sessions, this increased to 4.6. This score was higher than the mean enjoyment score of 4.3 for doing 'other physical stuff' eg sports, cycling, dancing, which pupils gave at the beginning of the project.

“At the start of the project I felt a bit frustrated because I didn't know what to do so I just gave it a go and now I'm really confident in dancing and I'm really doing a lot now...I want to do more dancing. Certainly!”

- Case Study D

- The sessions were also successful in closing the large gender gap between enjoyment scores. Boys rated dance and history 2.6 and 3.2 respectively at the beginning of the project whilst girls rated them 4.1 and 3.8. Enjoyment scores for both genders increased for the dance-history sessions with boys rating 4.3 and girls 4.8. At Boxgrove, final enjoyment scores were more equal between boys and girls – 3.9 and 4.2 respectively with a mean of 4.0.

“You think dance is elegant and delicate and then when you come to this you [learn] you can put it with other things like acting to make it more real, and you can put dance into topics like reading and it makes it really cool.”

- Case Study B

Evaluation Findings – Pupil Outcomes

- 2/3 of girls and 50% of boys would like to take part in more dance sessions to help them learn about other topics, suggesting the sessions had inspired and motivated the pupils and were enjoyable. At Boxgrove, the figure for boys was the same – 51% - whilst for girls was a lower 44%. The enjoyment of the sessions is also suggested by the most common words used to describe the sessions which were Excited, Happy and Fun at St Mary's and Fun, Happy, OK, Energetic, Amazing, Exciting and Enjoyable at Boxgrove (see Word Clouds on pages 68-69).
- The 'Romans' theme was important in engaging the boys as it supported themes such as battles for dances and legions which they enjoyed. This enjoyment of more physical, traditional 'masculine' themes was also replicated at Boxgrove where dances such as the 'Powder Monkey' (based on a role on the Mary Rose) were preferred by boys (and some girls).

“Honestly when we started this project, I just hated dancing and I'd barely done dancing before. It's helped me to express feelings by dancing and I like it because it's got the theme of Romans and we're doing these kinds of dances like angry dances..... I think dancing is better than the classroom [which] is boring, but dancing you get to get active, get moving.”

- Case Study H

Development of Dance Skills

Data Sources

- Pupils' final feedback questionnaires
 - Pupils' semantic scales self evaluation
 - Case study group interviews
 - Case study teacher evaluation (quantitative data)
 - Class teachers' end of project feedback interview
- Data suggests that the vast majority of pupils developed their dance skills. 78.2% of St Mary's pupils agreed they had developed new dance and movement skills with only 1.8% stating they had not developed their dance skills. At Boxgrove, these figures were 60% and 10% respectively with more boys than girls agreeing they developed their dance skills.
 - Five different attributes related to dance skills development were scored by teachers as part of the case study evaluation. Across the eight case studies, 35 of these attributes showed increases from the beginning to the end of the project, with only one showing a decrease and four staying the same.

Evaluation Findings – Pupil Outcomes

- Class teachers reported in their weekly reflections that by the middle of the project, movements were becoming more defined, body language and posture were stronger and there were improvements in musical timing.
- The six case study pupils interviewed at the end of the project reported their dance skills had improved and all expressed excitement about the performance and a sense of shock that they were so happy to perform in front of the school compared to how they would have felt at the beginning of the project.

“If you’d have told me I would be performing in front of the whole school at the beginning of the project, I would have felt shocked.....but when you look back you feel like you've grown so much. Today's the day so I've got to really prove to myself that I can do it.”

- Case Study B

- The benefit of the performance for pupils was also reinforced by class teachers interviewed at the end of the project.

“The performance, for the majority of pupils, gave a purpose and a focus. It all came together and they felt valued. There was lots of nervous excitement and they loved the fact they got to perform. The performance is an important part of the project.”

Class Teacher, Elephants

- Data from self-evaluation semantic scales tells a different story for the Hippos class with ratings for Quality of Movements declining from 4.7 to 3.7. The reasons for this are unknown, however it must be taken into account that this is a small sample with only three of the seven pupils showing a decline from the first weeks, and with one registering a decline from 5.0 to 1.0 (a pupil who appeared to struggle with her confidence around the performance in particular). It could also be that these pupils gained a greater understanding of their skills or it might be that the performance was challenging for these pupils. The ‘plateauing’ of the St Mary’s mean rating for Ease of Remembering Movements may be connected to the greater complexity of movements as the project progressed. At Boxgrove the two movement related ratings improved over the course of the project based on mean scores for the three classes – from 3.6 to 4.3 for Ease of Remembering Movements and 3.6 to 3.9 for Quality of Movements.
- The project challenged teachers’ expectations of some of their pupils as illustrated by this quote below:

“There were a couple of children who have no dance experience and through watching them and talking to [the Lead Artist], they've shown they're really skilled in timing and movement memory. Quite a few surprised me in that way.”

- Class Teacher, Elephants

Evaluation Findings – Pupil Outcomes

Developing Confidence and Emotional Expression

Data Sources

- Pupils' final feedback questionnaires
- Pupils' semantic scales self evaluation
- Case study group interviews
- Case study teacher evaluation (quantitative data)
- Class teachers' end of project feedback interview
- Lead Artist's Reflective Journal

- At St Mary's, 51% of participants agreed the project had helped them to feel more confident about themselves, with 40% not sure and 9% disagreeing. These figures were broadly the same at Boxgrove – 51%, 35% and 14% respectively.
- At St Mary's, Hippos' Confidence level ratings on semantic scales showed no overall change whilst Elephants' improved from 3.8 to 4.4. Confidence levels at Boxgrove broadly increased for the first half of the project before falling for all three classes in the final week leading up to the performance.
- When interviewed one case study shared his thought that disruptive behaviour in the class reduced over the course of the project due to the increased confidence levels of most pupils.

“It's kind of changed a lot because people are feeling a lot more confident, it's when they're not confident that they usually mess around to get attention because they don't know what to do.”

- Case Study D

- Reported Confidence levels may have been impacted by nervousness around the performance as illustrated by this quote.

“Today I felt a little bit less confident because I'm worried about getting all the movements right and my speech [in the performance].”

- Case Study E

Evaluation Findings – Pupil Outcomes

- The possible impact of the performance on Confidence levels of some pupils in the lead up to it due to anxiety / worry was noted by the Lead Artist in her journal, alongside the importance of the performance to most pupils.
- Class teachers reported quieter children appearing to have 'come out of their shell' during the project, illustrated by this quote:

“Quite a few quiet girls usually get overshadowed by big characters but they've really come out of their shell. In their dance, they are smiley, animated, enthusiastic whereas they are usually reserved. Dance has become that lesson where they can express themselves. They are so much more animated with me now as well.”

- Teacher, Elephants Class

- For one case study, the project had an impact on their awareness of their feelings as illustrated by this quote.

“I feel really sensitive when I'm doing this project. More sensitive about my feelings.”

- Case Study D

- Teachers' case study scorings for Confidence highlighted in Appendix 1 and in the individual case studies on pages 76-86 suggest some interesting information about the relationship of the project to confidence levels, including the following:
 - The challenge of translating the confidence, independence of thought, motivation to learn and engagement with the task in the dance setting to written tasks in a classroom setting for some pupils.
 - The benefit in terms of Confidence for quieter pupils of being chosen for specific roles.
 - Confidence may not be immediately obvious – quieter pupils may have high levels of Confidence – this can skew the evaluation of those observing these pupils.
 - Conversely for pupils who are emotionally more vulnerable, there may be a large schism between their confidence in their abilities and their confidence levels and strength of their abilities as observed by others. For these pupils, the performance and its lead up may be challenging and they may require more support to maintain their confidence levels and help them develop a self-image which more accurately reflects their abilities.
- The Lead Artist identified the benefit of repetition and rehearsal in supporting greater Confidence particularly in terms of the performance, in her reflective journal.

Evaluation Findings – Pupil Outcomes

Teamworking

Data Sources

- Pupils' final feedback questionnaires
 - Pupils' semantic scales self evaluation
 - Case study group interviews
 - Case study teacher evaluation (quantitative data)
 - Class teachers' start of project interview
 - Class teachers' end of project feedback interview
- Data suggests the project was successful in developing teamworking skills amongst many participants, although there is a resistant minority who continue to struggle with teamworking. Teamworking was identified by teachers as one of the main challenges of the groups prior to starting the project.
 - At St Mary's, 61% of the pupils agreed the project had helped them to learn more about how to work as part of a team with 32% not sure and 7% disagreeing. Meanwhile at Boxgrove, responses were similar - 58%, 30% and 11% respectively.
 - Self-evaluation ratings using semantic scales show improvements in Working with Others for both classes at St Mary's from the beginning to the end of the project (from 3.8 to 4.6 and 3.8 to 4.4) whilst at Boxgrove, ratings were more variable over the course of the project and between classes – Luther-King scored a maximum mean score of 5.0 at one point, but showed little change between the beginning and end ratings for example.
 - 7 out of 8 case studies based on teacher scorings, improved in terms of Working with Others from the beginning to the end of the project.
 - Class teachers stated the project had supported team working skills development and highlighted the benefit of working in large teams –'legions' for the Roman topic – where strong role models could support less confident or disruptive pupils.

“Even if I forgot or other people stopped, I just kept on doing it, I'd look at others - at the good people - and see what they did next.”
- Case Study H

Evaluation Findings – Pupil Outcomes

- Teachers expressed their surprise in the final interview with how well some pupils worked together in the dance sessions, suggesting the dance sessions were supporting greater teamworking.
- The performance was helpful in terms of focussing pupils on the benefits of team-working.

“[Pupils] thought, we're going to be showing this, we need to work as part of a team so there's no point having arguments, we need to finish this now”
- Teacher, Hippos Class

- Teachers reported there are a small number of pupils who continue to struggle with sharing ideas, but that it was useful to have the Lead Artist to reinforce this work with these pupils.
- The classes had been mixed up at the beginning of the term so many pupils did not know each other well. Case study pupils in their interviews reported how successful the project had been in helping them to get to know each other – particularly working in ‘legions’ - stating:

“I thought legions were helpful as they helped you make more friends.”
- Case Study E

“I liked them [the legions] because you got to work with different people. If they're not your friends, they might not be naughty, they might be good people even if you're not friends with them, but by working with them, you might be better friends with them.”
- Case Study H

"It's made a difference in my listening, it's helped me to listen more and helped me to not get distracted by other people doing silly things."

- Boxgrove Primary School pupil

Boxgrove Primary School pupils in a dance session

Evaluation Findings – Pupil Outcomes

Concentrating, Listening and Reducing Disruptive Behaviour

Data Sources

- Pupils' final feedback questionnaires
 - Case study group interviews
 - Case study teacher evaluation (quantitative data)
 - Class teachers' start of project interview
 - Class teachers' end of project feedback interview
 - Lead Artist's Reflective Journal
-
- Listening skills and concentration / ability to focus were identified by teachers along with teamworking as the main challenges of both classes prior to starting the project. Data presents a mixed picture but suggests some improvements in concentration and listening skills as the project progressed with the impact of the disruptive pupils reduced.
 - There is a core of pupils who persistently disrupt lessons in both classes – these pupils make noises, grunt and distract other pupils. This behaviour was very evident in the first weeks of the dance sessions but the Lead Artists' feedback indicates that implementing the school system of 'Dojo' reward points alongside 'strikes' helped. The need to continually reinforce behaviour management strategies even as behaviour improves towards the end of the project was noted by the Lead Artist, encouraging children to reflect on the importance of working as part of a team and the impact of poor behaviour on learning / friends / teachers. At Boxgrove, whilst overall there were fewer challenges around listening and disruptive behaviour, there was a core of boys in the Tolkien class who were particularly challenging to engage and who disrupted sessions or sought attention.
 - 42% of participating pupils at St Mary's agreed the dance sessions helped them to concentrate more in the classroom sessions whilst only 8% disagreed. The largest proportion – 51% - were not sure. At Boxgrove figures were lower at 29% for pupils who agreed the dance sessions helped them concentrate more in the classroom session whilst 43% were not sure and 28% disagreed. It must be borne in mind however that the dance session took place on a different day to the classroom session and so the question has less relevance.
 - In terms of self evaluation semantic scales, Hippos mean rating for Listening to Instructions fell over the course of the project from 4.8 to 4.4 but this is connected with one pupil's responses. Across both groups, there was no overall change in the mean rating from the beginning to the end of the project.

Evaluation Findings – Pupil Outcomes

- Analysis of teachers' case study scorings shows a mixed picture. For Listening to Instructions, four case studies' scores fell between Weeks 1&2 and Weeks 10&11 whilst three stayed the same and one improved. These changes were only small however. For Concentration & Focus, results were slightly better with four staying the same, two falling and two improving but again changes were small.
- Teacher's weekly reflections indicate that focus and responsiveness to instructions improved as the project progressed.
- Teachers' feedback at the end of the project suggested some pupils who were initially resistant, particularly boys, seemed to enjoy the project towards the final stages and became less disruptive.

"It was the same boys who were disruptive eg if we do acting as part of literacy, they will play up. But towards the last couple of weeks, they really joined in and one of them said I really enjoy dance now so I feel like it could be their attitude and looking for attention or not knowing how to do it."
 - Teacher, Hippos Class
- The impact of these disruptive children on pupils was reflected in case study interview feedback.

"I found listening quite easy and quite hard - depending upon where you are in the classroom and how close you are to the noisy people."
 - Case Study D

"I found concentration and listening a bit hard even if you're at the front because of some people who interrupt and then I can't concentrate."
 - Case Study G
- Case study interviews did however suggest that the focus and behaviour of these pupils improved over the course of the project.

"The first week they were noisy because they didn't know what to do then a couple more week's practice they weren't talking, they were really trying to get the moves correct."
 - Case Study A

Evaluation Findings – Pupil Outcomes

“They have changed since the first 3 weeks and with the performance they are trying to behave and sometimes they might make noises but it's really funny.”

- Case Study B

- This last quote illustrates another observation made by case studies that as time went on the impact of this small group of disruptive children was felt less by the group – they ignored them and gave them less attention, focussing instead on the task at hand. The Lead Artist also observed this in her journal.

“Some children who have been disruptive throughout the term so far and continue to be disruptive are not getting the response they used to get from other children, and this is impacting on their desire to mess around eg when Pupil X was being silly but he didn't get a response, then he focused his energy on working on what the others were doing instead.”

- Lead Artist

- Disruptive pupils' behaviour overall improved as the project progressed, but it was not a linear progression – some weeks would be far worse than others and the reasons for this may lie outside the dance session. One of the tactics used by the Lead Artist was to remove disruptive children from group tasks earlier to limit their impact on the group, and then encouraging them to re-join once they could see the difference their removal had made to the group, and therefore the impact of their behaviour on others.
- The Lead Artist identified in her Journal that the challenges around teamworking, concentration and listening skills and the disruptive behaviour of some children meant she switched from a more autonomous, self-directed teaching approach to a more directed, structured approach supported by clear behaviour management strategies and clear expectations early in the project. The approach focussed less on children getting things right than rewarding effort. The Lead Artist identified the benefit of this new approach for these groups of pupils as the project progressed enabling them to achieve more highly than she expected based on the first weeks of the project, and far more than class teachers expected based on their experience of these pupils. The importance of relativity in assessing the success of a project was identified by the Lead Artist.

"I find it quite easy to concentrate in the dance lessons....it's because we're moving about and we're doing things."

- Boxgrove Primary School pupil



Boxgrove Primary School pupils at Hampton Court Palace

Evaluation Findings – Pupil Outcomes

Ownership of Work – Developing Own Ideas

Data Sources

- Pupils' final feedback questionnaires
- Case study group interviews
- Lead Artist's Reflective Journal

- At St Mary's, 44% agreed they had lots of ideas when taking part in the project whilst 40% weren't sure and 16% disagreed. Figures for Boxgrove were similar – 46%, 37% and 18% respectively.
- Some of the case study interviewees suggested that they enjoyed opportunities to create their own movements.

“I like making up our own 16 counts so we can add in our own ideas and be more creative.”

- Case Study B

- One male case study who had little previous experience of dance but was very enthusiastic about the dance sessions emphasised how much he enjoyed being creative and doing his own 'freestyle dancing'. He was frustrated by rehearsing for the performance and learning sequences. However, he agreed that his movement vocabulary to support his 'freestyle dancing' had been increased by the Lead Artist's teaching. This same pupil struggled with some of the classroom history tasks where they were more directed eg newspaper article. It is clear he thrives on self-directed and this possibly became more apparent to teachers and even himself through this project.
- The Lead Artist noted the value of the rehearsals run by teachers between sessions to enable children to embody and take ownership of what they are doing in the performance.
- The benefit of relating what pupils are doing back to the historical context was noted by the Lead Artist – it helps them to have intention and know what they're representing and why which in turn helps them to remember. This intention together with time to practice was identified by the Lead Artist as crucial to the children having ownership over the work.
- The Lead Artist expressed in her Journal that she was unable to push ownership of their learning and ideas as far as she would have liked at St Mary's as the disruptive behaviour of some children and lack of listening and teamworking skills meant that sessions had to be more directed and structured than originally planned. However, she did note that mid-way through the project, some of the more high-performing children began to volunteer suggestions for movements without any prompting and these were incorporated into phrases. By this point, it was possible to include more participatory group discussion work and the Lead Artist identified this as being crucial in prompting this more pro-active involvement of some pupils.

Evaluation Findings – Pupil Outcomes

Awareness of Mood

Data Sources

- Mood-o-meter
- Pupils' final feedback questionnaire
- Case study final group interviews

- All pupils at both schools completed a mood-o-meter at the beginning and end of the session, taking 10-15 seconds out to reflect on and circle the mood closest to the one they were feeling at the time. Although pupils at St Mary's reported they found the experience difficult or 'odd' at first, most grew to enjoy the routine and structure they provided.

“It was weird circling faces at first but then we got used to doing it, because we know what's going to happen after first couple of weeks.”

- Case Study A

- The mood-o-meters appear to have helped some case study interviewees to become more aware of their feelings as illustrated in these quotes.

“The mood-o-meter was strange but when it comes to it and you think what you're feeling, sometimes you're two feelings and you don't know what to put. It's different we wouldn't normally do that, we might sometimes discuss our feelings but not all the time but now we do it with [the Lead Artist] it's become more normal.”

- Case Study B

“It's kind of helpful because it helps you express you feelings and get into a happy mood. It makes you think how you actually feel because you have all these moods like worried, excited and then when you look at the sheet it makes you think how you feel, if you're really happy or sad.”

- Boxgrove Case Study

- Two case studies (one in each school) expressed the benefit of using the mood-o-meter to manage their feelings:

“The mood-o-meters help you push out that feeling. It's a good way of expressing your feelings.”

- Case Study H

Evaluation Findings – Pupil Outcomes

- However, feedback to the Lead Artist and Evaluator during the project suggested that the mood-o-meter, whilst helpful in the ways described above, was not reliable as a data gathering tool on mood due to children's preference for circling the same mood each week, or their difficulty in identifying one mood or the closest mood to how they were feeling, leading them to identify two or more or add new moods. Crucially, some pupils also reported that they always circled sad at the end of the session as they were sad it had ended. For this reason, no analysis of mood-o-meters is included in this evaluation.
- 'Happy' 'Fun' and 'Excited' were the three most popular words given independently to sum up St Mary's pupils' thoughts on the project in the final feedback questionnaire, suggesting most had enjoyed it overall. At Boxgrove, the most common words were 'Fun', 'Happy', 'OK', 'Energetic', 'Amazing', 'Exciting' and 'Enjoyable', again suggesting the majority of pupils enjoyed the project. The Word Clouds on pages 68-69 also provide details of other words given which may give some indication as to the overall mood of pupils in relation to the project.

“Through images, physical movement and bursts of discussion, they have a clear foundation of knowledge before the task, therefore their confidence and engagement [in the history lesson] is higher.”

- St Mary's Primary School Class Teacher



Boxgrove Primary School pupils in a dance session

Evaluation Findings – Class Teachers' Outcomes & Learning

- One of the aims of the project was to develop class teachers' skills and confidence to integrate kinaesthetic learning through physical movement and/or dance into their curriculum teaching.
- Teachers' weekly reflections summarised on page 87 indicate a number of areas of learning which they will take into the classroom, many connected to dance pedagogical practice, including:
 - Structuring group work so each child has a focus
 - Value of giving children ownership over ideas and learning – although for the Lead Artist her teaching was more directed than anticipated on this project, it is clear these children and teachers are used to highly directed learning and this project developed an appetite amongst both pupils and teachers of the benefits of a slightly 'looser' approach alongside the skills to engage in this.
 - Benefit of props and other visual aids laid out in the physical space to support learning.
 - Value of teacher modelling movements – not simply asking pupils to create movements, but doing it themselves.
 - The benefit of a positive fun attitude, alongside a clear, calm consistent reinforcement of behavioural strategies.
 - Both teachers confirmed the project had given them confidence to embed more physical / movement based approaches within their classroom work as illustrated in the quote below.

“It met my expectations in terms of learning about teaching dance and made me realise that acting things out physically can really help them understand. Lots of times when I'm talking to them, I realise I'm using words they don't understand and if you put them with an action, they remember them much more clearly.”

- Teacher, Hippos Class

“[The project has helped] definitely in terms of integrating some movement into the classroom work, I think it could also filter into different aspects eg literacy.”

- Teacher, Elephants Class

Evaluation Findings – Class Teachers' Outcomes & Learning

- The Elephants class teacher reported that based on watching the Lead Artist in the sessions, she felt she could create a dance routine and lead a dance lesson using different styles, although her confidence was still not strong. The Hippos class teacher felt confident rehearsing the groups and embedding movement in her sessions but not creating a dance routine or leading a dance session.
- Both teachers agreed that to develop their skills in planning, creating and leading a dance class, team teaching and planning with the Lead Artist would be helpful.
- At Boxgrove Primary School where there was no dance artist – teacher exchange in the classroom based sessions and less consistent attendance of teachers in the dance sessions, the impact of the project on teacher's development was lower based on end of project interviews with teachers. However, all teachers agreed it had made them more aware of how kinaesthetic and role-playing approaches could be used to enhance topic learning and one teacher confirmed that he would look to embed these approaches in his work going forward. All the teachers also reported that they were surprised by the level of engagement from pupils, even those who were resistant initially or who had parents with negative attitudes to dance as part of PE.

Lead Artist's Learning

The Need for Structure and School and Topic-Related Behaviour Management Strategies

- The need for **structure** became evident to the Lead Artist very early on in the project. In the first session, pupils were given a lot of space to come up with ideas but it soon became clear they were unable to manage the looseness of the structure.
- It was clear that establishing a **routine** for sessions would be important – talk about history topic, explore in movement and dance, move to classroom and undertake written task, alongside embedding school's behaviour management strategies eg house points and 'strikes'. **Tactics** such as being assigned a colour at the beginning of the session to establish teams (or 'legions' at St Mary's) and saluting as a signal to show they were in their teams at St Mary's or on the cue of 'the King is coming' at Boxgrove, helped establish greater focus and listening and reduce disruptive behaviour. At Boxgrove where the children were a year older, the Lead Artist started to **hand the structure over to them**, with pupils calling out different shapes or being the lead in the listening warm-up and adding in their own commands. Once these tactics, routines and structures are in place, it is possible to have fun and do new things in the lessons because the pupils know where they are and they feel more certain.
- It quickly became apparent which tasks or areas of learning worked better in the hall and which worked better in the smaller classroom eg the timeline task worked better in classroom than the hall. Bringing visual aids into the hall and brainstorming key vocabulary and putting it onto the hall walls worked well – children were more forthcoming than in the classroom.

By **defining the types of activity which take place in the hall and those which take place in the classroom**, children become clearer of expectations in terms of behaviour and engagement in each context.

- **Time management** – lots of flexibility was required on the project due to operational challenges at both schools which were beyond the control of the Lead Artist eg sessions starting late or having to move out of the hall unexpectedly. This meant there was only 30 minutes available for the session on some days. It was important to be realistic in planning and in these situations, focus on one thing in-depth rather than trying to achieve too much in a short space of time.

The Need for Positive Reinforcement Amongst All Pupils

- Applies to those children who draw your attention and those who do not. It is important to remember that those who "get on with it" every week need to be celebrated too. Primary schools encourage lots of rewards for good behaviour and the Lead Artist found pupils enjoyed doing 'jobs' for her as a result. But there were others who did not seem to need this external affirmation and there is a **risk of them 'disappearing'** particularly given the large class sizes in both schools.
- Pupils require **consistent encouragement** from teachers and visiting Artists and sometimes the class teacher perhaps unwittingly gave a different message which could undermine some of what the Lead Artist was trying to reinforce in her approach.

Lead Artist's Learning

- **Integrated set up of the dance and history sessions is essential** (as per St Mary's model).

This includes teachers **sharing in-depth planning** with the Lead Artist prior to the start of the project, **scheduling the history sessions after the dance sessions** and the **Lead Artist and teachers being present in both**. This contrasts with Boxgrove, where teachers did not share in-depth planning which meant the Lead Artist was unsure how her session related to what was being taught in the classroom session - which she did not attend and took place two days later. Lessons where the development of the dance matched most closely with what the teachers wished to achieve in the classroom session were the most successful

- **Context in which the project is brought into the school is important**

At St Mary's the Lead Artist established a **strong working relationship** with the PE lead and Deputy Headteacher early on in the project, both of whom embraced the link between dance and history teaching. **The class teachers were also brought into the planning discussions early** and a strong relationship established. At Boxgrove, the Lead Artist had no involvement with class teachers before the taster sessions and neither of the individuals she originally met with stayed involved in the project or attended the final performance. The sessions were 'silo'd' as a PE intervention and as a result there was lower buy-in to the project as a means of teaching history overall than at St Mary's. This also impacts on the perception of the project amongst pupils and parents – at Boxgrove, it was viewed as a PE intervention and some parents were unhappy because they did not view dance as part of PE.

- **Ensuring the school is fully on board with evaluation requirements, particularly around providing baseline assessment data is crucial** – a checklist of requirements shared with schools before they sign-up might support better engagement around this. Requiring a small level of financial investment from participating schools might help encourage greater buy-in from schools to the project.

- **Developing an Embodied Approach to Learning History**

The Lead Artist employed a **range of approaches to support history learning** in the dance sessions eg learning about chronological facts was undertaken by creating a physical timeline in space, interviewing the children for a job in the Roman army with a microphone helped them to hold on to key information. The site visits helped reinforce and support learning and the goal in future would be to include more learning using artefacts in dance sessions.

Relating historical facts to pupils' own experience also supported learning eg King Edward was 9 when he came to the throne, how would you feel about that happening to you now? Engaging children's imaginations by creating a narrative was important eg learning about 'Powder Monkeys' – imagine being on board the Mary Rose and having to get gunpowder to the other side of the ship or 'slide' as a result of the shiny mosaic floor in a Roman house. This transformed their movements encouraging faster, more agile movements to a far greater extent than simply asking them to eg move quickly.

Acting and role-play were also important eg 'acting out' a typical day in the life of a Roman child.

Lead Artist's Learning

Embodying behaviours and attitudes was important in helping children understand concepts eg relationship between poor and rich people in Tudor times or different attitudes between Celts and Romans. **The combination of imagination plus movement plus narrative helped children to more quickly learn and assimilate new facts and ideas as well as helping them develop their dance and movement skills.**

The successful learning of 'facts' and ideas in the dance sessions **meant more time could be spent focussing on the classroom tasks and supported greater differentiation across ability.** For example, in the Roman diary task, lower ability pupils were required to put mixed-up statements in order which they managed to do successfully whilst more able pupils wrote a diary entry with many embellishing and adding a high level of detail showing a greater use of imagination than if the material had been taught only in the classroom.

- **The project successfully disrupted both pupils and teachers ideas of what dance is and can be.**

Pupils in both schools shared a view that dance was about learning steps and routines and some thought it was something for "girls only" and associated it with ballet and fairytale stories. Understanding that dance can tell stories about battles, be highly physical, embrace a wide range of movements and styles and that children can make up their own 'moves' and embrace different characters through acting or role play were new ideas for many involved in the project.

- **Most children like performing!**

- **There will always be some pupils who are resistant to this approach.**

These were in a small minority however and many did begin to embrace the approach as the project went on. For example, at Boxgrove, there were a group of boys in Tolkien and to a lesser extent Simmonds classes who were more resistant to the approach. With some of these boys, there appeared to be a focus issue whilst others were more 'academically' inclined. In some cases, there was an expectation around what PE 'should be' and this was possibly being reinforced by parents. **Resistance can be increased by factors which are outside the Lead Artist's control** eg scheduling sessions immediately after lunch or shifting locations.

- **The role of the Artist is crucial**

Whilst the project is useful to help teachers learn more about embedding movement in their classes as a way to learn, **class teachers will never be able to replace the role of the Lead Artist** who brings so many different areas of dance and movement teaching expertise. The role of the Assistant is also important in being able to support more intensive work with individuals as well as being able to oversee what's happening with the groups.

- **Children's capacity to accurately self-reflect**

There can be a disparity between children's self reflection and what is actually happening. Ensuring children understand concepts such as teamworking and how to recognise when they are working effectively in a team and when they are not, may have helped children engage more effectively with the self-evaluation scales. Concepts such as confidence at KS2 level may be too abstract for them to understand sufficiently.

Lead Artist's Learning

- **How to develop ownership of ideas in this context?**

Given the pupils' need for structure, routine and Lead Artist-directed activity, how do we encourage their creativity and ideas generation? At St Mary's, towards the end of the project, it slowly started to happen organically and at Boxgrove it happened earlier in the process as they were more used to working in this way and were a year older. However, the requirements of creating a performance takes time away from this. The Lead Artist is confident that without the time required to rehearse for the performance, both groups would have started to create and share more complex sequences of their own material by the end of the project. For future projects, **a different model might be trialled** where parents are invited to see a workshop in process with pupils sharing their own material. This would also support those pupils who found performing more difficult.

Extending the project to two terms instead of one, with the performance introduced over a longer period of time, leaving more time to develop pupils' own creativity and ideas might also be a way forward.

- **How to keep the children continuously motivated and engaged?**

This was particularly challenging around the rehearsals for the performance where some became frustrated by repetition or having to wait for other groups to rehearse. Disruptive behaviour by some children in the classes was also frustrating for the other pupils as it meant material had to be repeated. Another challenge is around pace - how do you go fast enough to keep more able pupils interested and sufficiently gradually to keep less able pupils engaged? It requires a highly experienced teacher, such as the Lead Artist, who is able to interpret and respond to observations and behaviour in the group in 'real time'.

"I've not really done dancing before and it's a new thing. It's amazing what you can do we've gone from nothing, not knowing anything, to here and we're doing a whole show."

- St Mary's C of E Primary School



St Mary's C of E Primary School pupils perform in front of family, teachers and fellow pupils

EVALUATION FINDINGS

Learning About the Evaluation Process

- The Evaluation Framework in Practice
- Evaluating the Monitoring Tools
- Key Findings Summary: Evaluation Process

The Evaluation Framework In Practice

- The evaluation tools were adapted based on the experience of the first taster session when faces were introduced into mood-o-meters to help pupils understand the different moods better, Changes were made to the case study evaluation criteria after Week 1 at St Mary's (and these new forms used from Week 3) to ensure better congruence with the target outcomes of the project including removing Relationship with Artist and Conflict & Difference and adding Creative Movement and Concentration and Focus. Faces were also added to the semantic scales following the taster session at St Mary's to help children match their experience to the scale. No other changes were made to the evaluation tools as the project progressed.
- A large number of target outcomes were identified in the original bid for evaluation and the importance of the evaluation for company learning and project development and for future project advocacy meant it was thorough and included both quantitative and qualitative elements.
- Time pressures on primary school teachers are high and this meant the Evaluator could not spend the time she would have liked with teachers introducing them to the tools and the reasons for their use. Despite this, all teachers engaged with the evaluation process, with teachers at St Mary's strongly engaging. Some teachers did express their concern that there was too much paperwork both for pupils and teachers and that time pressures meant sometimes forms were not completed properly. On teacher observed, for example, that some pupils in his class filled in both sides of the mood-o-meter in the classroom before the session began.
- Once again, the set up of the project with the school is important in securing evaluation engagement as well as the buy-in to the project from individual teachers.

Evaluating the Monitoring Tools

■ Mood-o-meter

Most case studies interviewed, particularly at St Mary's, appear to have enjoyed filling in the Mood-o-meters once they got used to the process which was new to all of them. At St Mary's they were filled in by pupils in the location of the dance session and this appears to have been more effective based on teacher feedback than at Boxgrove where they were completed in classrooms prior to coming in to the hall.

The tool seems to have encouraged pupils to reflect on their feelings, express them and become more aware of them and in some cases manage them with one case study reporting that filling in the mood-o-meter helped them to 'wipe' a particular mood and replace it with a happier mood. They were also useful in terms of creating routine and structure in the sessions, particularly at St Mary's.

“The mood-o-meters help you push out that feeling. It's a good way of expressing your feelings.”

- Case Study, St Mary's C of E Primary School

Children often found it hard to identify one feeling or the closest feeling to their mood, adding new feelings or circling more than one. Some teachers at Boxgrove also reported that some pupils were filling in both the before and after moods at the beginning of the session. The mood-o-meters were not used as part of the final evaluation, as observation showed they were not necessarily a reliable indicator of pupils' attitude to the session – with some pupils circling 'sad' for example because they had enjoyed the session so much and did not want it to end. There are therefore myriad interpretations of each mood which makes the data unreliable, along with the issue of some pupils completing them incorrectly.

“It's kind of helpful because it helps you express you feelings and get into a happy mood. It makes you think how you actually feel because you have all these moods like worried, excited and when you look at the sheet it makes you think, how you feel, if you're really happy or sad.”

- Case Study, Boxgrove Primary School

For future projects, it is suggested that mood-o-meters might most usefully be used as a reflective tool at the beginning of the dance session to focus the children and as an introduction to the dance session, but with no follow up at the end of the session.

Evaluating the Monitoring Tools

■ Self-Evaluation Semantic Scales

Most children appear to have enjoyed filling these in and found them helpful as a reflection tool and to motivate them to improve as reflected in this quote.

“I think they're quite cool. they make you think how good was your moving, how good was your listening and how good was your remembering - what you need to do, so it helps your brain to remember and to think about it.”

- Case Study, Boxgrove Primary School

However, some children circled the same number each week for every attribute and one case study reported not understanding what the attribute word eg confidence, meant :

“I found it quite difficult, I didn't really know what the bold word meant so I circled a random one. I was usually at about 4 or 2, I was always feeling between one and another.”

- Case Study, St Mary's C of E Primary School

Whilst time was spent with the Evaluator leading each class through an understanding of how a scale worked – which all seem to have grasped – for future projects, ensuring pupils understand the meaning of each attribute being evaluated and giving them examples of what a score of 1 might look like compared to a score of 5 might help improve the accuracy of children's responses.

Some pupils also appear to have thought that the scales were going to be looked at by teachers which may have encouraged a small number to 'overscore' their evaluations (and explain why a few pupils marked themselves as 5 for almost every attribute each week). It is also important to stress to this age group that self evaluation is about how you see yourself and not about how others might see you – one case study brought up that she found it hard as without being able to see how she was performing a routine, she might not evaluate it as someone who was watching her would.

Evaluating the Monitoring Tools

■ Case Studies

The case study matrix was adapted from a matrix piloted by the Evaluator as part of the KnowledgeEAST Creative Impacts Project, a knowledge transfer programme bringing together the higher education institutions in the Thames Gateway region. The Creative Impact project was a partnership between Trinity Laban Conservatoire of Music and Dance and Goldsmiths College established to develop an evaluation framework and tools to robustly evidence the impact of arts projects on regeneration and social inclusion outcomes. The Evaluator has used the matrix in a range of settings including a weekly boys dance class at Trinity Laban, a secondary schools project with boys at risk of exclusion in North Wales and to evaluate community arts projects with disabled children and young people at everyBODY dance. It was the first time the Evaluator had used the matrix in a primary school setting or on such a large scale (20 case studies in total).

The matrix is based on observation of behaviour by a 3rd party (in this case the class teacher) and provides quantitative data to help assess the performance of pupils against various 'attributes' including emotional and social aptitudes and abilities and dance and movement skills. It is designed to be used alongside qualitative observations of case studies. Unfortunately due to time constraints, teachers were unable to provide the qualitative data to support the quantitative analysis in almost all cases. Whilst information was gathered from Lead Artist Reflective Journal and Evaluator interviews with case studies, this, together with the fact that schools did not provide the baselines assessment data for these pupils also requested, meant that it was difficult to put the case study 'scorings' in the context of what might be 'normally' expected from these pupils, or the reasons for the week to week variations.

Boxgrove teachers reported that they found the amount of evaluation paperwork including case studies challenging at times due to time constraints on them and their pupils. All teachers reported that they sometimes found it difficult to choose a particular score because pupils did not appear to 'fit' any particular set of criteria.

In terms of evaluation, the case studies offered an insight into how different 'personalities' responded to the intervention and what worked well for them and what worked less well, however, they were less useful as a means of assessing impact on history learning due to lack of baseline assessment data and qualitative teachers' data.

The case study pre and post project interviews with the Evaluator were useful in informing the quantitative analysis and also in obtaining rich quotes to highlight particular learning or impacts from the project. For future projects, the Evaluator recommends reducing the number of attributes 'scored' by teachers and more time to 'train' teachers in their use, emphasising the need for brief qualitative weekly feedback.

Evaluating the Monitoring Tools

■ Initial and End Project Feedback Pupil Questionnaires

In terms of the evaluation, the end of project questionnaire for pupils yielded useful data which appeared consistent with observations and feedback from artists and teachers in most cases. The enjoyment rating for the sessions was also useful. The initial questionnaire was less useful outside of providing some background context, however the ratings for attitudes to history classes at school and enjoyment of dancing were useful.

■ Teachers' Weekly Reflections and Interviews

Teachers were asked to reflect on a number of questions each week and submit their feedback via a form. These questions encouraged teachers to reflect on anything which had surprised them, key learning points and impact on of the dance session on pupils' history learning.

Alongside this, a joint interview at the beginning and end of the project was undertaken by the Evaluator with both class teachers at St Mary's. These interviews also took place with the PE lead and class teacher at Boxgrove with two teachers only undertaking the end of project interview.

The weekly reflections and interviews were effective ways of gathering evaluation data and although teachers did sometimes find it difficult to find sufficient time to complete the weekly reflections, they were consistent in completing these, even if only brief responses.

■ Lead Artist's Reflective Journal

The Lead Artist completed a Reflective Journal after each session responding to the following questions:

- What did you aim to achieve today?
- What three things worked well?
- What three things didn't work so well?
- How did that make you feel?
- What learning will you take forward from this point?
- Any observations on case study pupils?

Evaluating the Monitoring Tools

The Lead Artist is a highly reflective individual and her journal demonstrates critical analysis of her practice, the process, pupils' engagement in the process and learning and different responses of different personalities to pedagogical strategies, as well as the particular challenges presented by each class and each school. To support the reflective process, the Lead Artist worked with a Project Mentor.

The level of analysis (approx. 50,000 words) was beyond the remit of this study to examine in-depth, although key findings have been highlighted and observations on case studies have been integrated into the analysis of St Mary's case studies. It is apparent from discussions with the Lead Artist that she found the reflective process highly useful and that the learning gained will be embedded in her work across the company going forward as well as being used to inform the design of similar future projects.

Key Findings Summary: Evaluation Process

As is clear from the scale of this evaluation report, the evaluation of this project was in-depth and covered a large number of target outcomes for both pupils, teachers and the Lead Artist. The different contexts in which the project was delivered meant that a 'merged' evaluation of the two schools, as originally planned, was not appropriate and therefore individual analyses would be required for each school. Given the scale of the data and the number of outcomes evaluated, this was not feasible within the resources of the evaluation and so a decision was made to focus primarily on data from St Mary's with additional data around end of project questionnaire, semantic scales, case study interviews and teacher end of project interviews incorporated from Boxgrove Primary School.

The evaluation has required a higher than anticipated level of resources from the Evaluator and teachers reported finding the evaluation tools challenging at times due to the time constraints on them and their pupils – which they also felt might impact on the accuracy of data in some cases.

Given this, the Evaluator recommends that for future projects, there is a paring back of target outcomes to those most clearly related to the purpose of the project eg impact on history learning, acquisition of dance skills and change in attitudes to dance, listening skills and concentration and teamworking. In addition, it may not be possible to address all target outcomes using every tool depending upon evaluation resources. Where target outcomes are evaluated using different tools, ensuring congruence in question framing to enable direct comparison between responses is essential.

A dedicated session before the project begins led by the Evaluator to help pupils understand the purpose of the different tools and how to engage with them is also recommended alongside ensuring sufficient time to complete tools in sessions is prioritised by teachers.

Case study and semantic scales analysis are particularly time consuming and the data yielded in this study was inconsistent at times. Given the large number of classes in the study, requiring teachers to undertake only two case studies for each class might help improve the accuracy of the data and encourage qualitative feedback from teachers, particularly in relation to impact on engagement in classroom history lessons. A session to introduce semantic scales in more detail as described above and which limits the attributes to be evaluated to those which this age group can easily engage with eg listening to instructions as opposed to confidence, is also recommended.

Finally, supplying baseline assessment data for pupils should be a mandatory requirement for schools' participation in the project to support analysis by the dance team and the evaluator of the 'distance travelled' by pupils on the project.

“I've liked the most the bits near the end of the performance where we have our own little battles between two of us. I've enjoyed working in pairs.”

- Boxgrove Primary School pupil



Boxgrove Primary School pupils perform in front of family, teachers and fellow pupils at the end of the project

DATA ANALYSIS

- Pupils' Initial and End of Project Questionnaires
- Pupils' Self-Evaluation Semantic Scales
- Pupil Case Study Analysis
- Teachers' Weekly Reflections & End of Project Interview Feedback

Pupil Initial Questionnaire – St Mary’s C of E Primary School

	Yes (%)	No (%)	Sample Size (no)
I have taken part in a dance class at school	31.5	68.5	54
I go to classes weekly at a dance school	24.1	75.9	54
I dance with my friends at home, school or in the park/garden	41.5	58.5	53
I take part in classes somewhere else.	22.2	77.8	54

	Yes (%)	No (%)	(%)	Sample Size (no)
Do you enjoy performing for an audience?	45.5	29.1	25.5 (It's OK)	55
Have you visited a historical place?	83.6	5.5	10.9 (Not Sure)	55
Do you like watching history programmes on TV or reading about history in books?	22.2	33.3	44.4 (Now and Again)	54

Pupil Initial Questionnaire – St Mary’s C of E Primary School

	Mean Score (out of 5.0 where 1 is negative response, 5 is positive response)	Sample Size (no)
Do you enjoy dancing?	3.4	54
Do you enjoy physical stuff eg dancing, sports, running, cycling skateboarding, using your body and the feeling it gives you during and after?	4.3	55
What do you think of history lessons at school?	3.5	54

Key Observations

- Almost half (41.5%) dance with their friends informally and performing is popular with 45.5% agreeing they enjoy performing for an audience
- Over 4/5 (83.6%) have visited a historical site and 2/3 (66.6%) agree they like watching history programmes on TV or reading about history in books
- Dancing and history lessons scored similarly in terms of enjoyment (3.4 and 3.5 respectively) whilst ‘physical stuff’ eg sports, dancing, running, cycling scored a higher 4.3. However, there was a large gender divide for enjoyment of dance – with girls rating 4.1 and boys lower 2.6. The gender divide for enjoyment of history lessons was smaller – 3.8 girls vs 3.2 boys.

Pupil End of Project Questionnaire – St Mary’s C of E Primary School

	Yes (%)			Not Sure (%)			No (%)			Sample Size (no)
	Global	Female	Male	Global	Female	Male	Global	Female	Male	
I learned new dance and movement skills	78.2	88.9	66.7	20.0	7.4	33.3	1.8	3.7	0.0	55
I learned to feel more confident about myself	50.9	51.9	52.4	40.0	48.1	28.6	9.1	0.0	19.0	55
I learned more how to work as part of a team	61.1	70.4	47.6	31.5	29.6	33.3	7.4	0.0	19.0	54
I had lots of ideas when I was taking part in the project	43.6	33.3	52.4	40.0	51.9	28.6	16.4	14.8	19.0	55
Taking part in the dance sessions, helped me understand and learn about the history topic	83.3	92.6	75.0	11.1	3.7	20.0	5.6	3.7	5.0	54
I enjoyed performing for an audience	66.0	70.4	76.5	18.9	18.5	11.8	15.1	11.1	23.5	53
Taking part in the dance session helped me concentrate more in the classroom lesson	41.5	48.1	36.8	50.9	51.9	52.6	7.5	0.0	10.5	53
I would like to take part in more dance sessions to help me learn about other topics eg English or maths	61.1	66.7	50.0	22.2	18.5	25.0	16.7	14.8	25.0	54

Pupil End of Project Questionnaire – St Mary’s C of E Primary School

	Mean Score (out of 5.0 where 1 is negative response, 5 is positive response)			Sample Size (number)
	Global	Female	Male	
How would you rate the dance-history sessions this term?	4.6	4.8	4.3	53

Note on Statistical Significance

- T testing is required to ascertain whether the differences in the percentages between attributes and genders on the previous page are statistically significant which is outside the remit of this evaluation. The small sample size means even for larger differences such as those between male and female pupils in relation to teamworking, we cannot be at least 95% confident the differences are meaningful. However, we can say that the larger the differences, the more confident we can be that the differences are meaningful. The observations below and analysis in this evaluation is therefore provided with the caveat that we cannot be certain that any differences between groups or attributes are significant as defined by standard statistical practice.

Pupil End of Project Questionnaire – St Mary’s C of E Primary School

Key Observations

- The dance-history sessions received a high score for enjoyment of 4.6 out of 5.0 and the gender difference was relatively small – with girls rating 4.8 and boys 4.3.
- ‘I learned new dance and movement skills’ and ‘taking part in the dance sessions helped me understand and learn about the history topic’ were the statements which received the most positive responses from pupils overall..
- These positive responses were reflected across both genders, although more girls than boys agreed the project had helped them develop dance and movement skills and this was replicated for the dance sessions helping them understand and learn more about the history topic. However, for both girls and boys, the proportions who stated the project had not helped them develop dance or movement skills or had not helped them learn more about the history topic were very small in both cases.
- ‘I had lots of ideas when I was taking part in the project’ and ‘taking part in the dance sessions helped me concentrate more in the classroom session’ received the lowest rate of positive responses and this was true for both genders.
- 2/3 of girls and half of the boys would like to take part in more dance sessions to help them learn about other topics.

Pupil End of Project Questionnaire – Boxgrove Primary School

	Yes (%)			Not Sure (%)			No (%)			Sample Size (no)
	Global	Female	Male	Global	Female	Male	Global	Female	Male	
I learned new dance and movement skills	59.5	55.9	61.0	30.4	35.3	14.7	10.1	8.8	12.2	79
I learned to feel more confident about myself	50.6	50.0	48.8	35.4	35.3	36.6	13.9	14.7	14.6	79
I learned more how to work as part of a team	58.2	52.9	58.5	30.4	26.4	36.6	11.4	20.6	4.9	79
I had lots of ideas when I was taking part in the project	45.6	47.0	43.9	36.7	35.3	39.0	17.7	17.6	17.1	79
Taking part in the dance sessions, helped me understand and learn about the history topic	77.2	79.4	73.2	13.9	14.7	14.6	8.9	5.9	12.2	77
I enjoyed performing for an audience	70.1	70.6	69.2	11.7	14.7	7.7	18.2	14.7	23.1	79
Taking part in the dance session helped me concentrate more in the classroom lesson	29.1	20.6	31.7	43.0	52.9	36.6	27.8	26.4	31.7	79
I would like to take part in more dance sessions to help me learn about other topics eg English or maths	48.1	44.1	51.2	24.1	32.4	14.6	27.8	23.5	34.1	79

Pupil End of Project Questionnaire – Boxgrove Primary School

	Mean Score (out of 5.0 where 1 is negative response, 5 is positive response)			Sample Size (number)
	Global	Female	Male	
How would you rate the dance-history sessions this term?	4.0	4.2	3.9	68

Note on Statistical Significance

- T testing is required to ascertain whether the differences in the percentages between attributes and genders on the previous page are statistically significant which is outside the remit of this evaluation. The small sample size means even for larger differences such as those between male and female pupils in relation to teamworking, we cannot be at least 95% confident the differences are meaningful. However, we can say that the larger the differences, the more confident we can be that the differences are meaningful. The observations below and analysis in this evaluation is therefore provided with the caveat that we cannot be certain that any differences between groups or attributes are significant as defined by standard statistical practice.

Pupil End of Project Questionnaire – Boxgrove Primary School

Key Observations

- The dance-history sessions received a relatively high score for enjoyment of 4.0 out of 5.0 and the gender difference was small – with girls rating 4.2 and boys 3.9.
- 'I enjoyed performing for an audience' and 'taking part in the dance sessions helped me understand and learn about the history topic' were the statements which received the most positive responses from pupils overall.
- These positive responses were reflected across both genders.
- The proportion of pupils agreeing the project helped them concentrate more was lower compared to other attributes – only 29.1%, with girls reporting a lower figure than boys – 20.6% compared to 31.7%.
- Just under half of pupils (48.1%) stated they would like to take part in more dance sessions to help them learn about other topics. Boys responses to this question appear more polarised than girls with 51.1% agreeing they would like more dance sessions and just over a 1/3 (34.1%) stating they would not like more dance sessions (girls 44.1% vs 23.5%).

Pupil End of Project Questionnaire – Pooled Schools’ Data

	Yes (%)	Not Sure (%)	No (%)	Sample Size (no)
I learned new dance and movement skills	66.9	26.0	7.1	127
I learned to feel more confident about myself	51.2	37.0	11.8	127
I learned more how to work as part of a team	59.1	30.7	10.2	127
I had lots of ideas when I was taking part in the project	44.1	38.6	17.3	127
Taking part in the dance sessions, helped me understand and learn about the history topic	80.2	12.7	7.1	126
I enjoyed performing for an audience	69.9	13.0	17.1	123
Taking part in the dance session helped me concentrate more in the classroom lesson	34.4	46.4	19.2	125
I would like to take part in more dance sessions to help me learn about other topics eg English or maths	52.4	23.0	24.6	126

Pupil End of Project Questionnaire – Pooled Schools’ Data

	Mean Score (out of 5.0 where 1 is negative response, 5 is positive response)			Sample Size (number)
	Global	Female	Male	
How would you rate the dance-history sessions this term?	4.2	4.5	4.0	124

Note on Statistical Significance

- T testing is required to ascertain whether the differences in the percentages between attributes and genders on the previous page are statistically significant which is outside the remit of this evaluation. However, the larger sample size of the pooled data means larger differences between attribute scores will be statistically significant. So we can say with confidence, for example, that, based on participants’ feedback, the positive impact of the project on concentration levels was lower than any attribute except having lots of ideas. We can also say with confidence that, based on participants’ feedback, the project helped participants learn about history more than it impacted on any other attribute except performing for an audience.

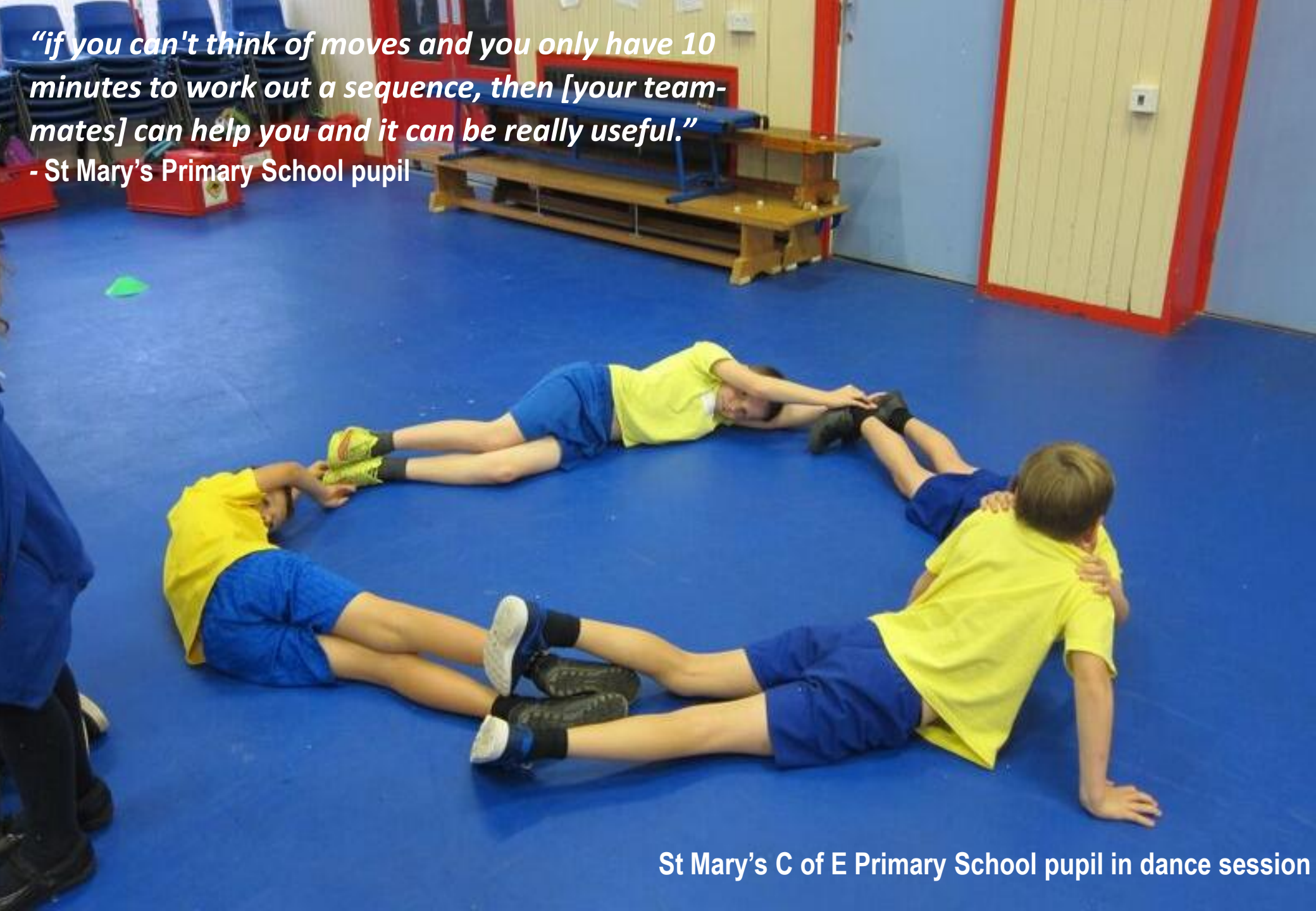
Pupil End of Project Questionnaire – Pooled Data

Key Observations

- The dance-history sessions received a high score for enjoyment of 4.2 out of 5.0 and the gender difference was relatively small – with girls rating 4.5 and boys rating 4.0.
- The project appears to be most successful in helping pupils understand and learn about the history topic with 82.2% of pupils agreeing with this statement and only 7.1% of pupils stating the dance sessions did not help them learn about history.
- Pupils also enjoyed the performance element of the project with 69.9% agreeing they enjoyed performing for an audience and only 17.1% stating they did not enjoy performing. This was closely followed by learning new dance and movements skills with 66.9% agreeing and 7.1% disagreeing the project had helped them.
- Based on participants' feedback, the project was less successful in developing concentration levels in the classroom session, although there are a high proportion of 46.4% who are not sure.
- The project also appears to have been less successful in supporting participants to generate lots of ideas (44.1% agreeing it had helped them and 17.3% disagreeing).
- Over half (52.4%) of participants would like to take part in more dance sessions to help them learn about other topics with only a quarter stating they would not like to take part in any more sessions.

“if you can't think of moves and you only have 10 minutes to work out a sequence, then [your team-mates] can help you and it can be really useful.”

- St Mary's Primary School pupil



St Mary's C of E Primary School pupil in dance session

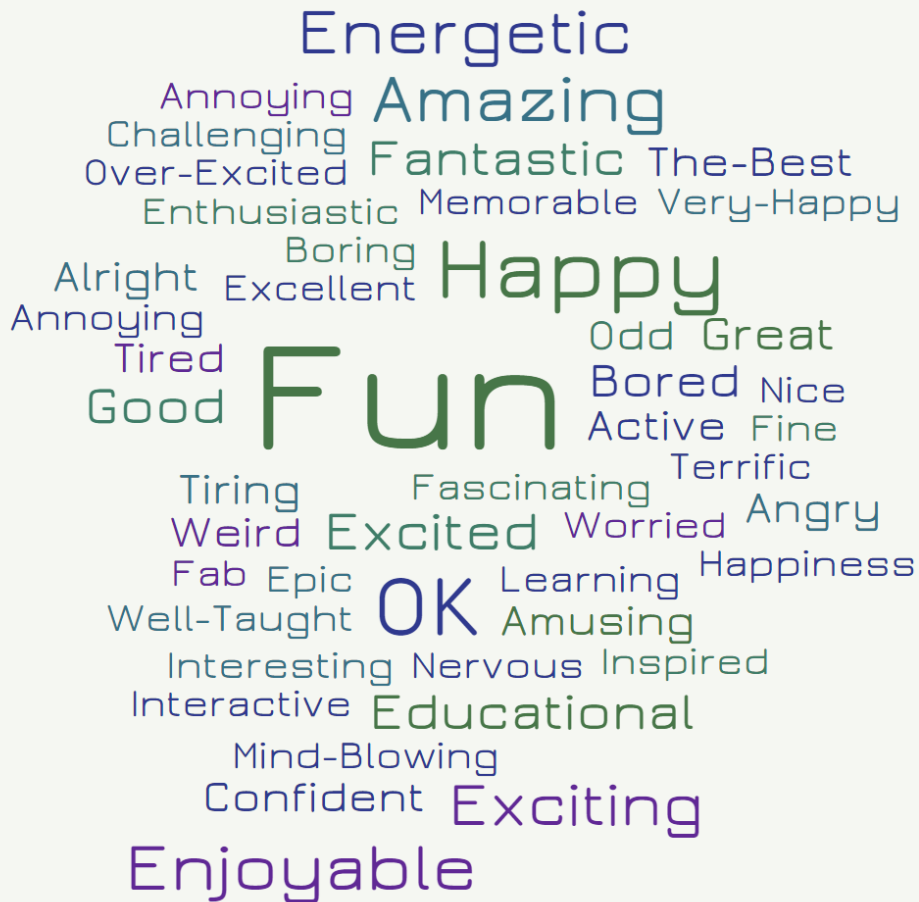
Pupil End of Project Questionnaire – St Mary’s C of E Primary School

Pupils were asked to provide two words which summed up their experience of the dance-history sessions in the term – these are documented in the Word Cloud (right), with Excited, Fun and Happy the most commonly used words.



Pupil End of Project Questionnaire – Boxgrove Primary School

Pupils were asked to provide two words which summed up their experience of the dance-history sessions in the term – these are documented in the Word Cloud (right), with Fun, Happy, OK, Energetic, Amazing, Exciting and Enjoyable the most commonly used words.



Pupil Self-Evaluation Semantic Scales

In alternate weeks, pupils were asked to reflect on how they felt they had performed in the class against various attributes compared to 'most other days' and circle the number which was the closest match – on a scale where 1.0 was the most negative response and 5.0 was the most positive response. Copies of the semantic scales questionnaire can be found in Appendix 6.

A sample of semantic scale responses comprised of case study pupils plus a number of randomly selected pupils was analysed for each school.

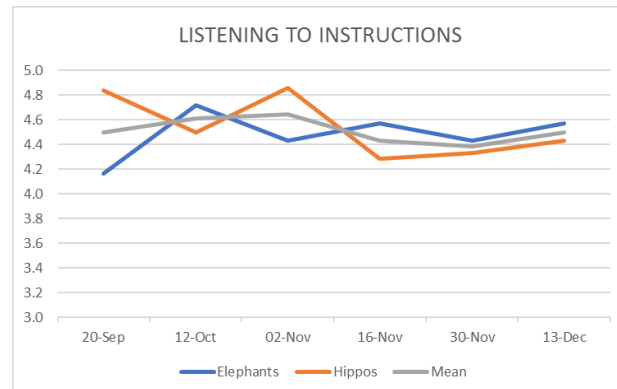
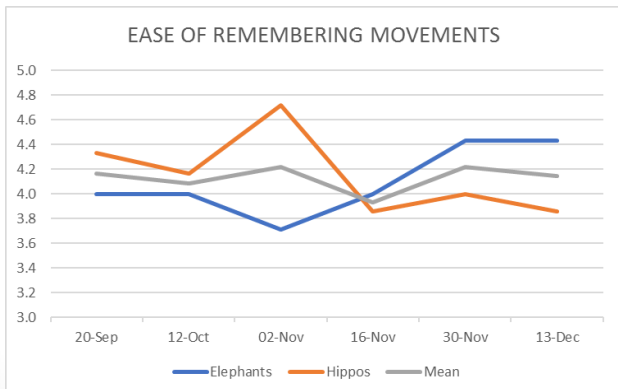
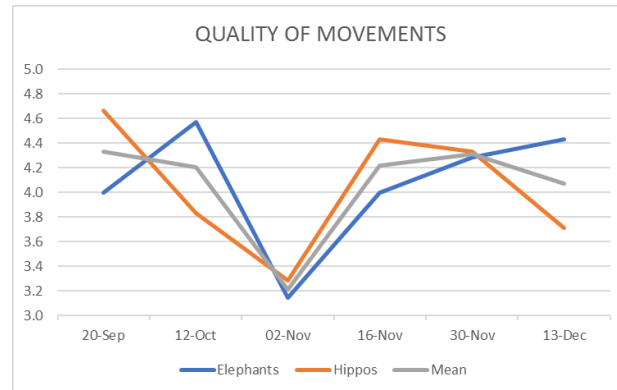
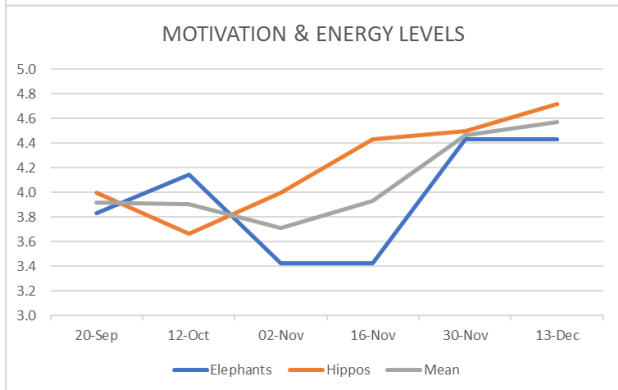
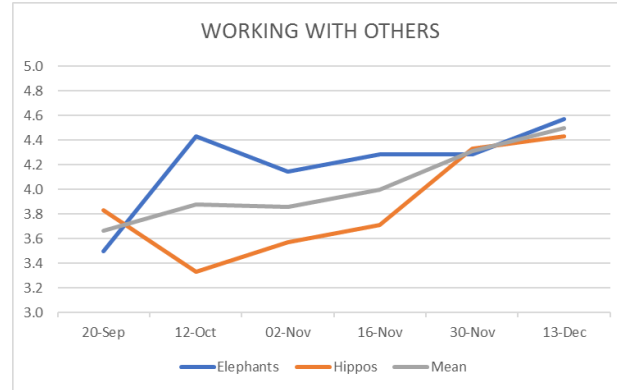
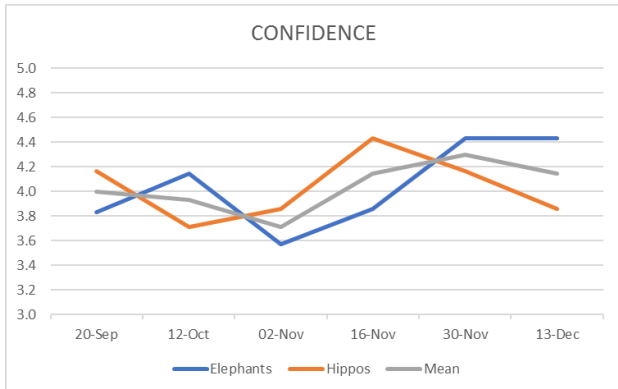
For St Mary's the total sample size was 7 pupils per class. A larger sample of 10 pupils from each class was sampled for Boxgrove Primary School to reduce the margin of error.

At the end of the project, pupils completed a final semantic scales questionnaire which asked them to reflect on their performance in the project as a whole. A copy of this questionnaire can be found in Appendix 4.

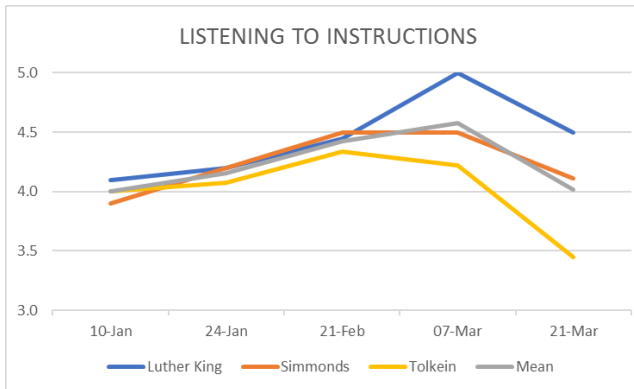
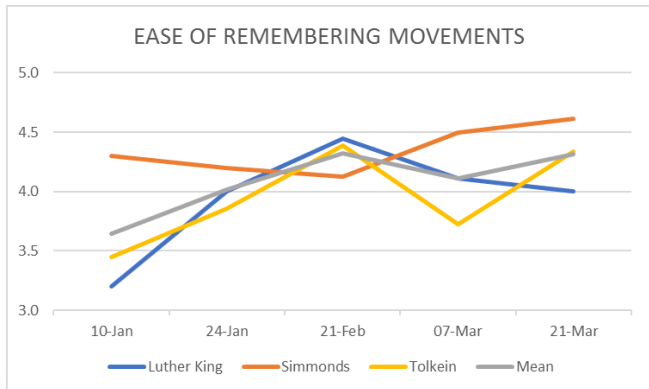
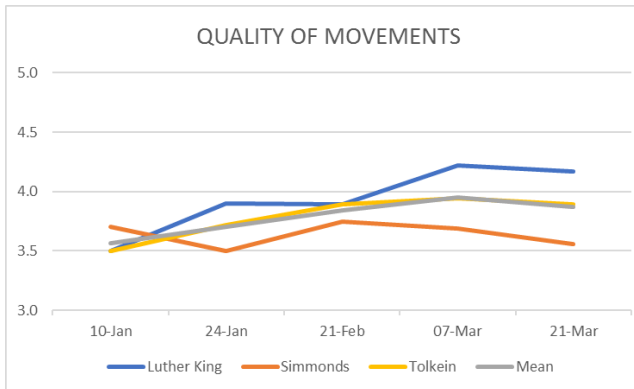
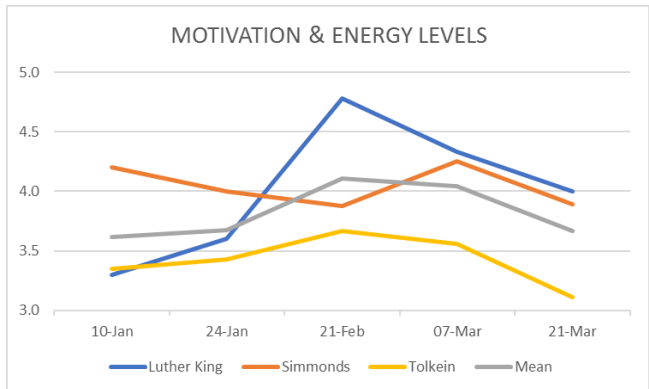
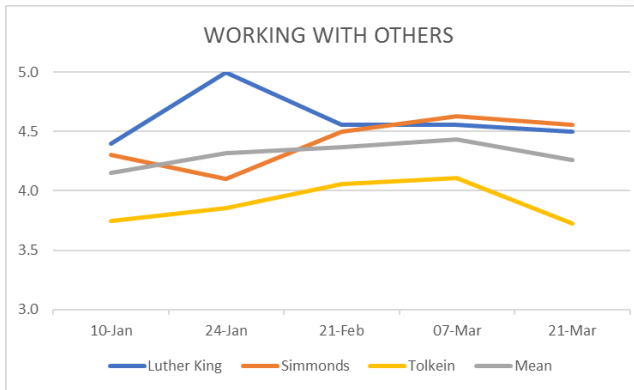
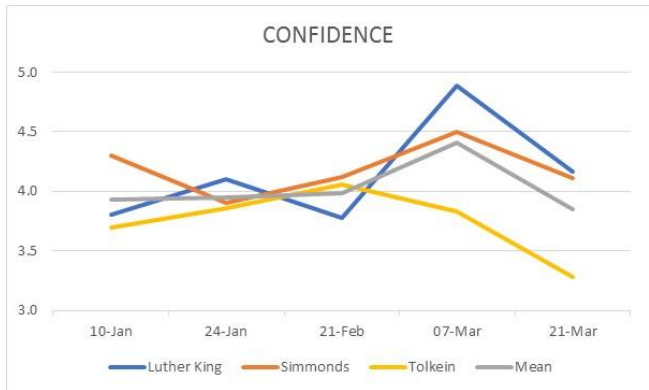
The charts on pp.71-72 summarise the mean ratings for each class and across all classes for each attribute for each school.

The final set of charts and table on pp.74-75 show the mean ratings for classes in each school and between schools as reported in the final semantic scales questionnaire which asked pupils to rate their experience across the project.

Self-Evaluation Semantic Scales - Mean Ratings: St Mary's C of E Primary School



Self-Evaluation Semantic Scales - Mean Ratings: Boxgrove Primary School



Overall: There is variability in patterns of response between classes and between schools. Data is missing for early February for Boxgrove so it makes a direct comparison between schools for this early-middle phase of the project more challenging. At St Mary's, ratings for Confidence increased marginally (by .1) between the first week and the final week whilst Working with Others and Motivation & Energy increased by larger amounts. Quality of Movements and Ease of Remembering Movements fell slightly whilst Listening to Instructions remained the same. At Boxgrove, all attributes increased their ratings between the beginning and end of the project except Working with Others which fell slightly, mainly due to the impact of one class on the mean ratings.

Confidence: At St Mary's, Confidence levels for all classes increased steadily from the middle of the project before falling off slightly in the final two weeks. This pattern was mirrored to a certain extent at Boxgrove, although there was a marked difference between Tolkien and Luther-King classes in the penultimate week of measurement.

Working with Others: Working with Others ratings improved amongst Elephants whilst falling in the Hippos class at St Mary's in the early weeks but by end November they were identical followed by a similar falling off in the final weeks of measurement. There was a similar pattern with two of the classes at Boxgrove. The other class – Tolkien – performed markedly less well across the project with regard to Working with Others.

Motivation & Energy Levels: There was a divergence between reported experience in the Hippos and Elephants classes over the course of the project with Elephants increasing from 3.8 to 4.6 and Hippos declining from 4.0 to 4.3. This was replicated at Boxgrove where Luther-King and Tolkien increased until the middle of the project whilst Simmonds fell. Again Tolkien's reported ratings were markedly lower than for the two other Boxgrove classes.

Quality of Movements: There is a difference in reported experience in the two schools. At St Mary's ratings fell sharply in the middle of the project before sharply bouncing back. At Boxgrove, there was a gradual increase in all three classes with a slightly flattening out or fall in the lead up to the performance.

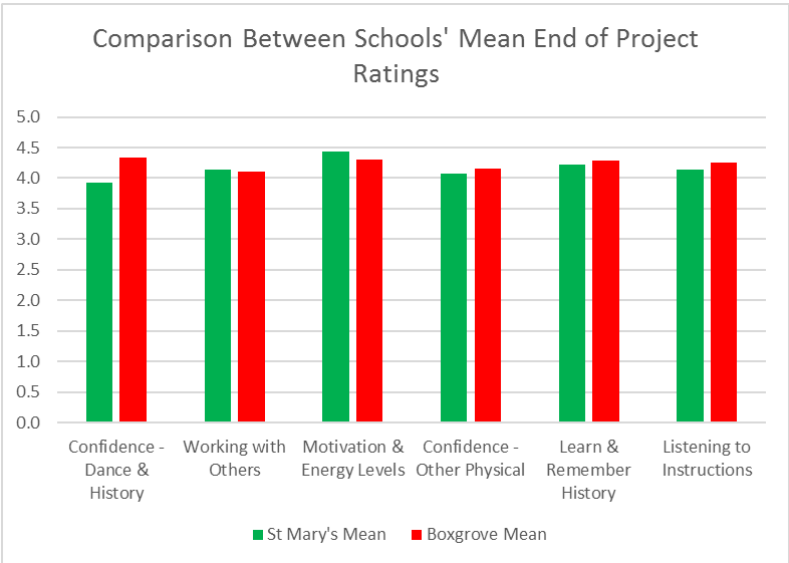
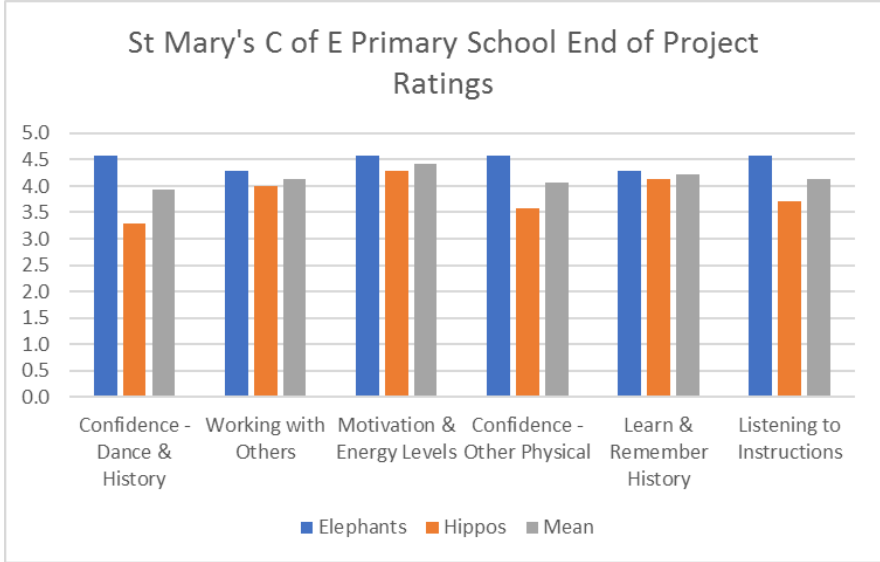
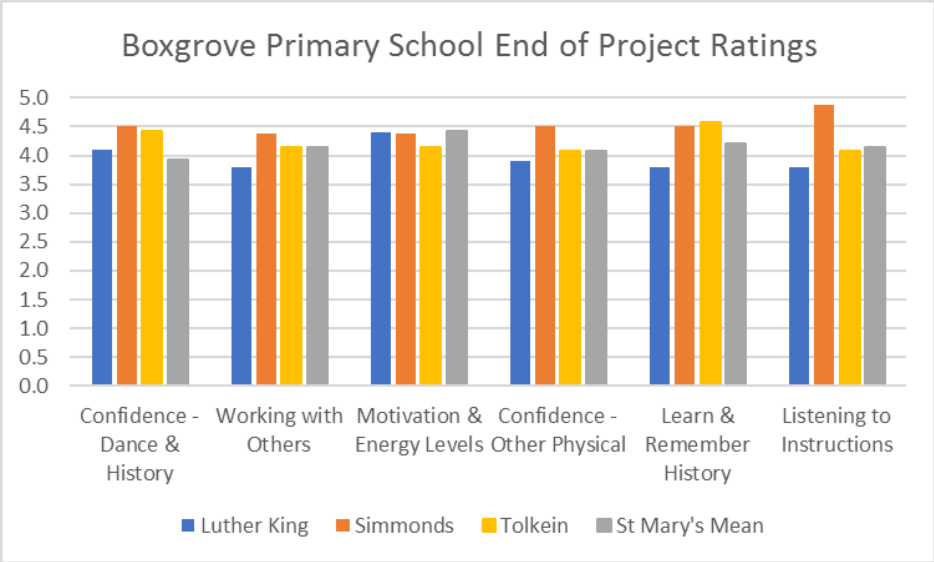
Ease of Remembering Movements: At St Mary's, the two classes reported different patterns of experience until mid November when both showed a slight increase before levelling off or falling slightly. At Boxgrove, Simmonds again reported different patterns of ratings than the other two classes, however all three classes showed improvements in this rating from the beginning to end of the project.

Listening to Instructions: The reported ratings for classes and schools were more closely aligned than for other attributes and Boxgrove in particular showed a steady increase over the first half of the project for all classes before falling off towards the rehearsal and performance weeks.

End of Project Self-Evaluation Semantic Scale Questionnaire Summary

Question	St Mary's C of E Primary School			Boxgrove Primary School			
	Elephants	Hippos	Mean	Luther-King	Simmonds	Tolkein	Mean
Compared to how you feel in other classes at school, in the dance and history classes I felt my confidence was (1 = Fizzled Out , 5 = Buzzing):	4.6	3.3	3.9	4.1	4.5	4.4	4.3
Compared to other classes in school, I found working with others in the dance and history classes (1= More Difficult / Frustrating, 5 = More Enjoyable / Easier):	4.3	4.0	4.1	3.8	4.4	4.1	4.1
Compared to other classes in school, I felt motivated and fully of energy in the dance and history classes (1= No Way, 5 = Yes Buzzing!):	4.6	4.3	4.4	4.4	4.4	4.1	4.3
After taking part in the dance sessions this term, I feel more confident to take part in other physical activities (1 = No Way!, 5 = Yes, Yes, Yes!):	4.6	3.6	4.1	3.9	4.5	4.1	4.2
Taking part in the dance sessions helped me to learn and remember more about the history topic (1 = No, it made no difference, 5 = Yes, learning was much easier):	4.3	4.1	4.2	3.8	4.5	4.6	4.3
Compared to other lessons, during the dance sessions I found listening to instructions (1= Difficult, 5 = Very Easy):	4.6	3.7	4.1	3.8	4.9	4.1	4.2

End of Project Self-Evaluation Semantic Scale Questionnaire Summary



Pupil Case Study Analysis – St Mary’s C of E Primary School

Four pupils in each class were selected by class teachers to be case study subjects. A quantitative approach was used with teachers assigning a ‘rating’ each week for different attributes for each case study subject, from 1 (lowest) to 5 (highest). Criteria were provided to help teachers assess the appropriate rating for each pupil. The attributes measured are as follows:

- | | |
|--|--|
| ▪ Confidence / Body Language | Co-ordination / Balance / Motor Skills |
| ▪ Communication with Others | Spatial Awareness |
| ▪ Relationship with Dance-History Activity | Creative Movement |
| ▪ Relationship with Classroom Based History Activity | Movement Memory |
| ▪ Attitude to New Challenges | Embodiment / Performance Skills |
| ▪ Listening to Instructions | |
| ▪ Concentration & Focus | |
| ▪ Working Creatively with Others | |

Teachers were also asked to provide supporting qualitative data but due to time constraints this was not possible. The case study information is therefore based on quantitative ratings only.

All case study pupils took part in a group interview with the Evaluator at the beginning and end of the project to reflect on their expectations and experience of the project.

Ratings for each case study subject by attribute are provided in Appendix 2. Graphs on pp.77-85 show the change in each case studies’ attribute ratings between weeks 1 & 2, weeks 8 & 9 and weeks 10 & 11. Week 8 & 9 is included due to the possible skewing of ratings of the week leading up to the performance and the performance itself.

The case studies analysed here are **from St Mary’s C of E Primary School only.**

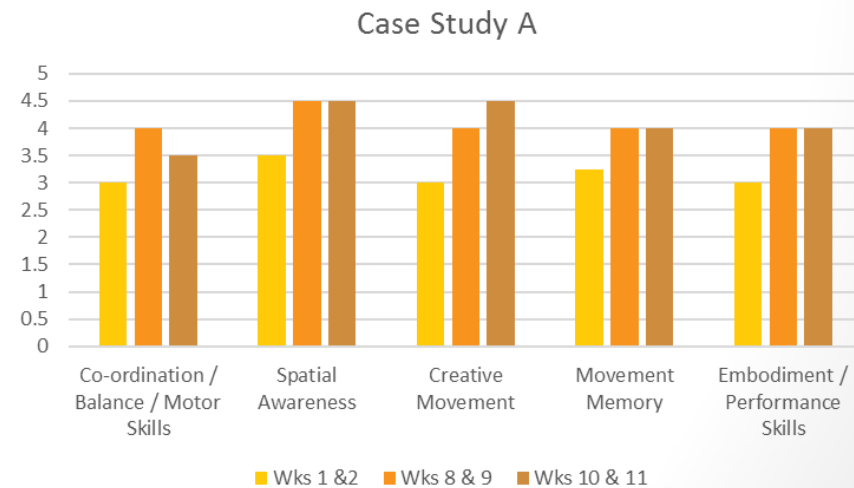
Case Study A (Elephants Class)

Case Study A is a female pupil who the Evaluator experienced as quiet and shy in the group discussions but who showed good understanding of questions and responded articulately to them. The Lead Artist noted how quiet this case study was at the beginning of the project but that her confidence grew as the project progressed and she came 'out of her shell', volunteering to answer questions and engaging more with other children.

Her teacher noted her dance skills grew as the project progressed and she became more confident and expressive and this is reflected in the case study scoring for dance skills (below, right). The case study showed large improvements in most attributes as the project progressed with a small falling off in some during the performance weeks.

The case study's self-evaluation semantic scale ratings were high across most weeks for all attributes and did not fall off in the lead up to the performance – she appears to have relished the opportunity to perform and she has high confidence levels.

This case study illustrates the positive response of most pupils, and possibly quieter pupils in particular (who can easily be 'lost' in a large class setting), to being chosen for a specific task or challenge. It also illustrates that 'quietness' may not equate to lack of confidence.

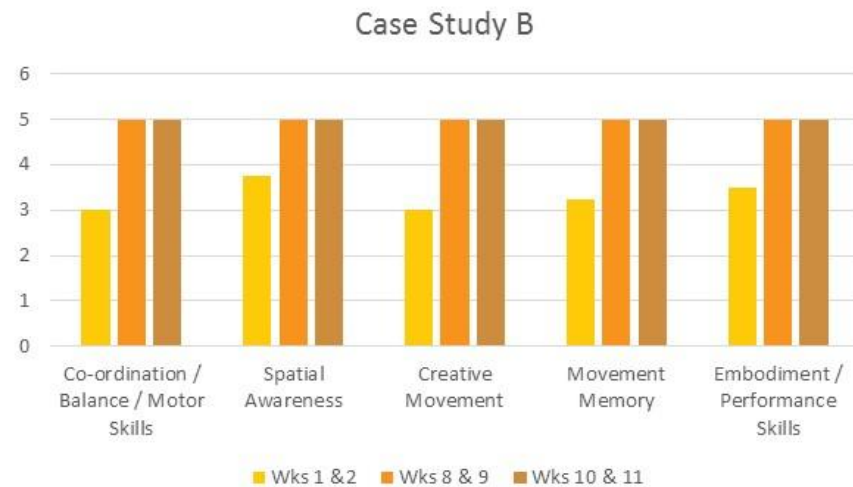
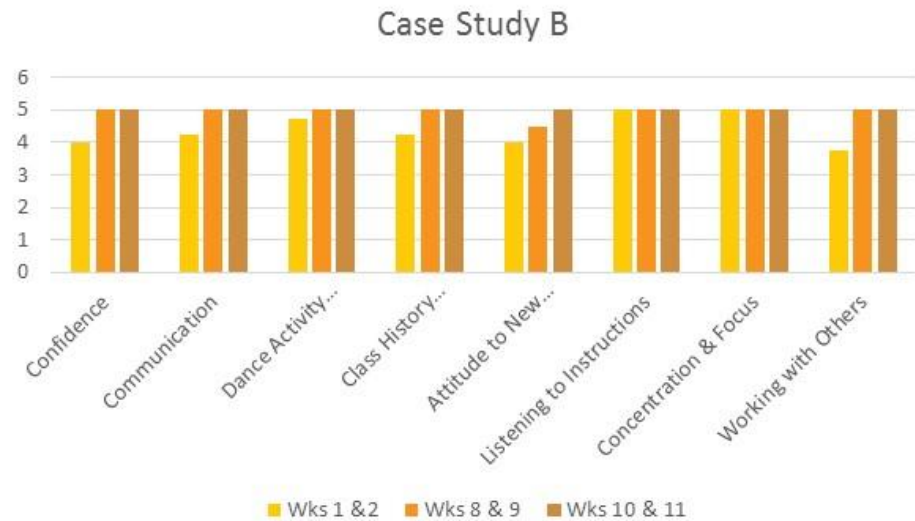


Case Study B (Elephants Class)

Case Study B is a female pupil who was experienced by the Evaluator as confident and competent and who responded well to questions.

Her achievement levels and understanding of concepts were identified by the Lead Artist early on in the project and she worked strongly across both dance and classroom based tasks. Her calm leadership skills became more evident as the project progressed and she responded well to being chosen as one of the 'readers' in the performance, although the Lead Artist noted that she was quite timid in her reading and would require some coaching.

Her competence and strengths are reflected in her case study scorings which show large increases between weeks 1 & 2 and the final weeks of the project except for Listening to Instructions and Concentration & Focus which were consistently high. Her own semantic scale ratings were also consistently high across all attributes

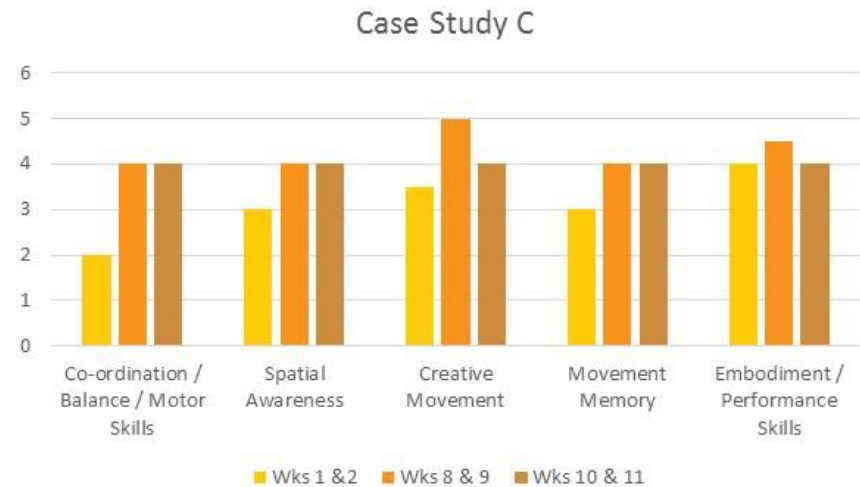
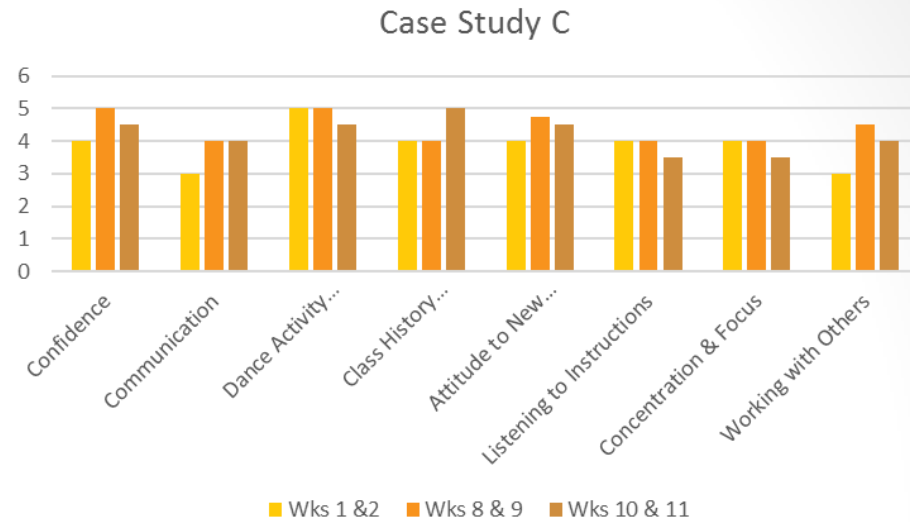


Case Study C (Elephants Class)

Case Study C is a male pupil who in the Evaluator’s experience was fairly quiet but determined. This was also noted in the Lead Artist’s reflections which indicate a pupil who pays attention, achieves and engages by asking questions. He stayed on task, despite distractions, and had a lot of energy and enthusiasm and responded well to being at the front of the class. He also demonstrated self motivation in his learning in the dance tasks and performed well across both dance and classroom history tasks.

For this case study, teacher attribute scorings increased or stayed the same between the beginning of the project and weeks 8 & 9, but there is a small fall off in a number of attributes in the final two weeks of the project. Engagement in the class history activities however increased in the last two weeks.

This fall off is not reflected in the case study’s own self evaluation where his semantic scale ratings showed a strong improvement approximately half way through the project which was sustained to the end. As with another quieter pupil, Case Study A, this suggests a child who enjoyed the challenge of the performance and has high confidence levels, which being ‘quiet’, may not be immediately obvious.



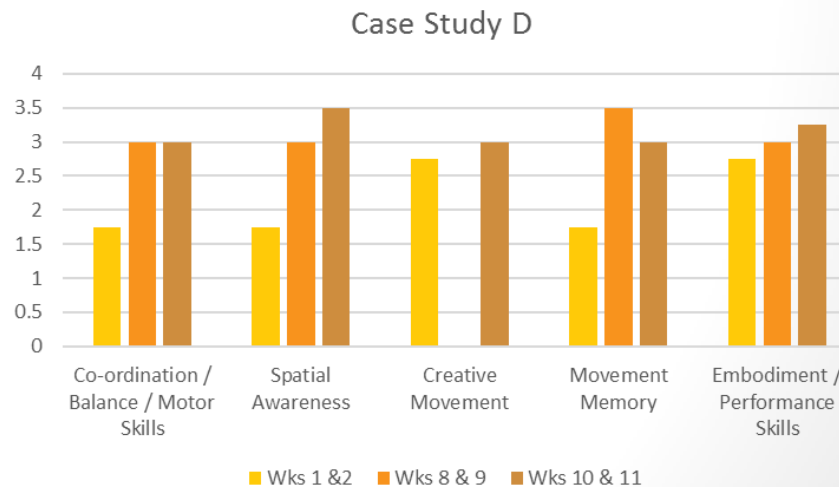
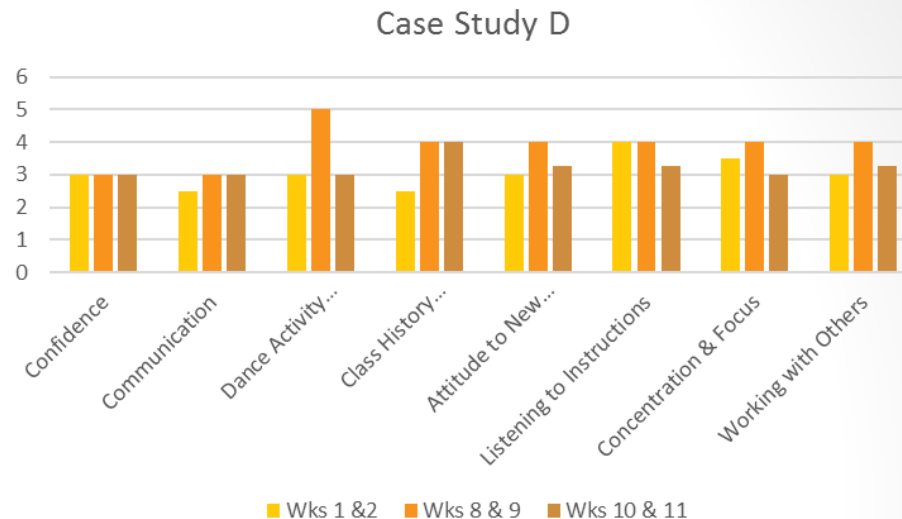
Case Study D (Elephants Class)

Case Study D is a male pupil who in the Evaluator’s experience was engaged but easily distracted and who showed a creative, independence of mind.

For this case study, improvements in confidence and physical skills were noted by teachers during the course of the project – he started off struggling with the dance sessions but his confidence, physical awareness and ability to remember sequences improved noticeably over the course of the project. His teacher also noted his strong engagement and enthusiasm with the dance sessions mid-way through the project. At the beginning of the project, his ability to remember information from the previous week was noted by his teacher & Lead Artist.

The Lead Artist noted this case study became easily upset when he perceives he is not good at something. His performance in writing tasks deteriorated significantly in the week when there was no physical activity before the task and he was easily distracted.

Like some other case studies, this pupil showed a fall off in some attributes in the final two weeks. Improvements in engagement in class history activities was sustained however as were communication skills and most physical skills. Inadequate data is available for this case study for semantic scale ratings.



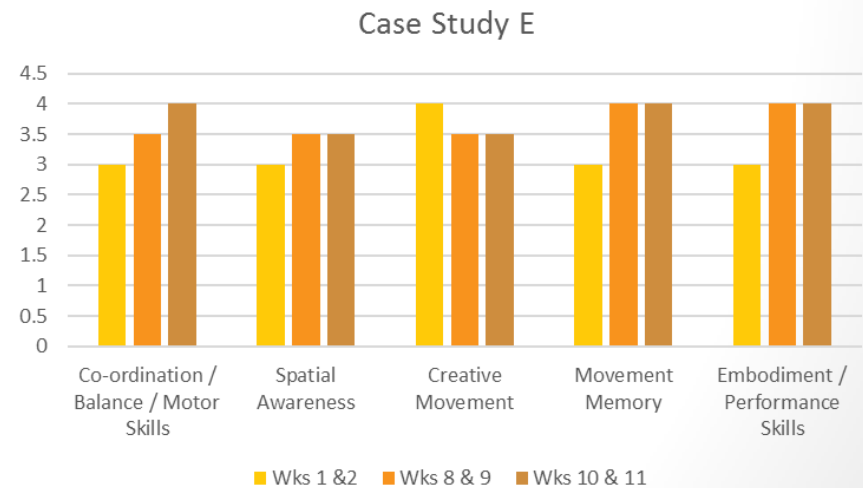
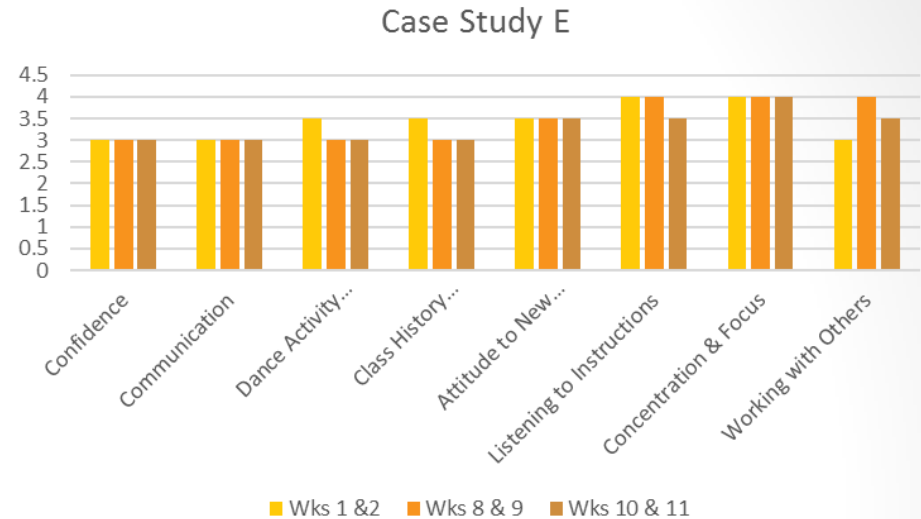
Case Study E (Hippos Class)

Case Study E is a male pupil who in the Evaluator’s experience is quiet but responsive to questions.

The Lead Artist noted this case study’s quiet personality, focus, politeness and listening skills. Like Case Study A, she was keen to ‘bring him out of his shell’ and encourage him to contribute more. He responded well to being given opportunities to be ‘up front’ or chosen as part of a small group for a particular role. But he also worked most effectively when he paired up with a particular pupil in the class, in a natural pairing, as with Case Study G.

For this case study, most improvements were noted in terms of physical skills, whilst Working with Others also showed improvements. Most other attributes either plateaued or fell off slightly as the project proceeded – this might be due to a very enthusiastic start not being consistently sustained, a fall off as the performance work became more important or it could be due to more rigorous assessment by the teacher. This case study’s own ratings on the semantic scales suggest most improvements in the middle weeks with a small drop off in some attributes in the final week.

Again, this case study illustrates the benefit of quieter pupils being chosen for specific roles.





"I thought working in teams in the legions was helpful as they helped you make more friends."
- St Mary's C of E Primary School pupil

Case Study F (Hippos Class)

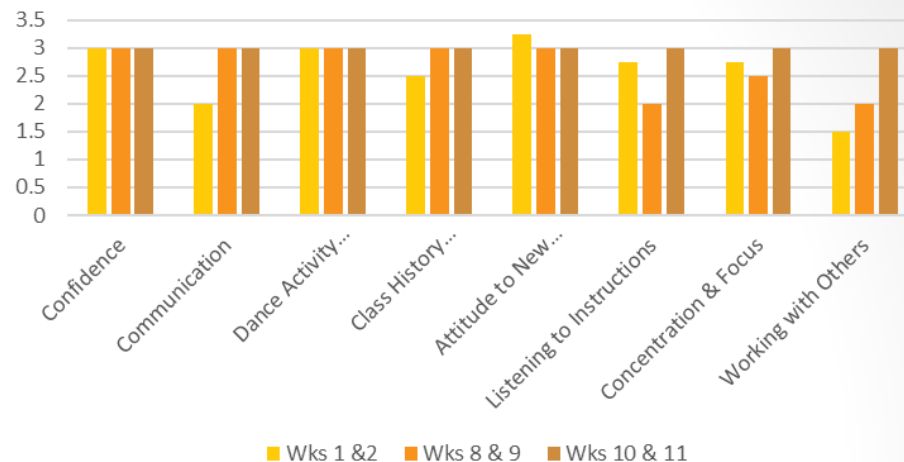
Case Study F is a female pupil who was experienced by the Evaluator and Lead Artist as attention seeking at times with disruptive behaviour in the classes on a number of occasions, finding concentration and working with others difficult and emotionally 'up and down'.

This case study self-evaluation using the semantic scales showed a pattern for most attributes of starting with a score of 5 in the first week followed by lower scores for the rest of the weeks. Her rating for Confidence showed a sharp decline in the last three weeks of the project, but we can see the teacher's evaluation (right) is one of consistent levels of Confidence. Despite this, this case study's own evaluation of her Motivation and Energy levels improved. Her rating for Listening to Instructions showed a plateauing in the final weeks following a strong start, however the teacher's evaluation was of a strong improvement in the final weeks of the project.

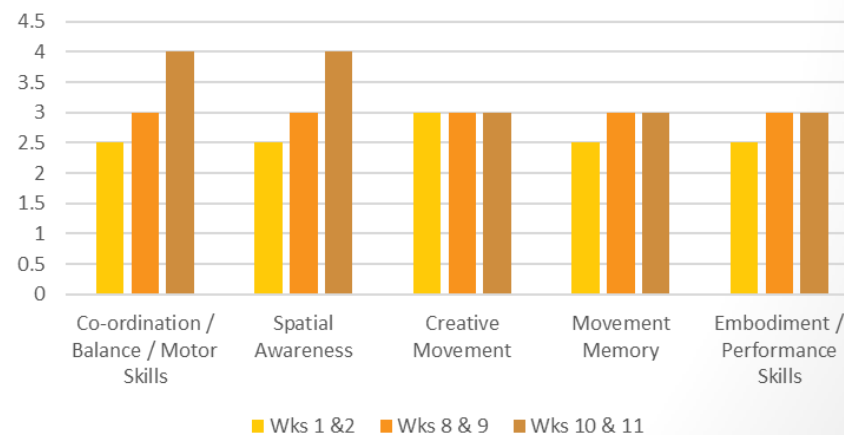
The Lead Artist's notes suggest a sharp improvement in the case study's behaviour and engagement with both the dance and classroom history tasks in the middle phase of the project, although her behaviour became more disruptive again in the final weeks. Engagement in the history lessons strengthened between the beginning and final weeks of the project. Analysing physical skills reveals a stronger divergence between this pupil's self-evaluation and that of her teacher – she consistently evaluated herself as having poor Quality of Movements and this was replicated for Remembering Movements. The teacher's evaluation however shows an increase in most physical skills over the course of the project with none declining.

For pupils like this, the data suggests high levels of positive reinforcement may be necessary to support them to create a self-image which reflects the reality of how they are progressing in the class. The performance may have strengthened negative self-perception.

Case Study F



Case Study F



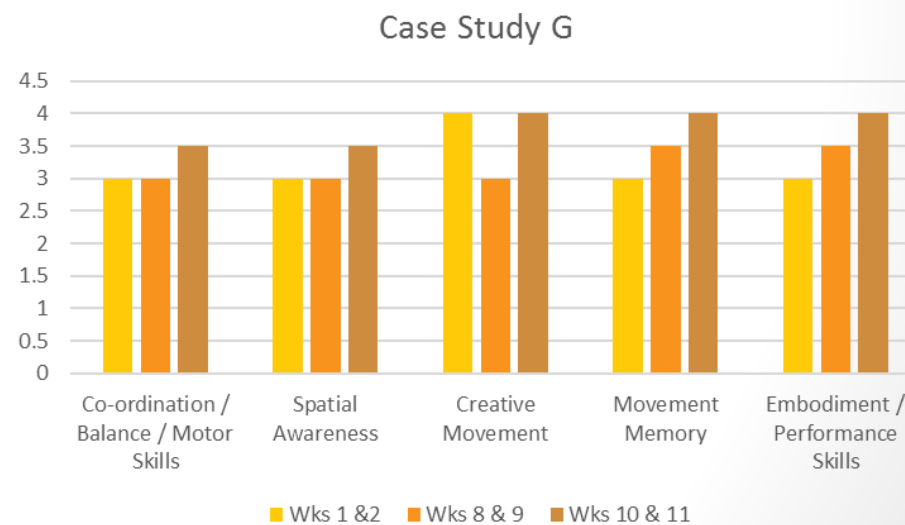
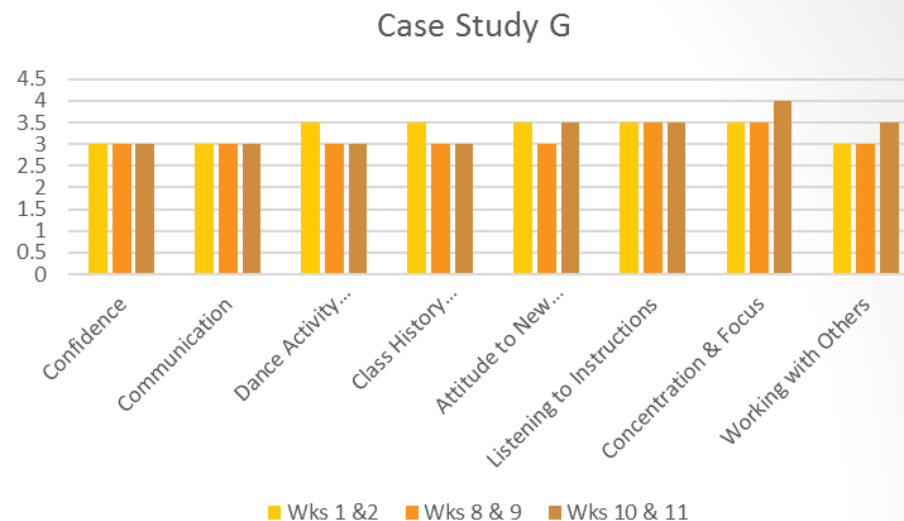
Case Study G (Hippos Class)

This case study was experienced by the Lead Artist as quiet, helpful and keen to co-operate but sometimes showing misunderstanding around the nature of a written task or a verbal question. In the Evaluator's experience, she appeared to struggle with critical thinking in her responses to some of the questions in the group interviews.

The Lead Artist noted that she struggled with 'owning her learning' as the project progressed; she was passive or asking for help but not engaging with the response. The Lead Artist noted that the more time she spent with this case study on a written task, the more she noticed her lack of self motivation around learning, the ease with which she is distracted and her reliance on copying the teacher or peers.

Her dancing however revealed a capacity for independent movement and an assuredness lacking in her written work which grew as the project progressed, and was notably higher than many others towards the end of the project. Her strength of physical skills is reflected in the teacher's evaluation (right) and unlike some others, she appears to have responded well to the performance pressure with some of the teacher's ratings increasing in the final two weeks compared to earlier weeks. This case study's self-evaluation using the semantic scales shows generally high ratings for most attributes, perhaps illustrating her confidence in the dance setting.

The need to find new ways to transfer the confidence, independence of thought, motivation to learn and engagement with the task in the dance setting to written tasks in a classroom setting is clear from this case study.



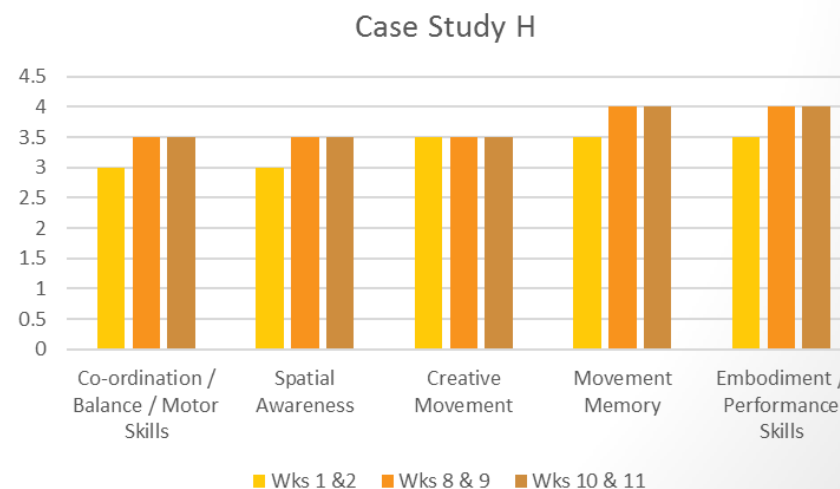
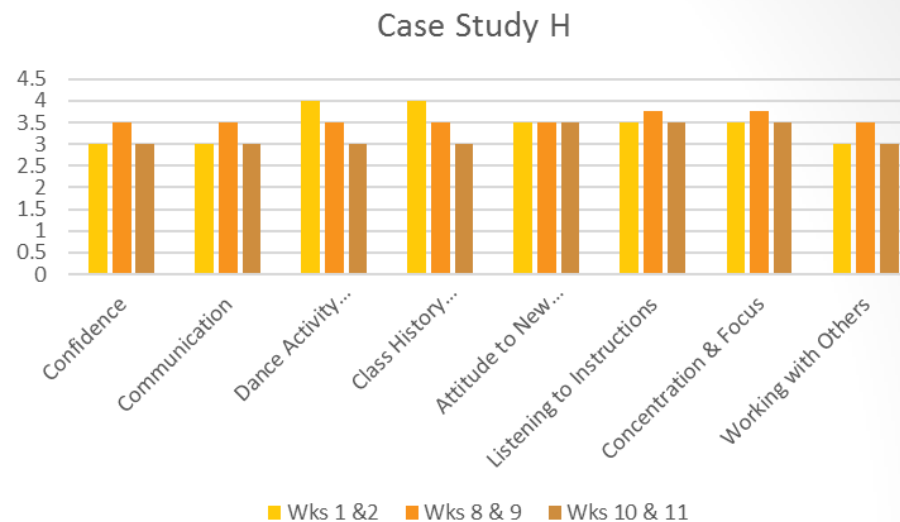
Case Study H (Hippos Class)

The Evaluator’s experience of this male case study in the group interview was of an engaged individual capable of high levels of understanding and critical thinking around questions. This was mirrored by the Lead Artist who find the case study highly engaged in the dance task, self motivated and confident with high levels of maturity.

However, as the project entered its middle stages, he stood out a little less perhaps as some of the rest of the group improved. His skills at working with others became clear as the project progressed but he could become distracted at times. The case study’s confidence is reflected in his self evaluation scales where he rated himself 5 for all attributes across all weeks except the final week when the scale was completed outside the dance session, when Confidence, Working with Others and Learning and Remembering Movements were rated lower.

The teacher’s evaluation shows a falling off in terms of engagement with the dance activity and classroom based history activity as the project progressed after a very strong start. However, this was not reflected in his dance skills which improved over the course of the project. As with some other case studies, several emotional / social attributes declined in the final two weeks after peaking in weeks 8 & 9.

The success of the dance classes in keeping this high achieving individual stretched in terms of developing physical skills is suggested by this case study. However, the challenge of keeping this pupil motivated in both dance and classroom based history sessions is suggested here alongside a possible falling off as others in the class became stronger – impacting either on the teacher’s assessment of these pupils or this case study’s actual behaviour / engagement.



Pupil Case Study Analysis – Boxgrove Primary School

Case study matrices were not analysed for Boxgrove Primary School. However, case study interviews were assessed and below is a summary of the key findings from the twelve Boxgrove case studies interviewed at the end of the project. These interviews took place immediately before the end of project performance.

Enjoyment: As a whole, the boys enjoyed the 'battles' or more physical dance themes eg Powder Monkey or Battle of Bosworth. Boys also appear to enjoy points where they are partnered with a friend or someone they work well with. Girls on the whole enjoyed the more 'dancey' sections as opposed to eg the timeline exercise.

Changes experienced by pupils during the project and highlighted by them:

- Improved ability to remember history and movements – this was reported by several pupils and appears to be one of the strongest impacts amongst this group of case studies.

"I noticed I'm getting better at dancing and that the things I'm trying to remember are lasting longer. Stuff I'm learning stays in my brain longer and I can remember it better."
- Boxgrove Case Study

- Project was more interesting than expected
- Found it easier to work with people both in the dance sessions and in other lessons (as a result of the dance project)
- Finding more courage and ability to do the dancing
- Quicker way of learning about history

"Before we were trying to put all the information in our heads but when you put a movement to it, it is easier to remember."
- Boxgrove Case Study

Concentration and listening: There was general agreement that the project had helped pupils concentrate and listen more and that pupils had noticed the behaviour of their peers improve over the course of the project. Tools such as the tambourine (an attention signal) and the warm-up were highlighted as being useful to aid concentration. The ongoing frustration with those who disturb classes was also expressed along with the fact these individuals were more noticeable now as most were concentrating. One pupil also expressed that they found it harder to concentrate as the dance lesson went on and they became tired.

Pupil Case Study Analysis – Boxgrove Primary School

“I find it quite easy to concentrate in the dance lessons, but in others lessons it's hard. It's because we're moving about and we're doing things.”

“I think it's improved people to listen more, at the very start [the Lead Artist] would say something to the whole class and then lots of people were coming up to her asking what she'd said....but now people do listen and we don't get much asking [from pupils].”

Dance skills, enjoyment and attitudes to dance: Some case studies highlighted their stamina had improved along with their agility and speed of moving whilst another pupil highlighted that they were better at “getting up and getting on with it”. Several case studies highlighted the project had helped them develop their movement vocabulary and they enjoyed making up their own moves. Most case studies enjoyed the project, including those who did not expect to, however one case study did not enjoy dancing and the project had not changed this, citing that he would prefer to learn history via a six hour Powerpoint presentation! This same boy did not like being directed and wanted more input into the ideas for the dance lessons. Boys in particular appear to enjoy the acting and narrative element of the sessions.

“I've learned a lot more moves that I didn't think were even real, I didn't know there was this sort of dancing and I actually quite like it even more than some of the old dances I used to do. I like making up my own moves.”

Performance and site visit: These were not discussed with all case studies due to time but of those who discussed them, the performance was looked forward to by most pupils, although the lack of a speaking part and ‘embarrassment’ were highlighted by two boys as issues. The site visit was enjoyed, particularly the interactive elements. Different parts of the project were enjoyed by different pupils – some pupils enjoyed learning the sequences and the performance whilst others enjoyed working with partners to create sequences and others most enjoyed the site visit and a smaller number the classroom tasks.

“The site visit was a lot more fun than the dancing. I enjoyed history topic in the classroom.”

“It makes you excited and it makes your brain think, I need to remember these moves. The performance makes me concentrate more because I need to learn these moves so I don't mess up.”

Class Teachers' Weekly Reflections – St Mary's C of E Primary School

Class Teachers were asked to respond to three questions at the end of each session via a brief reflective diary. The key points from these reflections are summarised below.

"I feel like the class got so much from the dance today. The dance session really supported their understanding, ideas and engagement in the writing. Dance really brought the task to life and made it real."
- Teacher, Elephants Class

Teachers' Class Observations

The majority were generally good at teamwork in the dance lessons	Some children were surprising in terms of how well they worked in a team in dance session	More expressiveness in some children than expected	Able to pick up more complex moves more quickly as project progressed
Enthusiasm of some had positive impact on others	Poor behaviour of some can be distracting for group	Movements became more defined, body language and posture strong by middle of project	Ability to keep in time with the music improved by end of the project
Some quieter children more confident in dance lessons	A small number of children were consistently difficult to engage in dance session	Surprised by excitement of boys by midway through the project	High degree of focus for the performance
Focus and response to instructions improved as project progressed	Improvements in listening as project progressed		

Teachers' Learning

Structure group work so each child has a focus	Value of giving children ownership over ideas	Benefit of simple steps / instructions repeated and built upon	Value of repetition	
Use of props and other visual aids to support learning	Value of Lead Artist modelling movement in the space	Positive, fun attitude of Artists	Continually reinforcing positive praise, calm voice and clear warnings	Extent to which these groups need even more attention on listening skills

Impact on History Teaching in Class

Clearer understanding of task so they could be more purposeful	Benefit of dance session in helping them learn and understand key words and concepts	Using physical actions helps children learn new words and reinforces learning	Practical activities brought the topic to life in children's minds
Children had embodied knowledge - learned and remembered detailed information so they could focus on how to apply this in history sessions	Clear foundation of knowledge before they begin task - means their confidence and engagement in history lesson is higher	Class showed supported understanding eg Gods were made 'real' through physical movements in dance session and this translated to written work	

Class Teachers' End of Project Interview – St Mary's C of E Primary School

Impact on History Learning

"I've done this topic for the last two years and I've noticed that [the inclusion of the dance sessions] has made their writing more detailed.

They were able to sequence events more easily."

- Class Teacher, Hippos

- More engaged and inspired
- 'Prepped' for task knew exactly what they wanted to do.

"We were worried at the beginning we wouldn't have time for the writing. Very quickly we realised, they don't need any input from us, [the dance session] was the input. They had it all in their head, quick recap and off they went.. So they had quite a lot of time writing - some days for 30 minutes."

- Class Teacher, Elephants Class

- Could focus on the requirements of the specific task eg creative writing, as the knowledge and understand were already present around the subject
- Strengthened pupils' achievements across all abilities.

Focussing and Listening Skills

- Definite improvements for most pupils. Project has made it easier to identify those who really struggle with this as they now stand out.

Teamworking

- Teachers agreed this project has helped improve team working.
 - Large teams of 'legions' worked well – there were good role models in the teams.
 - Some pupils worked together surprisingly well.
 - The performance focus supported team working
- "[Pupils] thought, we're going to be showing this, we need to work as part of a team so there's no point having arguments, we need to finish this now"

- Class Teacher, Hippos

- Some pupils find it very challenging and having this project to reinforce team working was helpful.
- Project was a great way for the pupils (who came from two classes at the beginning of the year) to get to know each other.

Role of the Performance

- Gave a sense of purpose and a focus to the project.
- Brings together all the learning
- They felt valued.
- Enjoyed the fact they got to perform – the performance is an important element of the project.
- Allows the rest of the school to see what they have achieved and other teachers to see how physical movement can be integrated into teaching of a topic.

Class Teachers' End of Project Interview – St Mary's C of E Primary School

Children's Dance Skills

- Some children surprised in terms of timing and movement memory.
 “When I look at them now, they are so much better and more confident in their dancing”
 - Class Teacher, Elephants Class
- Fidgeting was reduced for most pupils – as with listening, those who continue to fidget ‘stood out’ more helping teachers to focus their efforts to reduce fidgeting on these pupils.
- Teachers noted that the dance sessions had improved the confidence of the quieter pupils in particular. Eg quiet girls who were usually reserved are “smiley, animated, enthusiastic.....dance has become that lesson where they can express themselves...” .and it has animated their relationships with their teachers as well.

Engagement with Dance Across Genders

- In the Hippos class, some boys were more up and down whilst girls consistently engaged. Towards the last weeks leading up to the performance however, they joined in and one previously resistant boy said “I really enjoy dance now.”
- In the Elephants class, one girl continually did not want to take part until the performance week whilst another was disruptive throughout – this girl liked structure so may have found the looser structure of the dance class challenging. The topic of ‘Romans’ helped engage the boys in dance.

Teachers' Learning

- Met teachers' expectations in terms of learning about teaching dance.
- Acting things out physically can help pupils understand. Teachers realise that on a number of occasions, they are using words pupils may not understand and if they animate them with an action, pupils remember meanings much more clearly.
- Plan to focus on eg acting concepts and ideas out, rather than eg reading them something.
- Benefit of modelling movements – teachers realise they need to do the movements with pupils.
- Benefit of giving pupils ownership of creating ideas – inviting them to suggest actions for a particular concept or word, rather than the teacher leading this process.
- Whilst teachers felt less confident about their ability to create a topic based dance routine from scratch, they feel confident to integrate movement into classroom teaching for different topics.

“The project had a good rhythm and structure - get changed, do the mood-o-meters, do the dancing, come back, they knew what they were doing. The thing that disrupted that was when we had to move out of the hall - it was [logistical] things around the school that got in the way.”

- Class Teacher, Hippos

Class Teachers' End of Project Interviews – Boxgrove Primary School

Impact on History Learning

- The primary impact appears to have been on memory – children arriving at the classroom session (which took place two days after the dance session) with better understanding of eg chronology, facts etc – particularly useful for this topic as it is so 'fact' centered.

“With their memory it's made a big difference - the order of things, the timeline, Henry's wives... this has meant it's given them a better grasp of the whole topic.”

- Class Teacher, Luther-King

- One teacher commented that it has benefited the understanding of children who are less able to use their imaginations in a classroom setting – bringing the topic to life in the dance session.
- Also useful as a preparation for the two trips – to the Mary Rose and Hampton Court – as the children had a basic understanding before they went and were able to get more out of the trip.

Concentration

- One teacher noticed that concentration improved in the afternoon lessons on the day the children took part in the dance session, and he attributed this to the children using their energy and having to be more focussed than they normally would be in a Tuesday morning PE lesson.

Teamworking

- One teacher thought his pupils' team working improved over the term and attributed some of this to the children working together in dance sessions. He also noted that one or two 'unexpected leaders' emerged during the sessions.
- This same teacher thought his class worked best when they were teamed with children they were not friendly with as then natural leaders and roles seemed to emerge and there was less arguing and protracted discussion.
- Another teacher noted the girls are very cliquy in his class and two girls who arrived in the Autumn term had found it very hard to make friends' This project had helped them to integrate by pairing them with others and one of the girls rehearsed sequences with her 'team' during school breaks.

Role of the Performance

- Enjoyed the fact they got to perform – the performance is an important element of the project.
- All three teachers agreed the performance gave the work purpose, context and it focussed the pupils, as well as it being a source of excitement. Two teachers thought letting pupils know about the performance earlier in the project could help secure earlier buy-in to the project from pupils.

Class Teachers' End of Project Interviews – Boxgrove Primary School

Engagement with Dance and Attitudes to Dance

- Many of the girls who do not enjoy other PE lessons were engaged by the dance sessions and responded very well. All teachers expressed that even their more sporty boys had 'taken to the project' after some initial scepticism.
- At this school some of the parents had expressed their unhappiness with their children attending the dance sessions as they did not think it was 'real' PE. They wanted their children to take part in rugby, football or other team sports. These attitudes clearly influenced some of the pupils, but in the sessions themselves all teachers discussed the smiles on all the pupils' faces and how much they enjoyed the sessions.
- The fact the sessions were so physical and included battles and similar themes and role play helped engage the boys.
- Children enjoyed coming up with their own 'moves'.
- Some of the children with SEN eg dyspraxia, found the dance sessions harder to engage with due to co-ordination and balance issues.
- The children responded well to the Lead Artist once she had put the behaviour management strategies in place. The role of the Assistant is very important in helping to manage the pupils as they are "quite a challenging year group".

Teachers' Learning

- Project met teachers' expectations.
- Teachers learned that dance can be about more than steps and learning routines – it can be more movement and narrative based. They learned that you can take a topic and put it into the context of a movement lesson and children will learn.
- Acting things out physically can help pupils understand and one teacher in particular will use role play and physical movements to help reinforce learning where possible.

"I can definitely see incorporating role play will help us a bit more with this year group as I think generally they need that physicality."

- Teacher, Luther-King Class

“In the first few sessions, we didn't know we were going to do this big dance performance, then we felt nervous and now I feel excited.”

- St Mary's Primary School pupil

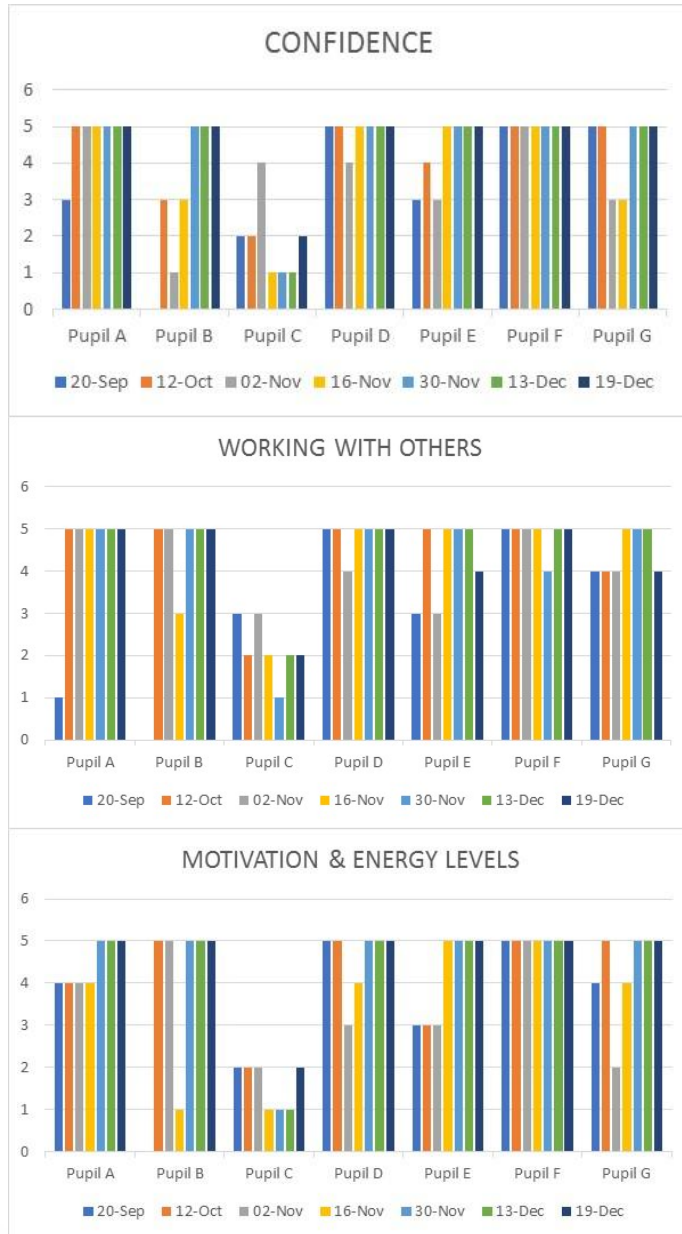


St Mary's C of E Primary School pupils perform at the end of the project in front of family, teachers and fellow pupils.

APPENDICES

- **Appendix 1 : Semantic Scale Data Summaries (St Mary's C of E Primary School)**
- **Appendix 2 : Case Study Matrix Individual Pupil Summaries**
- **Appendices 3 - 8 : Pupil Evaluation Tools**

ELEPHANTS

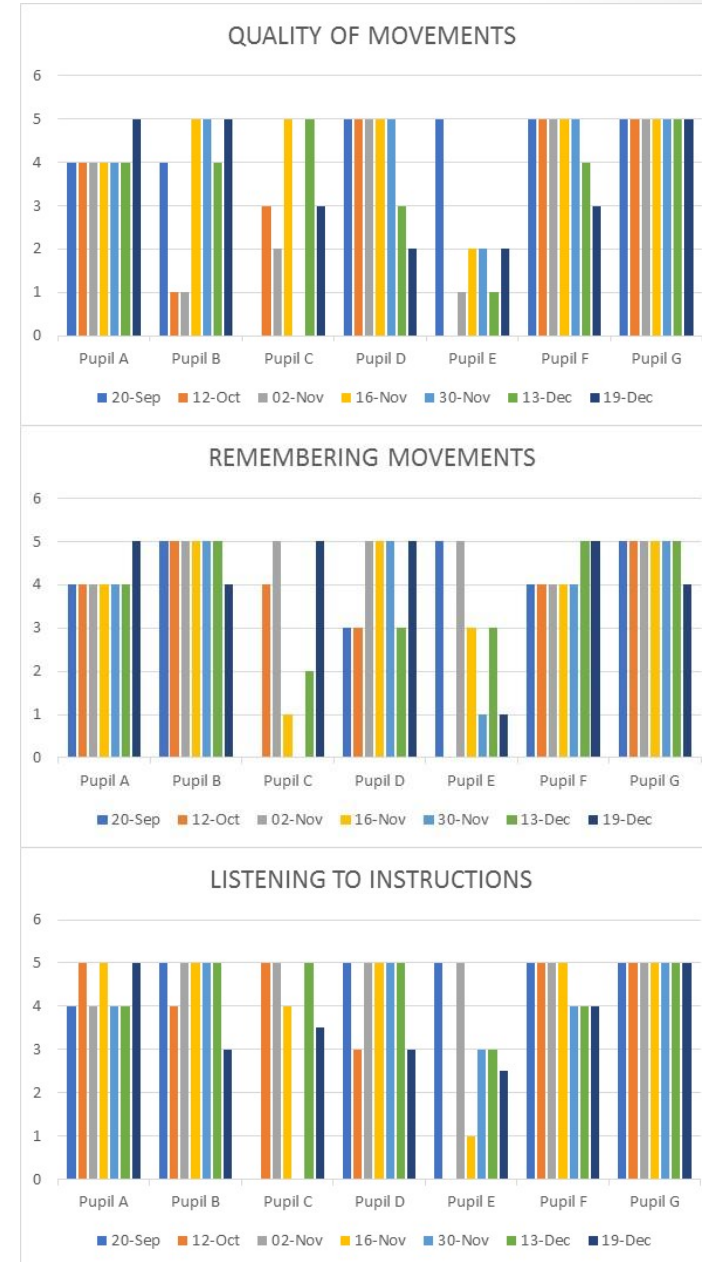
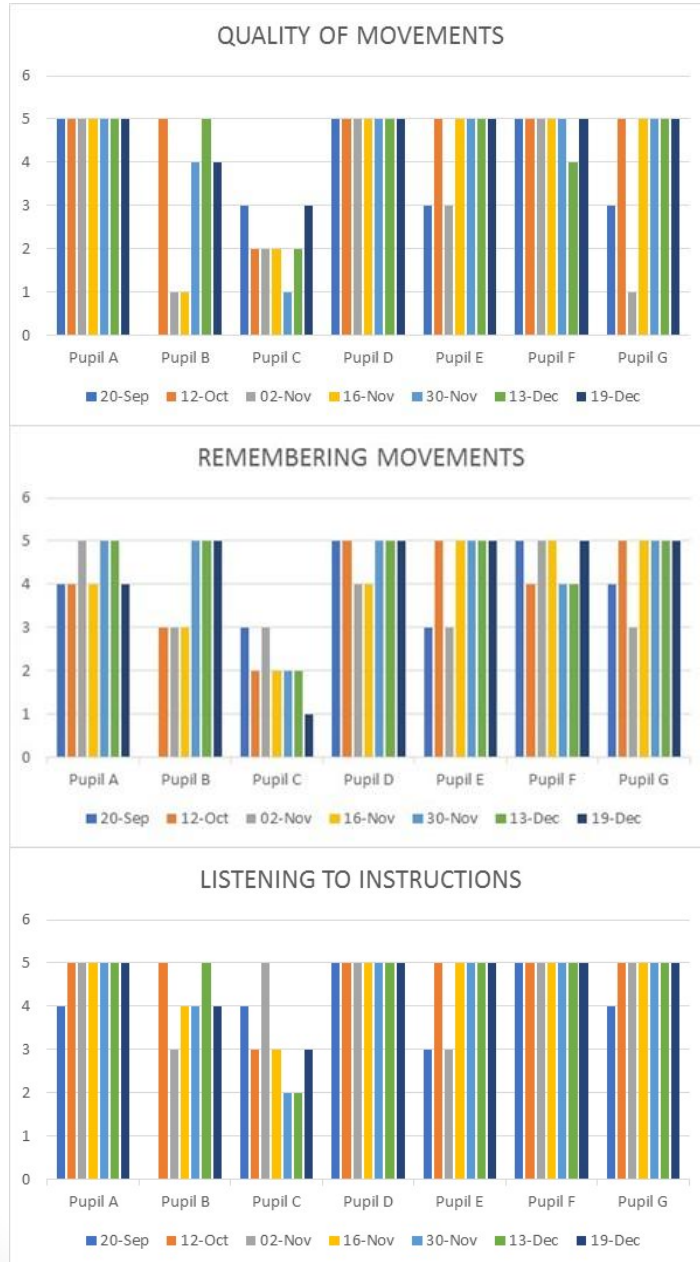


HIPPOS



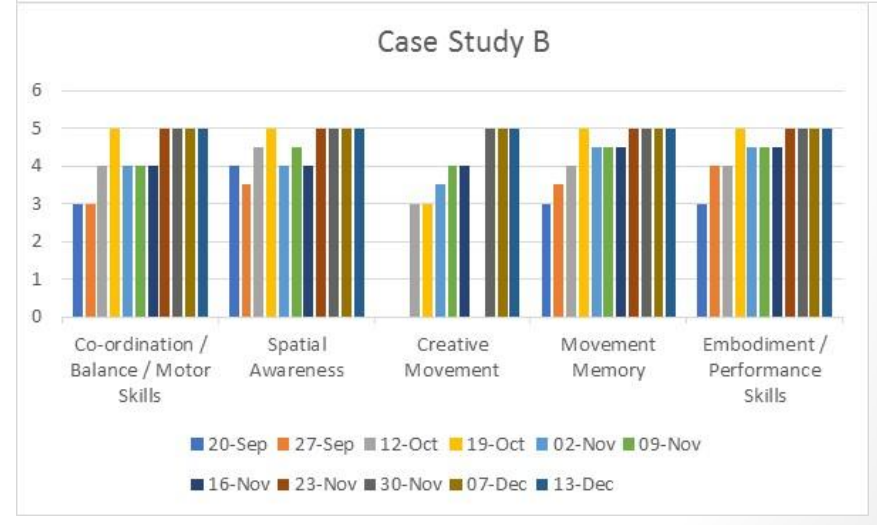
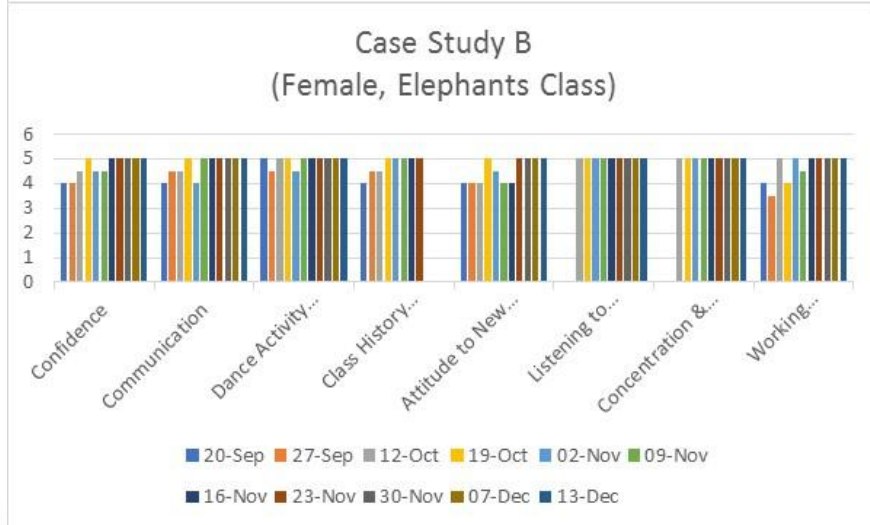
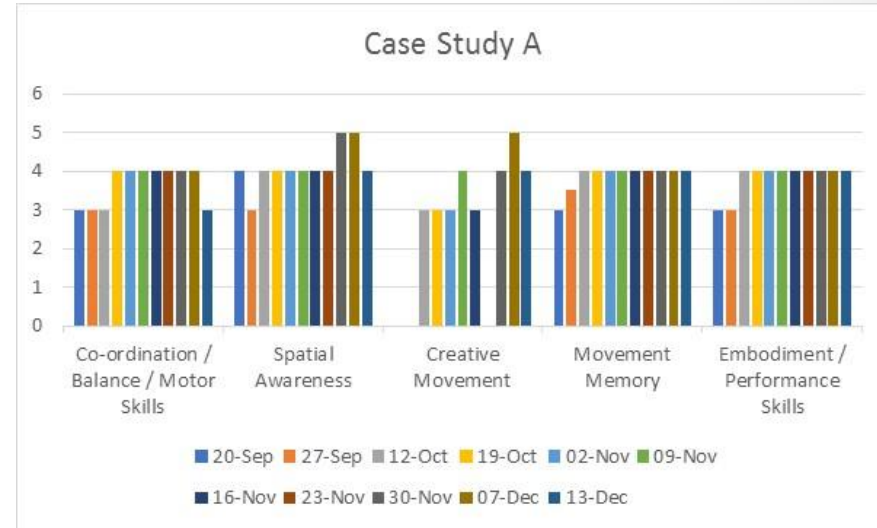
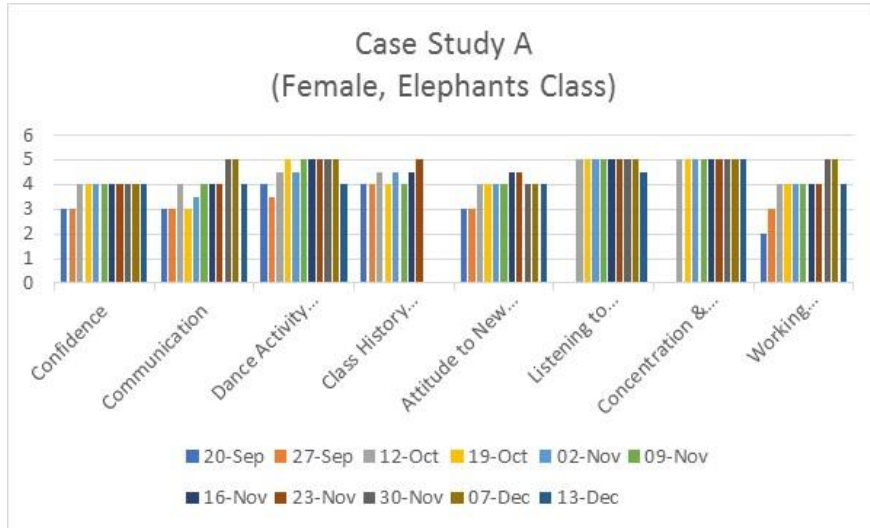
ELEPHANTS

HIPPOS



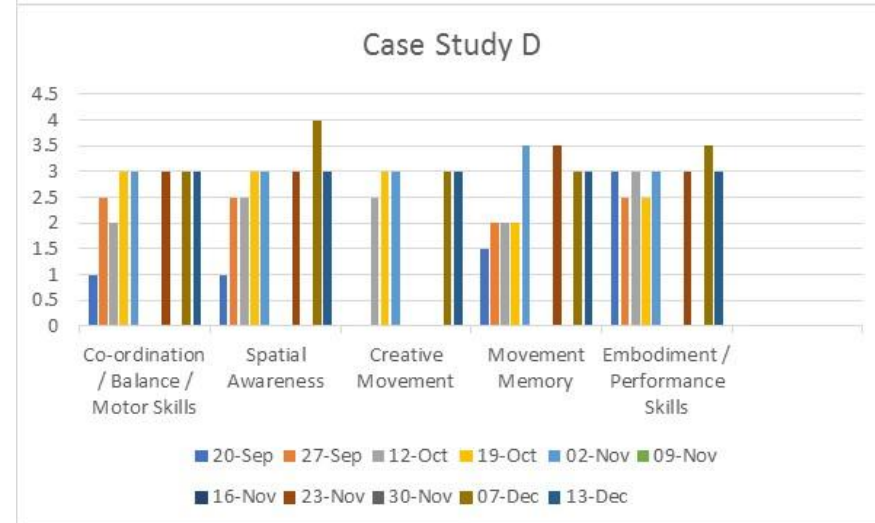
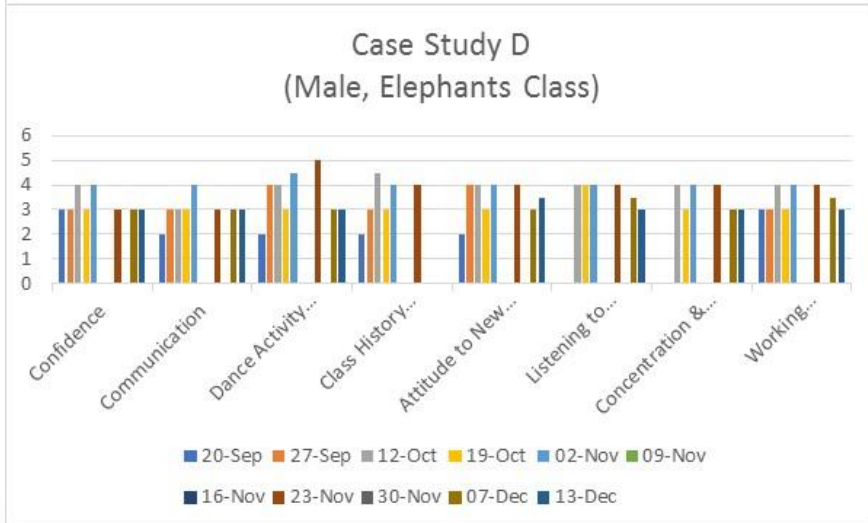
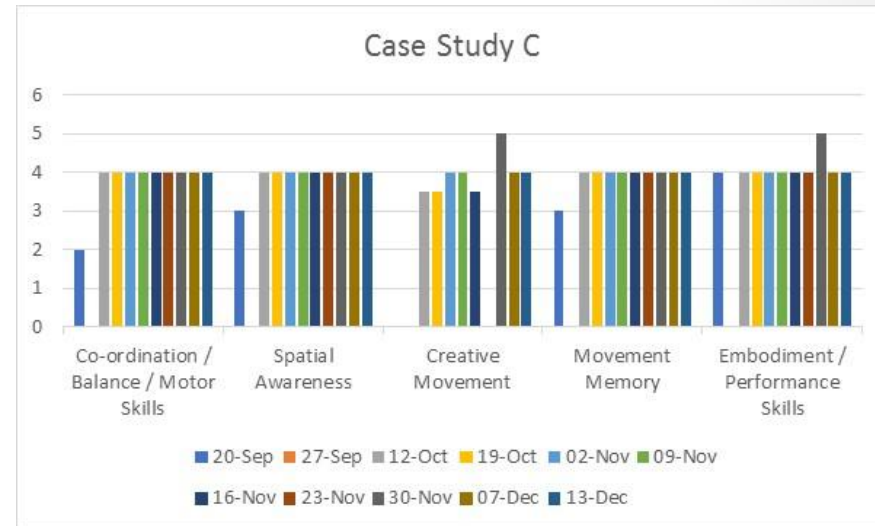
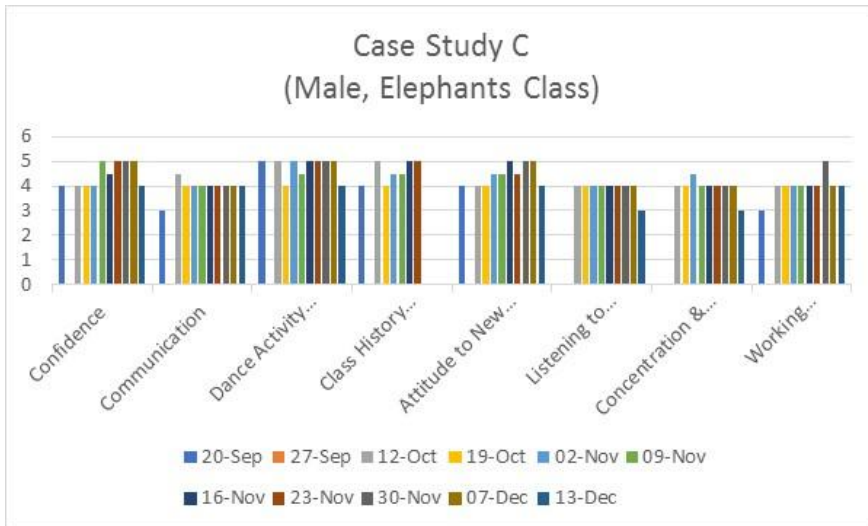
Case Study Individual Pupil Summaries

APPENDIX 2



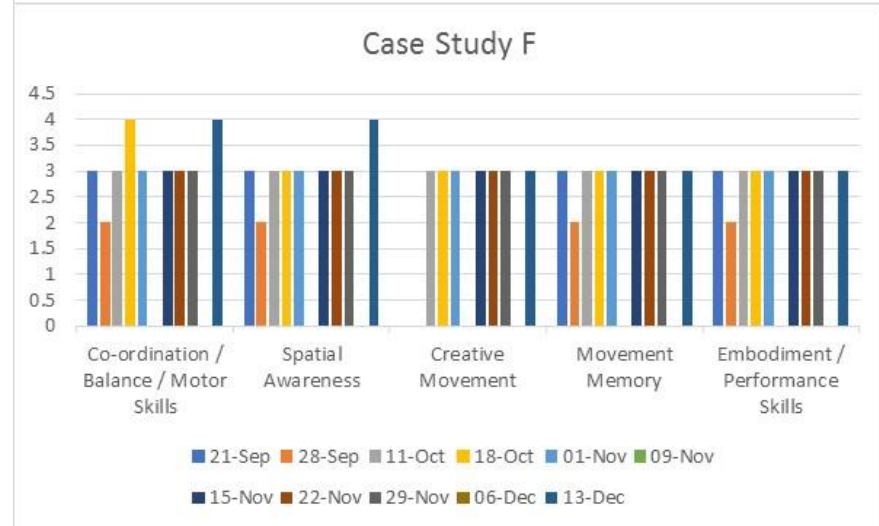
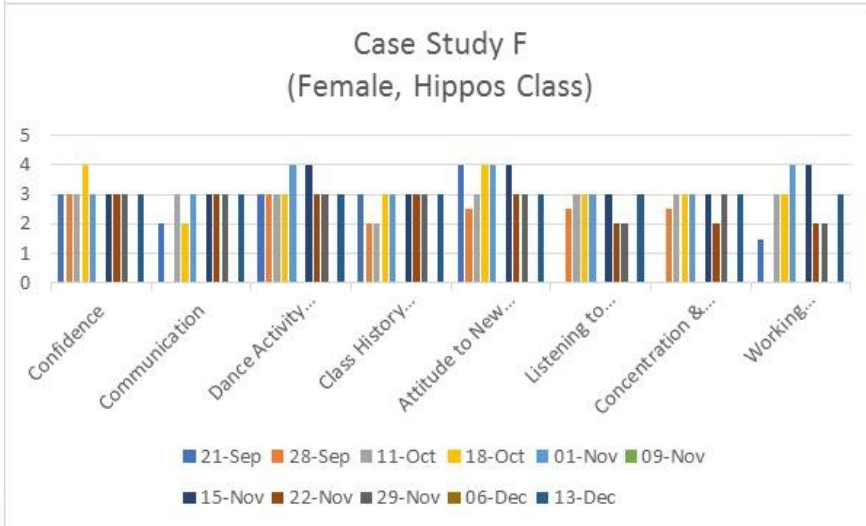
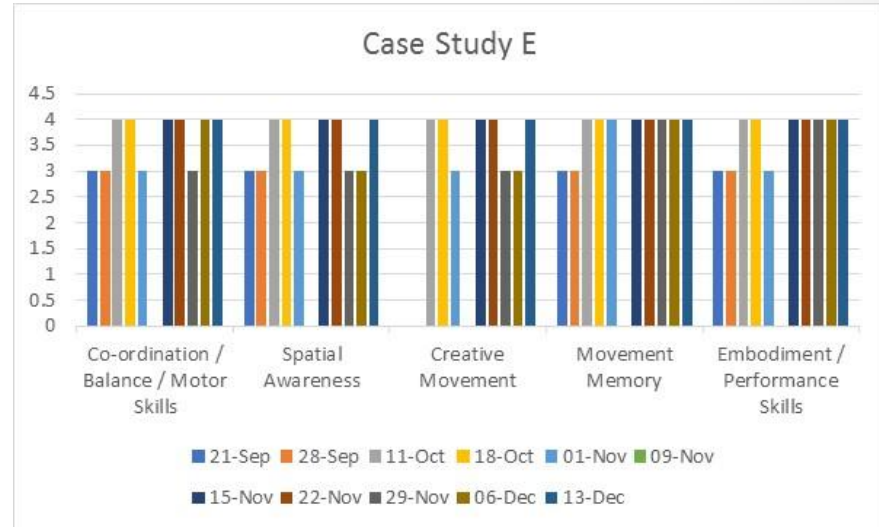
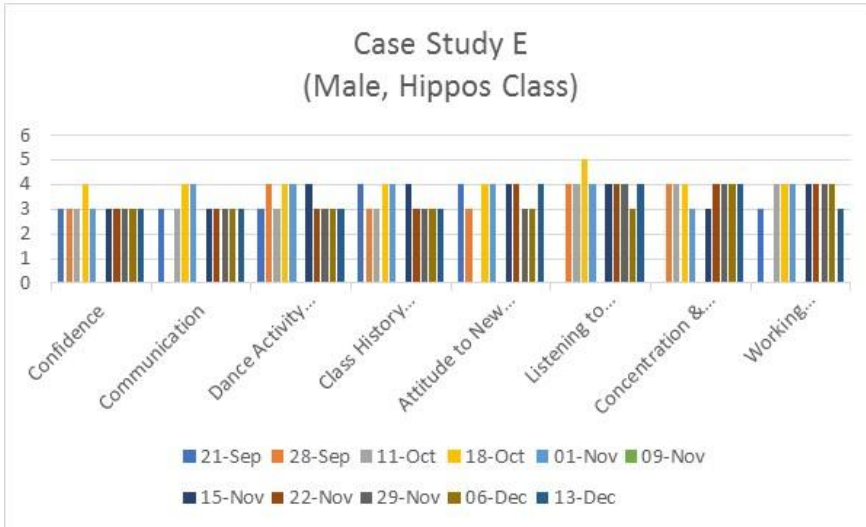
Case Study Individual Pupil Summaries

APPENDIX 2



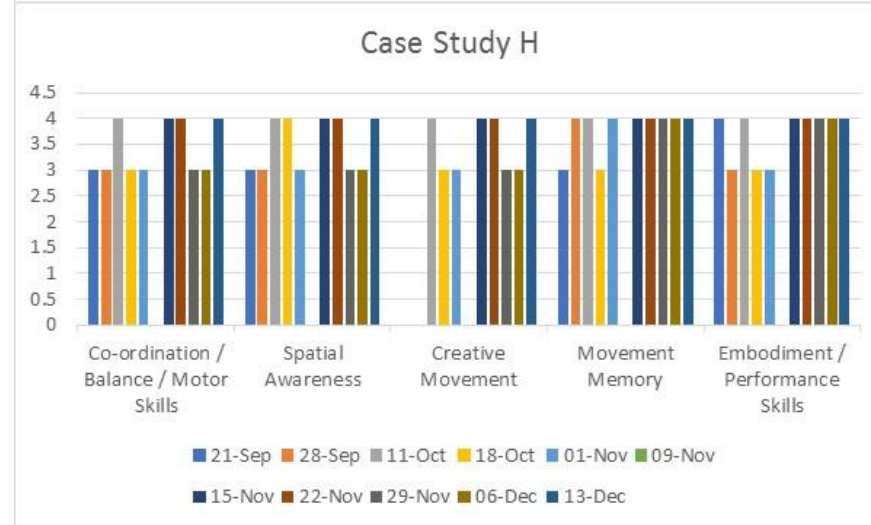
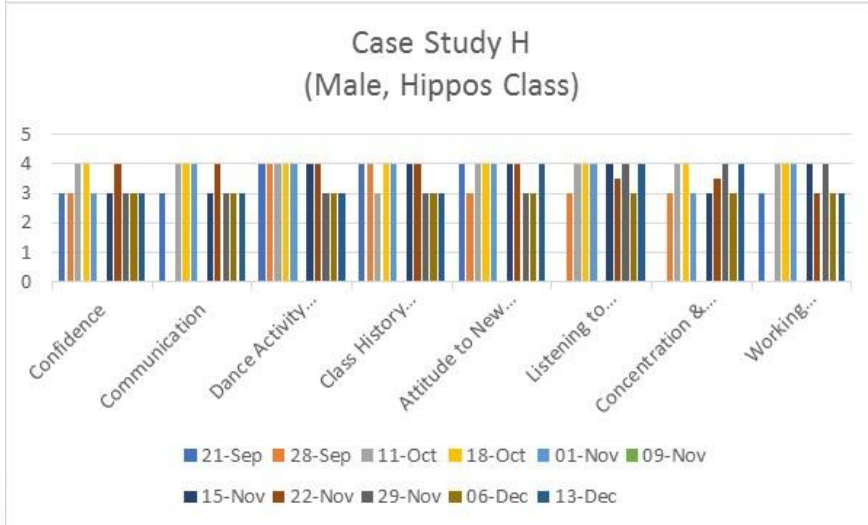
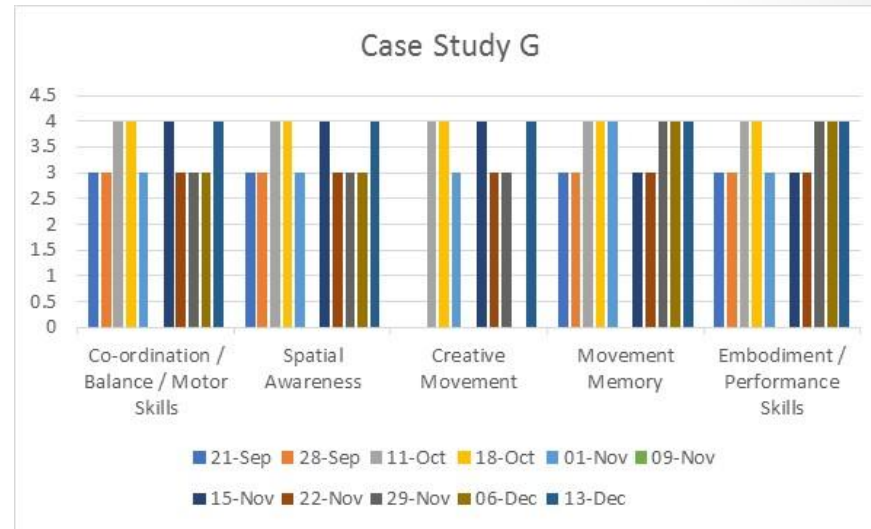
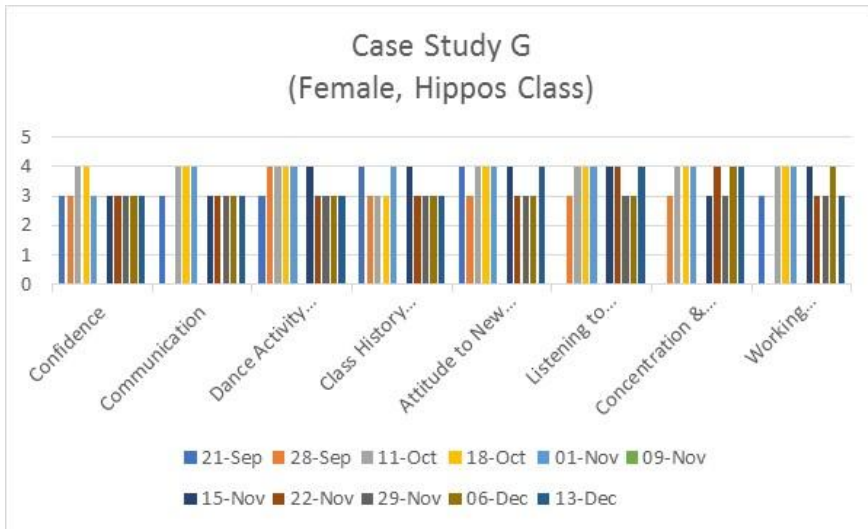
Case Study Individual Pupil Summaries

APPENDIX 2



Case Study Individual Pupil Summaries

APPENDIX 2



Made by Katie Green

TELL US WHAT YOU THINK!

We'd like to find out a little bit more about you and what you think before we start our project with you.

1. What's your name?

2. Please circle Yes or No to the following:

YES / ~~NO~~ I have taken part in a dance class at school

YES / ~~NO~~ I go to classes weekly at a dance school eg ballet, tap, Irish, street

YES / ~~NO~~ I dance with my friends at home, at school or in the park / garden

YES / ~~NO~~ I have taken part in classes somewhere else
If you answered yes, please say where here:.....

3. Do you enjoy dancing? (please circle your answer)

1 2 3 4 5
No way! A little bit It's alright Some of the time I love it!

4. Do you enjoy performing for an audience? (please circle your answer)

Yes, definitely	It's OK	No
		

Survey designed by Emma McFarland, eMc ara

Evaluation Tools – Initial Pupil Questionnaire

5. **Do you enjoy physical stuff, eg dancing / sports / running / cycling / skateboarding, using your body and the feeling it gives you during and after?**
(please circle your answer)

1 No way! 2 A little bit 3 It's alright 4 Some of the time 5 I love it!

6. **What do you think of history lessons at school?** (please circle your answer)

1 I don't like history 2 Fairly dull 3 OK 4 I enjoy it sometimes 5 I love it!

7. **Have you visited a historical place eg battlefield, castle or old house, caves, mines, museum?** (please circle your answer)

YES / NO / NOT SURE

8. **Do you like watching history programmes on TV or reading about history in books?** (please circle your answer)

Yes, definitely	Now and again	No
		

9. **If an alien landed and asked you to describe in a few words what the subject of history is about, what would you say to them?**

.....

10. **If the alien then asked you to describe what dance is, what would you say?**

.....

A BIG THANKS FOR FILLING THIS IN.

Survey designed by Emma McFarland, e11c@

Evaluation Tools – End of Project Pupil Feedback Form

APPENDIX 4



Made by Katie Green

Dance-History Project FEEDBACK!

What you think matters. Please fill out this form and let us know what you think.

Name _____ Date _____

1. How would you rate the dance-history sessions this term? (please circle number)

1 2 3 4 5

Didn't enjoy them

OK

Fantastic!

2. Can you choose two words to describe how you feel about the dance-history sessions this term?

Word 1..... Word 2.....

3. What did you learn about and enjoy on the project? Read each sentence below and put a circle around the face which matches most closely how you feel.

Yes, definitely	Not sure	No	
			I learned new dance and movement skills
			I learned to feel more confident about myself
			I learned more about how to work as part of a team
			I had lots of ideas when I was taking part in the project
			Taking part in the dance sessions helped me understand and learn about the history topic
			I enjoyed performing for an audience
			Taking part in the dance session helped me concentrate more in the classroom lesson
			I would like to take part in more dance sessions to help me learn about other topics eg English or Maths

A BIG THANKS FOR TAKING PART AND FILLING THIS IN.

Form designed by eMc arts

Evaluation Tools – Case Study Matrix

MADE BY KATIE GREEN

CASE STUDY OBSERVATION MATRIX: PERSONAL & SOCIAL SKILLS AND ENGAGEMENT WITH ACTIVITY

Name of Pupil: Name of Observer: Obs Date:

	Level 1 (Disengagement)	Level 2	Level 3 (Involvement)	Level 4	Level 5 (Achievement)
A. Confidence/ Body Language					
B. Communication with Others					
C. Relationship with Dance-History Activity					
D. Relationship with Non- Dance History Activity					
E. Attitude to New Challenges					
F. Listening to Instructions					
G. Concentration & Focus					
H. Working Creatively with Others					

Evaluation Tools – Case Study Matrix

CASE STUDY OBSERVATION MATRIX: DANCE AND MOVEMENT SKILLS

Name of Pupil: Name of Observer: Obs Date:

Health and Fitness					
	Level 1	Level 2	Level 3	Level 4	Level 5
A. Co-Ordination/ Balance/Motor Skills					
B. Spatial Awareness					
C. Creative Movement					
D. Movement Memory					
E: Embodiment / Performance Skills					

Please write any comments below – please include any info about anything which may have happened to the child prior to the session which may have impacted on their performance eg row with a friend, sickness, etc, so we can take this into account:

Evaluation Tools – Case Study Matrix

MADE BY KATIE GREEN

CASE STUDY OBSERVATION MATRIX: PERSONAL & SOCIAL SKILLS AND ENGAGEMENT WITH ACTIVITY

	Level 1 (Disengagement)	Level 2	Level 3 (Involvement)	Level 4	Level 5 (Achievement)
A. Confidence/ Body Language	Keeps to themselves, tension in the body (low self esteem)	Nervous, shy, insecure, low head position	Feels good about themselves, confident posture	Increased self esteem, relaxed awareness, smiles, eye contact	Confident body language, belief and presence (leadership)
B. Communication with Others	Withdrawn and isolated – little engagement with peers or teacher	Distracts and/or talks to others, can be disruptive	Engages positively with peers in group work to some degree	Asks constructive questions, engages positively with group	Helps others out in the group, constructively engages with artist
C. Relationship with Dance-History Activity	Sits out, tries to avoid getting involved with activity	Tries to disrupt the activity	Joins in	Completes the task required with some interest	Fully engaged and helps and interacts with others
D. Relationship with Non-Dance History Activity	No or little engagement	Tries to disrupt the activity	Joins in the activity	Completes the task required with some interest	Enthusiastically engaged, asks questions to find out more
E. Attitude to New Challenges	Outright refusal to try anything new, reacts with anxiety or aggression or disinterest	Requires a lot of persuasion to try anything new. Very nervous of the activity.	Tries the new activity but shows some hesitance and anxiety.	No hesitance or anxiety about trying the activity.	Embraces new challenges with +ve attitude. Pushes for next step. May need to be 'reined in' at times.
F. Listening to Instructions	Doesn't listen at all, has no idea what s/he is meant to be doing	Rarely listens, seems lost in own world or distracted by others	Listens sometimes	Listens most of the time but can get distracted by others occasionally.	Listens attentively and is not distracted even when encouraged by others
G. Concentration & Focus	Fidgets constantly, talks to and distracts others, disrupts the lesson	Seems lost in own world, unable to be present in their body or the space	Focussed some of the time, easily distracted by others or withdraws, gives up on task easily	Focussed most of the time but can sometimes get distracted if provoked	Highly focussed, performs to the best of ability, not distracted by others even when provoked
H. Working Creatively with Others	Shows resistance to working with others, disruptive in the group. No ideas.	Reluctant to contribute ideas to the group. Doesn't engage in discussions.	Works reasonably well with others in the group most of the time. Some ideas.	Contributes useful ideas to the group and works well with the group most of the time.	Leads the group effectively.

Adapted by Emma McFarland, eMc^{arts} from a tool in the Knowledge East Creative Impact Evaluation How to Guide, adapted from Darts and Sheffield Hallam's Positive Futures Monitoring and Evaluation Framework

CASE STUDY OBSERVATION MATRIX : DANCE AND MOVEMENT SKILLS

Health and Fitness					
	Level 1	Level 2	Level 3	Level 4	Level 5
A. Co-Ordination/ Balance/Motor Skills	Uncoordinated / messy movements, poor timing, falls off balance.	Attempts movement but confuses eg direction, right and left side	Is able to move two or more body parts smoothly with efficiency	Coordinates movements integrating the whole body	Smooth co-ordinated movements, precise timing
B. Spatial Awareness	Appears clumsy and bumps into others moving around the space	Finds it difficult to make formations, patterns, shapes in the space	Has awareness of own body position in space	Knows where they are in relation to other dancers	Full aware of their own body & 3-dimensional space around them
C. Creative Movement	Unable to make up and perform their own movement/s. Seems lost and confused by the task.	May copy others, performs movement weakly and without conviction	Creates basic movement, perhaps inspired by others or class teacher and performs it some enthusiasm	Creates their own movement and performs it with conviction and good timing	Quickly creates interesting, original movements and performs them with confidence, precise timing.
D. Movement Memory	Seems confused and lost, cannot remember any sequences no matter how many times they are shown	Can remember short sequences after many repetitions	Remembers short sequences fairly easily.	Remembers longer sequences after a few run throughs	Rapidly picks up new moves and sequences and performs them
E: Embodiment / Performance Skills	Lost and distracted, doesn't perform movements with any conviction or clarity and has either introverted focus or disrupts other performers.	'Marking the movement' – weak undefined movements with low energy, downward or distracted eye gaze	Performs the movements adequately and with some awareness of audience.	Confident movement with some emotional expression and strong posture.	Strong, confident, controlled movements full of personality. Eye gaze focussed and outward looking.

Evaluation Tools – Self-Evaluation Semantic Scale




Made by Katie Green

How Was Today's Dance Session For You?

Name _____ Date _____

Think about how you found the dance session today. Then read the sentences below and circle the number on the scale which best fits with how you feel. Be honest, there are no right and wrong answers!

A. Compared to most other days, today I felt my **CONFIDENCE** was:




Fizzled  _____  _____  Buzzing!

ou!

1	2	3	4	5
---	---	---	---	---

Any thoughts?.....
.....

B. Compared to most other days, today I found **WORKING WITH OTHERS**:

More  _____  _____  More




Difficult / Frustrating

Enjoyable / Easier

1	2	3	4	5
---	---	---	---	---

Any thoughts?.....
.....

C. Compared to most other days, today I felt **MOTIVATED AND FULL OF ENERGY**:

No way!  _____  _____  Yes

buzzing!




1	2	3	4	5
---	---	---	---	---

Any thoughts?.....
.....

Evaluation Tools – Self-Evaluation Semantic Scale

Made by Katie Green
|




D. Compared to most other days, today I felt **MY MOVEMENTS** were:

Messy / Scrambled    Controlled / Clean

1	2	3	4	5
---	---	---	---	---

Any thoughts?.....
.....




E. Compared to most other days, today I found **REMEMBERING** movements and sequences:

Very hard    Very Easy

1	2	3	4	5
---	---	---	---	---

Any thoughts?.....
.....

F. Compared to most other days, today I found **LISTENING TO INSTRUCTIONS**:

Difficult    Very Easy

1	2	3	4	5
---	---	---	---	---

Any thoughts?.....
.....




Made by Katie Green

How Was the Dance-History Project For You?

Name _____ Date _____

Think about your time participating in the dance and history sessions this term. Then read the sentences below and circle the number on the scale which best fits with how you feel. Be honest, there are no right and wrong answers!




A. Compared to how you feel in other classes at school, in the dance and history classes I felt my **CONFIDENCE** was:

Fizzled    Buzzing!

1	2	3	4	5
---	---	---	---	---

Any thoughts?.....




B. Compared to other classes in school, I found **WORKING WITH OTHERS** in the dance and history classes:

More Difficult / Frustrating    More Enjoyable / Easier

1	2	3	4	5
---	---	---	---	---

Any thoughts?.....

C. Compared to other classes in school, I felt **MOTIVATED AND FULL OF ENERGY** in the dance and history classes:

No way!    Yes buzzing!



1	2	3	4	5
---	---	---	---	---

Any thoughts?.....

Evaluation Tools – End of Project Self-Evaluation Semantic Scale APPENDIX 7




Made by Katie Green

D. After taking part in the dance sessions this term, I feel more **CONFIDENT** to take part in other physical activities:

No Way!				Yes, yes, yes!					
<table style="width: 100%; text-align: center; border-collapse: collapse;"> <tr> <td style="border: 1px solid black; width: 20%;">1</td> <td style="border: 1px solid black; width: 20%;">2</td> <td style="border: 1px solid black; width: 20%;">3</td> <td style="border: 1px solid black; width: 20%;">4</td> <td style="border: 1px solid black; width: 20%;">5</td> </tr> </table>					1	2	3	4	5
1	2	3	4	5					

Any thoughts?.....

E. Taking part in the dance sessions helped me to **LEARN AND REMEMBER** more about the history topic

No, it made no difference				Yes, learning was much easier					
<table style="width: 100%; text-align: center; border-collapse: collapse;"> <tr> <td style="border: 1px solid black; width: 20%;">1</td> <td style="border: 1px solid black; width: 20%;">2</td> <td style="border: 1px solid black; width: 20%;">3</td> <td style="border: 1px solid black; width: 20%;">4</td> <td style="border: 1px solid black; width: 20%;">5</td> </tr> </table>					1	2	3	4	5
1	2	3	4	5					

Any thoughts?.....

F. Compared to other lessons, during the dance sessions I found **LISTENING TO INSTRUCTIONS:**

Difficult				Very Easy					
<table style="width: 100%; text-align: center; border-collapse: collapse;"> <tr> <td style="border: 1px solid black; width: 20%;">1</td> <td style="border: 1px solid black; width: 20%;">2</td> <td style="border: 1px solid black; width: 20%;">3</td> <td style="border: 1px solid black; width: 20%;">4</td> <td style="border: 1px solid black; width: 20%;">5</td> </tr> </table>					1	2	3	4	5
1	2	3	4	5					

Any thoughts?.....

Your Name _____ Date _____

Check-In - how are you feeling today?

Close your eyes for a moment and think about how you're feeling. If you feel more than one of the emotions below eg happy and excited, circle the one which is the strongest feeling. Be honest!

BEFORE the dance session today I felt...	AFTER the dance session today I felt...
 Worried  Happy  OK  Sad  ANGRY  <i>Excited</i>	 Worried  Happy  OK  Sad  ANGRY  <i>Excited</i>