

**Wayne McGregor | Random Dance**  
**East London Schools Year 5**  
**Dance Impact Project Evaluation**



**February 2015**

Wayne  
McGregor

Random  
Dance

---

**tom fleming / creative consultancy /**

# Contents

- Executive Summary ..... 2
- 1. Introduction ..... 6
  - 1.1 The drive for evidence of impact..... 6
  - 1.2 The Dance Impact Project: The aims ..... 7
  - 1.3 About the Dance Impact Project..... 8
- 2. The Methodology ..... 10
  - 2.1 The Theory of Change..... 10
  - 2.2 The assumptions ..... 11
  - 2.3 Evaluation tools and plan ..... 12
- 3. The Outcomes..... 15
  - 3.1 The outcomes for the pupils ..... 15
  - 3.2 Individual pupil experiences of the project ..... 22
- 4. 4. Conclusions ..... 24
- Appendix 1: School Case Studies..... 26
- Appendix 2: Wayne McGregor | Random Dance: Dance Impact Project Theory of Change ..... 31
- Appendix 3: Evaluation Plan: Wayne McGregor | Random Dance East London Schools Year 5 Dance project..... 34
- Appendix 4: Wayne McGregor | Random Dance East London Schools Year 5 Dance project Research Tools..... 41
- Appendix 5: Graphs and charts ..... 48

## Executive Summary

The Dance Impact Project was an intensive five week project, involving Year 5 pupils from five east London schools, in November and December 2014. Led by Wayne McGregor | Random Dance (Random), the project was commissioned by Sadler's Wells to evidence the impact of high quality, artist led dance interventions in primary schools. Random and Sadler's Wells commissioned Tom Fleming Creative Consultancy to help develop the evidence and work with them and the participating schools to evaluate the project.

It is widely acknowledged that arts and creativity play an important role in illuminating peoples' lives and enriching the world. However, as public sector budgets have been cut post recession and competition for public investment in a whole range of services has grown, the pressure on arts organisations to evidence the impact of their work has increased.

As the focus in schools has been more closely focused, in recent years, on the STEM subject above arts there is also a need to show how arts and creative thinking can deliver improved learning outcomes across all subject areas.

The overall aim of Dance Impact project was to improve the learning outcomes of pupils through high quality dance interventions. At the outset a set of specific outcomes or changes that the project was seeking, were articulated within a Theory of Change. This set out the pathway of change showing links between the project aims, the activities and the outcomes the project was seeking to deliver.

The outcomes for the young participants were:

- Improved team working
- Increased confidence
- Greater openness to learning new things
- Increased ability to evaluate own performance and improvement
- Increased co-ordination and control of the body
- Changed perception of and a desire to participate in dance in the future
- Increased resilience to overcome challenges and achieve.

## The programme

143 year 5 pupils took part from the five participating Newham and Hackney schools:

- Carpenters Primary School (Newham)
- Jubilee Primary School (Hackney)
- Lauriston Primary School (Hackney)
- Portway Primary School (Newham)
- Sandringham Primary School (Newham).

A total of 10 dance workshops were held in each school over five weeks, led by two of Random's professional dance artists. Each session started with a warm up routine, followed by creative tasks devised to encourage and enable the children to create their own movement material. Through the course of the programme the children worked on solos, duets, quartets and developed whole group pieces. This was all brought together in the final session as a short performance piece.

## The outcomes

*"The pupils have responded incredibly. There is a noticeable change, not just in their dance ability, but in class too. We have seen children that previously wouldn't have spoken up, buzzing with ideas and bringing those into other work they do."* Hollie, Sandringham Year 5 teacher

The Dance Impact project has clearly been a positive experience for the participating children, teachers and schools. The programme has delivered a number of significant outcomes for Random as an organisation, not least the relationships developed with the teachers in the five participating schools. The teachers, both the year group teachers and the heads and deputy heads involved, have really valued the experience and opportunity that the dance programme has provided for the participating children. Having two male professional dancers leading the programme was seen by the teachers as crucial to delivering the positive outcomes for the participating boys, in particular. It was felt that the boys would not have engaged with the dance as fully as they did, if the dance teachers had been female. The skill and expertise of the dancers, Neil and Paolo, in nurturing, supporting and, at times, testing the resilience of the children, was also seen as crucial by the teachers. The vote of confidence in Neil and Paolo was also overwhelming from the pupils: *"Neil and Paolo have given me so much inspiration"* Lauriston School pupil

An important additional outcome for the teachers, and ultimately the children, is that the teachers have observed aspects of the children's personality and creativity that they would not otherwise see in a normal classroom setting. This has increased the understanding of what some pupils are actually capable of, given the right stimulus and opportunities.

### ***Outcome 1: Changed perception of and a desire to participate in dance in the future***

The dance sessions have increased the desire among the children to do dance in the future. By the end of the programme children in all the schools said they were more likely to do more dance in the future, than at the start. The change was greater for the boys than for girls: A 0.55 increase for boys (on a scale of 1-5) and a 0.23 increase for girls.

The children's perception of what dance is also changed during the programme. Their previous experience of dance was of ballet, ballroom, street and salsa. Only 50% had done any dance classes before and none had any experience contemporary dance. There was a feeling among some of the boys, in particular, that the classes would be boring. That feeling had completely changed among the vast majority by the end of the programme: *"Well, before I hated dancing but when I started this it changed my mind."* Carpenters school male pupil

### ***Outcome 2: Increased co-ordination and control of the body***

Over the five weeks, the children certainly progressed in these areas, contributing to the core outcomes of the PE Key Stage 2 curriculum. The dance artist tracking of the five pupils at each school shows improvement in these areas in all the pupils whose progress was tracked.

The pupils' assessment of their own development shows 20% of children agreed that they were more flexible by the end of the programme, than at the start. This indicates the impact the intense exercise over five weeks had on many children and the encouragement given to the children by the dance artists to explore different movements with their body.

There were slightly lower increases in the percentage of children agreeing they could control movement, use different body parts in movement and had good balance.

### ***Outcome 3: Increased ability to evaluate own performance and improvement***

It is evident from the comments by teachers and dance artists that some of the children took improvement in their own performance extremely seriously, discussing and practising their joint pieces outside the dance class and working on their solo pieces at home. For some students, this increase in ability to reflect on their on their progress transferred to the classroom: *He has become so much more vocal in class and consistently reflects upon his progress across the curriculum now.* Teacher about Sandringham pupil

Pupil's ability to recognise their own performance and improvement is another core outcome for the Key Stage 2 PE curriculum.

### ***Outcome 4: More open to learning new things***

An increased openness to learning new things was an outcome the teachers were particularly hoping that the dance programme would lead to.

As none of the pupils had done any contemporary dance before they have all experienced something new. The creative approach to developing ideas for their solos, duets and quartets, have clearly opened up opportunities for the children to think in different ways with some coming to the fore as natural leaders when in a classroom setting where they would previously have been led by others.

The pupil self assessment surveys show only a small 2% increase in pupils agreeing that they "like to try new things" by the end of the project. The outcome of being more open to new things will only really be tested as pupils are introduced to new opportunities and acceptance and take up is observed in the future. This is a particularly challenging area to identify cause and effect.

### ***Outcome 5: Increased confidence***

The programme has helped boost the pupil's confidence. The evidence of the increase in confidence has come through from feedback from the pupil themselves, the artists and teachers. Many of the pupils talk about an increase in confidence about their dance ability and feeling more confident to perform in front of others. When asked how their feelings about dance had changed at the end of the programme, 10% of the children mentioned being more confident. When asked what they had learnt 11% mentioned having more confidence.

The pupil survey also shows how children's confidence about dancing has increased. 15% more children were confident about dancing at the end of the programme compared to the start.

### ***Outcome 6: Improved team working***

The dance classes tested the ability of the children to work co-operatively to produce a short dance pieces. In some cases increased ability to listen and collaborate has transferred to the class room, with pupils who wouldn't usually interact talking to each other in different lessons. Of course, this was not the case for all. There were still a small number of pupils that found it difficult to work with people they didn't know well.

The pupils themselves, in their survey feedback and in the group interviews, expressed how they had learnt to trust each other, listen and work together.

### ***Outcome 7: Increased perseverance and resilience to overcome challenges***

The increased confidence, greater trust engendered among pupils, and the commitment to creatively devising the solo and collaborative dance pieces all contribute to increasing the resilience of the pupils. Some of the pupils have really persevered with learning their dance movements even when they have found it challenging: *"This pupil struggled to keep up with fast moving aspects of the lesson but never gave up. He showed resilience even though he wasn't confident in his own ability."* Teacher about a pupil at Sandringham School

The enjoyment of the classes and the inspiration and encouragement from the dance artists to keep trying, have really helped the pupils to persevere.

Of course, the outcomes have not been the same for all participants. For a number of pupils the dance programme has the potential to have been quite transformational. A previously unknown talent for contemporary dance has been identified in a handful of pupils. For others a passion for dance has developed. Importantly for Random in the future, the perception of what dance is has changed and desire to do more contemporary dance has increased, both among the pupils and the teachers.

The teachers have really welcomed the programme and the outcomes of the programme have been felt across the schools. Other teachers and pupils were really amazed how much had been achieved by the participating pupils in just five weeks, when they saw the performances. Dance and its potential positive impacts are now being discussed within the schools. All the schools are welcoming the proposal from Random to provide professional development training for groups of teachers in dance, with the aim being, to further embed dance in the schools and open up more opportunities for high quality dance to more pupils. All schools have identified a gap in their dance provision, even though four of the schools are Arts Council England Artsmark gold schools. These schools will be using the Random project as evidence towards retaining their Artsmark gold status.

There is clearly an appetite among schools for programmes such as the Dance Impact Project to contribute to a stimulating and enriching educational offer.

## 1. Introduction

Wayne McGregor | Random Dance (Random) is a leading contemporary dance company. Set up by Wayne McGregor in 1992 to develop innovative and collaborative work with arts, science and technology leaders, Random is Resident Company at Sadler's Wells, the world leading contemporary dance organisation and venue. In September 2014, Random was commissioned by Sadler's Wells to deliver and evaluate a five week dance programme in primary schools. Sadler's Wells is one of Arts Council England's Bridge Organisations in London, funded for three years (2012-15) to use their experience and expertise to connect children and young people, schools and communities with art and culture. One of the key aims of the Bridge Organisations is to build a sound evidence base of practice and outcomes. The Dance Impact Project was commissioned to address this aim and in response to increasing calls for arts based interventions to evaluate their outcomes and impacts using robust methods.

Random and Sadler's Wells commissioned Tom Fleming Creative Consultancy to work with them and the participating schools to evaluate the project. The evaluation is being submitted for validation by Project Oracle, London's children and youth project evidence hub, funded by the Greater London Authority (GLA), the Mayor's Office for Police and Crime (MOPAC) and the Economic and Social Research Council (ESRC). The initial Dance Impact Project evaluation plan was validated by Project Oracle in December 2014.

This report presents the evaluation of the Dance Impact Project.

### 1.1 The drive for evidence of impact

The value of arts to individuals and society has long been acknowledged, yet the debate around quantifying the value has intensified. In recent years, as public sector budgets have been cut post recession and competition for public investment in a whole range of services has grown, the pressure on arts organisations to evidence the impact of their work has increased. Arts Council England has had its funding from Government cut by nearly 40% since 2010. Local authority investment in the arts and culture is also reducing radically with some local authorities ceasing all funding for arts.

Arts Council England's 2014 report, *The Value of Arts and Culture to People and Society*, acknowledges the role that arts and culture play in illuminating peoples' lives and enriching the world, but the report calls for more and better evidence of the impacts of arts participation on social wellbeing, physical and mental health and education<sup>1</sup>.

Project Oracle was established in recognition of the need for better evidence of the impact of interventions for and with children and young people. Project Oracle's arts synthesis study highlights the acute need for arts organisations to demonstrate and evidence delivery of educational and social outcomes as funding for the arts is cut<sup>2</sup>.

As the focus in schools has been more closely focused, in recent years, on the STEM subject above arts there is also a need to show how arts and creative thinking can deliver improved learning outcomes across all subject areas.

---

<sup>1</sup> Arts Council England (March 2014) *The Value of Arts and Culture to People and Society*, p4.

<sup>2</sup> Project Oracle Synthesis Study (November 2014) *Arts-based Projects for Children and Young People*

## 1.2 The Dance Impact Project: The aims

Wayne McGregor | Random Dance has a history of carrying out research as core part of its work. This research is focused on the cognitive, biological and technological aspects of the professional dance creation process within its professional dance programme and productions. These investigations have been collectively labelled R-Research (Random Research). However, to date, the company has only carried out limited evaluation of the outcomes and impacts for the young people participating in the creative learning programmes. The Dance Impact Project is a step towards embedding the company's research ethos within the Creative Learning programme.

The project also reflects Random's desire to build stronger links with east London schools as it prepares to move to new premises in the Queen Elizabeth Olympic Park.

The Dance Impact Project's overarching aims for Random and Sadler's Wells are:

- To understand and demonstrate the impact of high quality, artist led dance interventions in primary schools
- To develop relationships with east London schools to support both organisations' move and presence in the Olympic Park.

The aim of the project for young people is to:

- Contribute to improving the learning outcomes of pupils in east London schools through high quality dance interventions.

A further aim of the project was to enable primary school teachers to improve their dance teaching skills and knowledge and become advocates for dance on schools.

The focus of this report is the impact of the project for young people.



### **1.3 About the Dance Impact Project**

The Dance Impact Project was an intensive five week project, in November and December 2014, involving Year 5 pupils from five east London schools.

Year 5 pupils were selected as the most appropriate group for the project as the aim was to work with Upper Primary School age children. Random's Creative Learning team have experience of working with children and young people above the age of 8. Working with secondary schools was felt not to be an option for this intensive project, as it would not have been possible to programme two workshops a week into curriculum time. Working with Year 6 children was also felt to be too problematic with their full timetable and preparations for transitioning into secondary school. The short length and intensity of the programme was largely governed by available budget, but also consideration of the commitment schools would be able to give to the programme.

#### ***Recruiting the schools***

A call for an expression of interest was put out to schools from the east London boroughs of Newham and Hackney through the Hackney and Newham music hubs. The five participating schools were selected from nine applicant schools. Criteria for selection included whether the school could accommodate the workshops in curriculum time and whether they could accommodate two workshops a week. A balance between schools that had a lot of arts activity and those with more limited arts activity was also sought.

The five schools selected to participate were:

- Carpenters Primary School (Newham)
- Jubilee Primary School (Hackney)
- Lauriston Primary School (Hackney)
- Portway Primary School (Newham)
- Sandringham Primary School (Newham).

Each school demonstrated a strong case for the dance programme within their school. They were clearly excited about the opportunity that a dance programme offered to build children's confidence and resilience, enhance their creative learning approaches and enrich the curriculum. (Case studies on each of the schools are included in Appendix 1).

#### ***The dance programme within the schools***

Four of the schools ran the dance programme within the school day, with a whole class from Year 5 participating. One school, Lauriston, ran the programme as an after school club. 143 children participated in the programme. Year 5 class teachers were the leads for the project in each school.

The dance programme included a total of ten sessions over five weeks. The length of sessions varied slightly across the schools. Sandringham School had the shortest sessions, two one hour sessions each week; Jubilee and Portway Schools had the longest sessions, two one hour thirty minute sessions. The two dance professionals, Neil and Paolo, adapted the sessions slightly to fit within the time constraints. Having at least one male dance teacher in the team was seen as a priority by Random. It was felt to be important to have male role models to fully engage the young boys in the programme. This was fully supported by the schools.

Each session started with a warm up routine, followed by creative tasks devised to encourage and enable the children to create their own movement material. Through the course of the programme the children worked on solos, duets, quartets and developed whole group pieces. This was all brought together in the final session as a short performance piece.

### ***Engagement with the teachers***

Teachers from all five schools were brought together in two meetings before the start and after the end of the programme. The first session introduced the programme and the evaluation. It was an opportunity to explore the outcomes each of the teachers were seeking from the project, for their pupils, themselves and their schools. The follow-up meeting was a review and feedback session, helping Random to plan future work with the schools and gathering feedback on the outcomes of the programme.

### ***Plans for the future***

There are no plans as yet to repeat the dance workshops in the participating schools, largely due to lack of budget. However, details of other contemporary dance classes and programmes have been made available to schools. These include contemporary dance classes in east London and summer schools. Schools have been encouraged to liaise with the parents of some of the particularly talented or keen pupils from the programme, to allow those pupils to continue their dance development.

Following consultation with the participating schools, a programme of Continuing Professional Development for groups of teachers in each school is being co-ordinated by Random.



## 2. The Methodology

The Dance Impact Project was designed to deliver outcomes for a number of key stakeholders: pupils, teachers and Random itself. A Theory of Change (TOC) was developed for each of the stakeholders, setting out the pathway of change showing links between the project aims, the activities and the outcomes the project was seeking to deliver.

### 2.1 The Theory of Change

Random had two aims for the Dance Impact Project:

- Develop relationships with east London schools to support the company’s move to and presence in their new premises in the Olympic Park
- Understand and demonstrate the impact of high quality artist led interventions in schools.

The four outcomes the organisation was seeking link directly to the two aims:

- Relationship with five east London schools developed
- Relationship with individual teachers developed
- Outcomes of short-term dance intervention more clearly understood
- Random Creative Learning team evaluation skills developed.

(See Appendix 2 for the TOC).

The organisation, pupil and teacher TOCs are directly inter-related with the organisation TOC provide the overarching aims for the project and the outcomes from the pupil and teacher TOCs feeding into the overall outcomes of the programme. (See Figure 1. below).

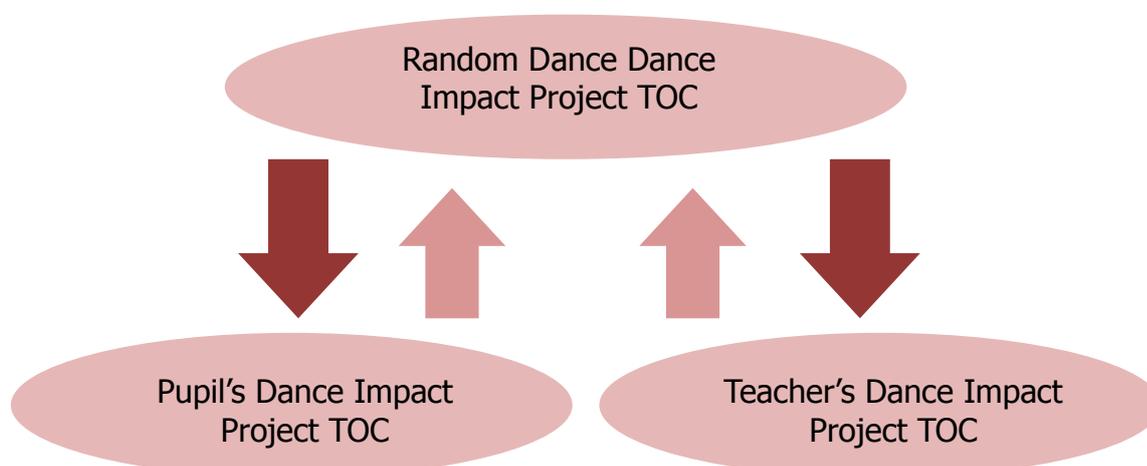


Figure 1: Inter-relationship between the different elements of the Theory of Change for the Random Dance Impact Project

The aim of the project for **pupils** was to contribute to improving learning outcomes through a high quality dance intervention. The project outcomes reflect the outcomes sought for dance within the PE curriculum, and broader learning outcomes within schools. They seek to demonstrate how dance can support pupils’ development and learning. The outcomes were developed and agreed with the teachers. They do not seek to evidence dance development per

se. The activities within the dance programme included techniques and exercises for group and solo work, creative tasks and reflection that sought to deliver the following outcomes:

- Improved team working
- Increased confidence
- Greater openness to learning new things
- Increased ability to evaluate own performance and improvement
- Increased co-ordination and control of the body
- Changed perception of and a desire to participate in dance in the future
- Increased resilience to overcome challenges and achieve.

For the **teachers**, the outcomes the project sought to achieve were:

- An improvement in teachers' ability and confidence to teach dance
- A network for sharing practice
- Evidence to enable teachers to become better advocates for dance in schools.

The participation of the teachers in each dance session aimed to allow the teachers to see the approach and techniques used by the Random artists in the class and to learn from these. It was anticipated that having direct experience of professional dance classes and seeing for themselves the change in pupils, would allow the teachers to talk first-hand about the transformative role of dance. Having the evidence from the evaluation will provide them with a further tool to advocate for dance in schools.

In the TOC, outcomes have been broken down into short-term (outcomes that are expected to be delivered by the end of the project) and longer-term (outcomes that it will not be possible to evidence by the end of the project but that the project is likely to contribute to). The outcomes explained above are the short-term project outcomes.

## 2.2 The assumptions

The TOC also articulates the underlying assumptions of what needs to happen in order for the outcomes to be achieved.

The following summarises the main assumptions made at the start and reviews whether or not they were correct looking back at the end of the project. The assumptions were:

- That a short dance intervention will lead to positive outcomes. The experience of Random's other programmes in schools suggested this was a valid assumption. However, previous programmes had been more intensive or over a longer period, so it was unclear whether a short programme such as this would lead to the outcomes expected. *Some positive outcomes have clearly been delivered through the programme and with more change for some children than others. It is unclear whether the changes brought about for those children will last following such a short programme and with no further dance intervention planned.*
- That schools will want to take part. *This assumption has proved correct with nine schools applying for five places and participating schools clearly articulating that they would like to be part of any future similar dance programmes.*
- That pupils will attend all sessions. Four of the five classes took place as part of the school day, so it was anticipated that if pupils were in school they would attend all

sessions. There was one after school session where there may have been more of an issue with regular attendance. *Attendance at the after school club was as good as in the other schools with the only absenteeism in all classes being when children were off school through illness or other commitments.*

- That dance artists and teachers will collect the evidence necessary to make a judgement about whether outcomes have been achieved. The artists and teachers were fully briefed about what was required from them in terms of collecting evidence. *They proved to be extremely committed to ensuring the pupils completed the surveys at the start and end of the programme and recording the children's development and progress on the forms developed. However, the tight timescales for the sessions within the school day made it difficult for the descriptive comments to be fully completed. Some of the teachers provided more comment on pupil's progress than others. The amount of time the teachers had to take filling in the forms and observing the class also limited their ability to take part in the class themselves. The tools and forms used may need to be revised in future evaluations so teachers can participate and a more practical way of collecting observations devised.*

### 2.3 Evaluation tools and plan

Once the TOC was agreed, the evaluation plan was developed setting out indicators for each of the outcomes and identifying what method would be used to collect the evidence for each indicator and by whom (See Appendix 3).

The evaluation research was carried out using a mixed method approach to allow for data to be triangulated. The following methods and tools were used to collect data:

- **Pupil self assessment surveys** were carried out at the start (baseline) and end (endline) of the project. These were completed by the pupils with completion overseen by the teachers and artists. 100% of the children completed the baseline survey. The endline survey was completed by 88% of the children.
- **Teacher five pupil progress tracking forms** were completed by the teacher at the end of each session in each school to monitor the progress of a sample of five pupils. The pupils were selected to represent a cross section of the class including a higher achieving pupil through to a lower achieving pupil. The form included rating scales reflecting the scales in the pupil self-assessment survey and open ended comment boxes. There was a varying degree of use of the comment boxes among teachers with some completing detailed feedback on each student after each session and some making no comment.
- **Artist five pupil progress tracking forms** were completed at the end of each session for the same five pupils in each school being tracked by the teachers. Once again the rating scales reflected those in the pupil survey.
- **Teacher self-assessment surveys** carried out at the start (baseline) and end (endline) of the project to assess their own confidence and competence in dance teaching. These were completed by 6 teachers. (Two teachers alternated participation in the after school sessions at Lauriston School, so the surveys were completed by both).

- **Interviews with teachers** in each school at the end of the programme. In two schools this included interviews with the head and assistant head as well as the Year teacher.
- **Interviews with artists** at the end of the programme.
- **Focus group with pupils** in each school at the end of the programme.
- **Interviews with the Random Creative Learning** team at the start and end of the programme.
- **Film** of some of the interviews with pupils, teachers, artists and Creative Learning Team. Teachers checked with parents about the filming. Those children who were not to be filmed wore stickers so they could be edited out of the final footage. The film also includes footage of the dance sessions themselves as a demonstration of the activities.

Examples of the surveys and feedback forms are included in Appendix 4.

## 2.4 Methodological challenges

**Tight timescale:** The tight timescale between recruiting schools and start of the project, with half-term in between, meant that there was more limited input than would have been desirable in the development of the TOC and drafting the evaluation tools. It was also not possible to fully test the tools, other than getting comments from teachers, once drafts had been developed. With the half-term following the initial meeting with teachers and directly before the start of the first week of sessions, only one teacher responded to the draft tools.

The tight timescale also meant that the pupil baseline survey was completed by the children at the end of the first session. Ideally this should have been completed before any of the dance sessions started to give a true baseline. The change shown through the comparison of baseline and endline questions may have been even greater had the children had not had any experience of Random teaching.

**Bespoke tools:** A set of bespoke tools were developed for the evaluation as no appropriate existing tools were identified. The aim was to test appropriate tools that Random could use in future programme evaluations. The teacher and artist feedback forms were inspired by the participant monitoring forms used by Helix Arts on their longer term arts projects with young people. As mentioned above the tight timescale from recruitment of schools to the start of the programme meant the tools could not be tested.

The tools aimed to collect quantitative data scoring the progress of students on a scale of 1-5 across a range of criteria linked to the programme outcomes. The aim was also to collect qualitative data in the form of comments by teachers and artists on a sample of five students. There was limited time for artists and teachers to enter these comments within programme schedule. The qualitative reporting from these tools has, therefore, been more limited than desirable. Just having comment boxes against certain criteria related to outcomes had been explored. However, the teachers and artists felt a tick box to score the progress would be easier to administer. In the future, a larger scale (0-10) with a description of what each point on the scale represented would be desirable. Again the limited timescale at the start of the programme meant it was not possible to develop descriptions of the different points on the 1-5 scale.

**Cause and effect:** It is often a challenge to establish whether a particular intervention is actually what causes a particular outcome. This is particularly challenging in a school setting where children are exposed to so many different stimuli and experiences. The short nature of the Dance Impact Project further increases this challenge. The quantitative figures shown as evidence for outcomes in this report should be seen as indications of outcomes. The qualitative reports from teachers and artists seek to triangulate the findings from the quantitative data, and are equally, if not more important in demonstrating the changes that the project has brought about.

**Pupils wanting to impress with their responses:** The comments from teachers suggest that the pupils may have rated themselves more positively than is actually the case on certain criteria. This may have been reduced somewhat if pupils had been asked for their names. However, feedback from teachers again suggests that pupils likely to rate themselves more positively were likely to do so whether or not they were asked for their names. A request for names was included in the pupils' survey so comments on pupils could be matched to particular students.

**Short programme, follow-up required:** The short and one-off nature of the programme means that any outcomes may not be fully embedded for all pupils. The longevity of the outcomes can only really be measured beyond the lifetime of the programme. A follow-up 6 months after the end of the programme would help to establish if the outcomes were lasting for the pupils and teachers.



### 3. The Outcomes

*"They've all really grown so much. To see them taking on things physically and working together as team has been really fantastic."* Neil, Random dance artist

The Dance Impact project has clearly been a positive experience for the participating children, teachers and schools. The programme has delivered a number of significant outcomes for Random as an organisation, not least the relationships developed with the teachers in the five participating schools. The pupil's enjoyment of the programme is demonstrated through their desire to do more contemporary dance in the future. The teachers, both the year group teachers and the heads and deputy heads involved, have really valued the experience and opportunity that the dance programme has provided for the participating children. It has also sparked a real interest in dance among other teachers in the schools as they observed the classes as they passed school halls where they were taking place. The final performances, seen by the teachers and other pupils, left everyone really impressed with what the children had achieved in just five weeks.

Having two male professional dancers leading the programme was seen by the teachers as crucial to delivering the positive outcomes for the participating boys, in particular. It was felt that the boys would not have engaged with the dance as fully as they did, if the dance teachers had been female. The skill and expertise of the dancers, Neil and Paolo, in nurturing, supporting and, at times, testing the resilience of the children, was also seen as crucial by the teachers. The vote of confidence in Neil and Paolo was also overwhelming from the pupils:

*"When Paolo and Neil explain the things they don't rush the explaining"* Sandringham Pupil

*"Neil and Paolo have given me so much inspiration!"* Lauriston School pupil

An important additional outcome for the teachers, and ultimately the children, is that the teachers have observed aspects of the children's personality and creativity that they would not otherwise see in a normal classroom setting. This has increased the understanding of what some pupils are actually capable of, given the right stimulus and opportunities.

#### 3.1 The outcomes for the pupils

*"The pupils have responded incredibly. There is a noticeable change, not just in their dance ability, but in class too. There has been a huge increase in confidence among the children. We have seen children that previously wouldn't have spoken up, buzzing with ideas and bringing those into other work they do."* Hollie, Sandringham Year 5 teacher

Working with People Skills Express Flexible Lifting  
Important Team Work Performing  
Confident Duets Dance Body Learnt  
Learn Trust Ideas Listening Not to be Shy

*A word cloud of key words and phrases from pupil survey responses to the question "what have been the most important things you have learnt about yourself in the dance classes".*

Increased confidence and increased ability to work with others have been two of the main outcomes for the pupils. Teachers reported that the children were more willing to speak up and bring ideas for discussion in other classes during and after the intensive dance programme.

The dance programme created real excitement among the children. The after school club at Lauriston school demonstrated just how much the children enjoyed and were committed to the classes, attending the sessions after school, twice a week for five weeks.

Below we explore how each of the desired outcomes for the pupils, as set out in the Theory of Change, has been achieved through the Dance Impact Project.

### ***Outcome 1: Changed perception of and a desire to participate in dance in the future***

*"All pupils have a more positive attitude to dance than at the beginning of the programme and feel more confident about responding to music with a range of movements."* Melissa, Year 5 class teacher Carpenters School

The children participating in the programme had a limited experience of dance at the start. Just over half had done some form of dance class previously. A small number of children did ballet and others had done street dance, salsa and capoeira. There was a feeling among some of the boys, in particular, that the classes would be boring. That feeling had completely changed among the vast majority by the end of the programme.

*"I used to think dance was boring but I found out it's really fun!"* Lauriston School pupil

*"Well, before I hated dancing but when I started this it changed my mind."* Carpenters school pupil

Only two pupils said they still did not like dance. Discussion with the teachers and artists highlighted how even those pupils who said they did not like dance and/or were problematic in classes engaged with the programme at different points.

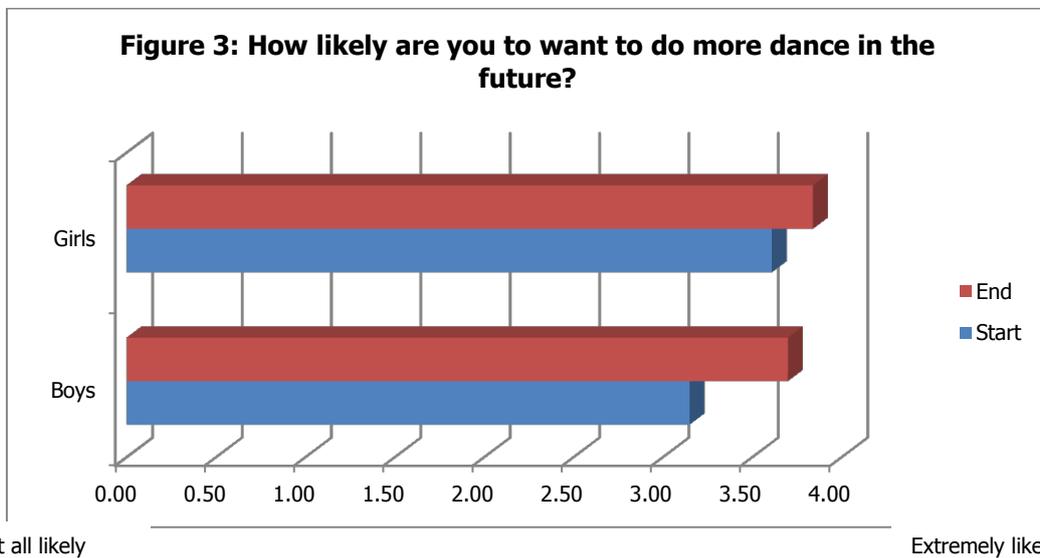
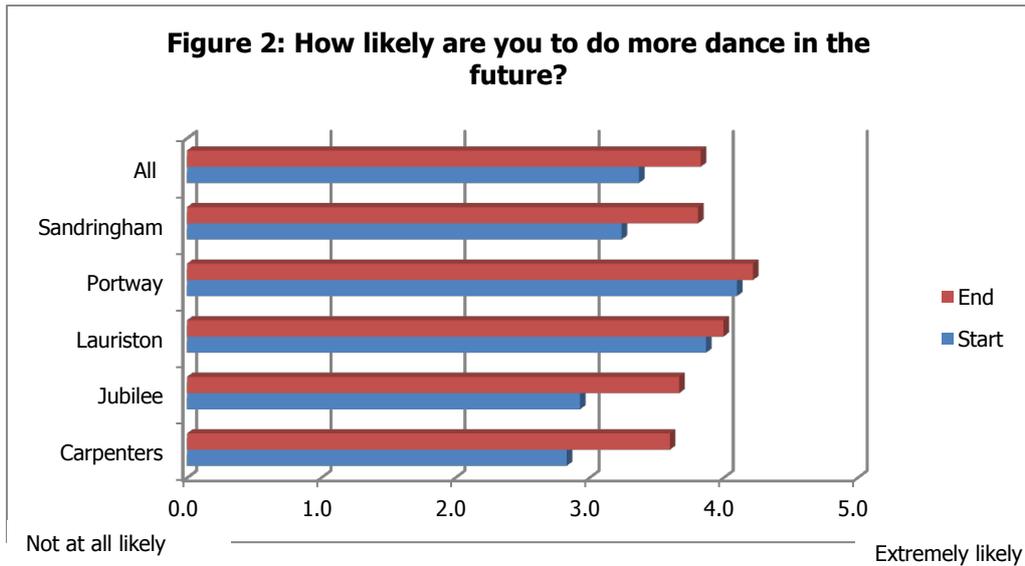
The programme has also opened up an understanding of types of dance, beyond ballet and street dance:

*"I used to think dance was about pop dance but now I know a different type of dance."* Sandringham School pupil

*"Before I was only interested in free-style and salsa but now contemporary."* Portway School pupil

The dance sessions have increased the desire among the children to take part in more dance in the future. By the end of the programme children in all the schools said they were more likely to do more dance in the future, than at the start. The greatest changes were in Carpenters and Jubilee schools (See Figure 2).

The change was also greater for the boys than for girls: A 0.55 increase for boys (on a scale of 1-5) and a 0.23 increase for girls (See Figure 3).



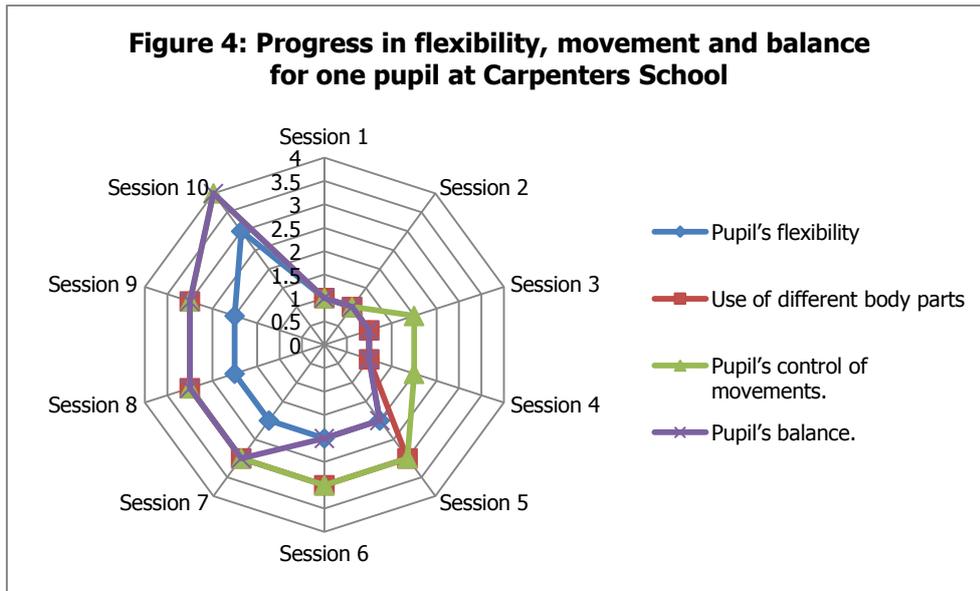
***Outcome 2: Increased co-ordination and control of the body***

*"This child lacks ability in movement but more than made up for this in enthusiasm and perseverance. His confidence grew too and he got a lot out these sessions."* Teacher about a pupil at Jubilee school

This outcome reflects one of the core outcomes expected from the Key Stage 2 PE curriculum: develop flexibility, strength, technique, control and balance.

Over the five weeks, the children certainly progressed in these areas. The dance artist tracking of the five pupils at each school shows a gradual improvement in these areas among all pupils. The spider diagram below shows the progression for one pupil at Carpenters School, from a very low start of 1 in session 1 to score of 4 for balance and control of movement in session 10.

**Figure 4: Progress in flexibility, movement and balance for one pupil at Carpenters School**



The pupils' assessment of their own development shows improvement in every area related to flexibility, balance and control of movement. Nearly 20% more children agreed that they were more flexible by the end of the programme, than at the start. This indicates the impact the intense exercise over five weeks had on many children and the encouragement given to the children by the dance artists to explore different movements with their body.

However, despite the intense physical activity, there is still a significant 22% of children who do not feel flexible.

There were slightly lower increases in the percentage of children agreeing they could control movement, use different body and had good balance. An 11.5% increase in ability to control movement, 10.1% increase in use of different body parts and just 6.5% increase in good balance. However, the starting points for these elements were much higher than for flexibility, with 80.8% of children agreeing they could control their movements, 77.9% agreeing they could use different body parts to make movements at the start and 73.9% that they were good at balancing.

(See Appendix 5 for graphs showing the changes in these areas).

**Outcome 3: Increased ability to evaluate own performance and improvement**

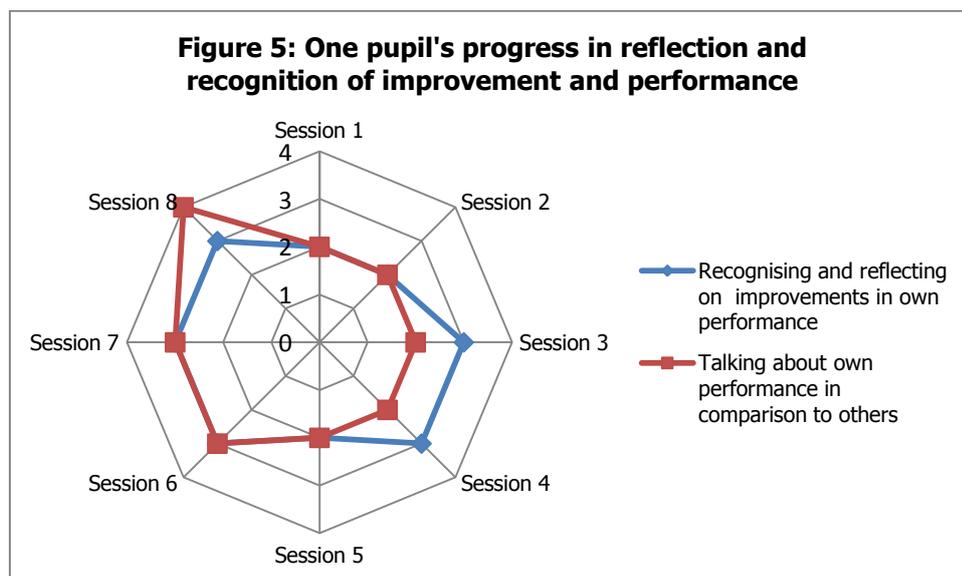
*"This pupil has taken SO much from this programme. He has become so much more vocal in class and consistently reflects upon his progress across the curriculum now."* Teacher about Sandringham pupil

Learning how to evaluate and recognise their own performance and improvement is another specific outcome for the Key Stage 2 PE curriculum.

It is evident from the comments by teachers and dance artists that some of the children took improvement in their own performance extremely seriously, discussing and practising their joint pieces outside the dance class and working on their solo pieces at home.

The teacher tracking of the sample of pupils in each school also shows some progress in this area. The spider diagram of one pupils' progress below shows how the development is not

always linear. The dip in session 5 reflects behaviour problems with this pupil, when reluctant to work with the partner he had been paired with. (No comments were collected for session 9 and 10).



The pupils' self assessment surveys also show a slight improvement in this area. 83.2% of pupils agreed they "know when they've got better at doing something" at the end of the programme compared to 74.8% at the start: an 8.4% improvement. (See Appendix 5 for graph showing this change).

#### **Outcome 4: More open to learning new things**

*"The dance programme has had a lasting effect on this child and definitely encouraged him to take on and try new things with more confidence and enthusiasm."* Teacher about Sandringham pupil

An increased openness to learning new things was an outcome the teachers were particularly hoping that the dance programme would lead to.

As none of the pupils had done any contemporary dance before they have all experienced something new. The creative approach to developing ideas for their solos, duets and quartets, have clearly opened up opportunities for the children to think in different ways with some coming to the fore as natural leaders when in a classroom setting where they would previously have been led by others.

For those children who were reticent to fully engage with the dance classes at the start, but who found the classes weren't as 'boring', there will hopefully be a legacy of being a little more open to trying new things.

The pupil self assessment surveys show only a small 2% increase in pupils agreeing that they "like to try new things" by the end of the project. The outcome of being more open to new things will only really be tested as pupils are introduced to new opportunities and acceptance and take up is observed. This is a particularly challenging area to identify cause and effect.

## Outcome 5: Increased confidence

*"This pupil started off very unconfident in her own ability which completely switched by the end and she was confident in herself and amongst her teachers and her classmates, even enough to speak when being filmed on camera for the feedback film, which was really surprising".* Teacher about a pupil at Sandringham school

The programme has helped boost the pupil's confidence. The evidence of the increase in confidence has come through from feedback from the pupil themselves, the artists and teachers.

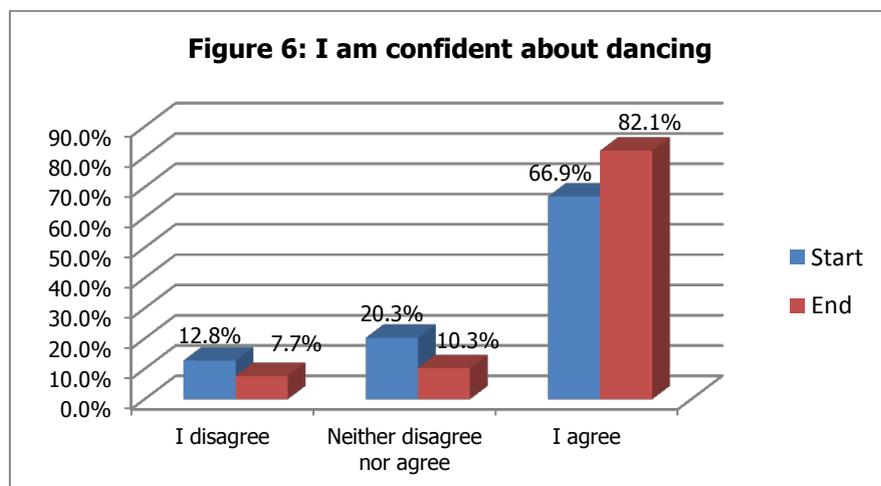
Many of the pupils talk about an increase in confidence about their dance ability and feeling more confident to perform in front of others. When asked how their feelings about dance had changed at the end of the programme, 10% of the children mentioned being more confident. When asked what they had learnt 11% mentioned having more confidence:

*"I did not want to do dancing before but I feel confident now."* Carpenters School pupil

*"I built up my confidence."* Sandringham School pupil

*"To co-operate, be confident and believe in yourself"* Jubilee School pupil

The pupil survey also shows how children's confidence about dancing has increased. 15% more children were confident about dancing at the end of the programme compared to the start.



The participating teachers all referred to the increasing confidence among the pupils as one the main outcomes throughout the course of the dance programme. Confidence increased further following the performances of the dance pieces. The dance project pupils received really positive feedback from other pupils in the school who they performed to.

The dance artists also observed an increasing confidence among the groups as they developed their moves and short sequences and began to realise how they could be creative and expressive with their bodies:

*"By session five there had been a real shift in confidence among all the groups"* Neil, Random dance artist

## **Outcome 6: Improved team working**

*"I learnt to work with people I don't even like". Jubilee School Pupil*

*"Working in a team together everyone achieves more". Lauriston School Pupil*

The dance classes tested the ability of the children to work co-operatively to produce a short dance pieces. In the duets and quartets, the children were tasked with working collaboratively to develop their pieces, often with other children who they wouldn't usually work alongside. This created some challenges, but the teachers were amazed how the majority of children learnt to trust each other and listen to ideas put forward by others. In some cases increased ability to listen and collaborate has transferred to the class room, with pupils who wouldn't usually interact talking to each other in different lessons. Of course, this was not the case for all. There were still a small number of pupils that found it difficult to work with people they didn't know well.

The pupils themselves, in their survey feedback and in the group interviews, expressed how they had learnt to trust each other, listen and work together. The themes of increased trust and being more able to work with different people came through more strongly in the qualitative feedback. The comparison of pupil responses to group working at the start and end of the programme showed only a slight increase in the percentage of children who agreed they could work in a group: 83.7% agreed they could work in a group at the start of the programme 89.0% by the end (See Appendix 5 for graph showing the increase).

## **Outcome 7: Increased perseverance and resilience to overcome challenges**

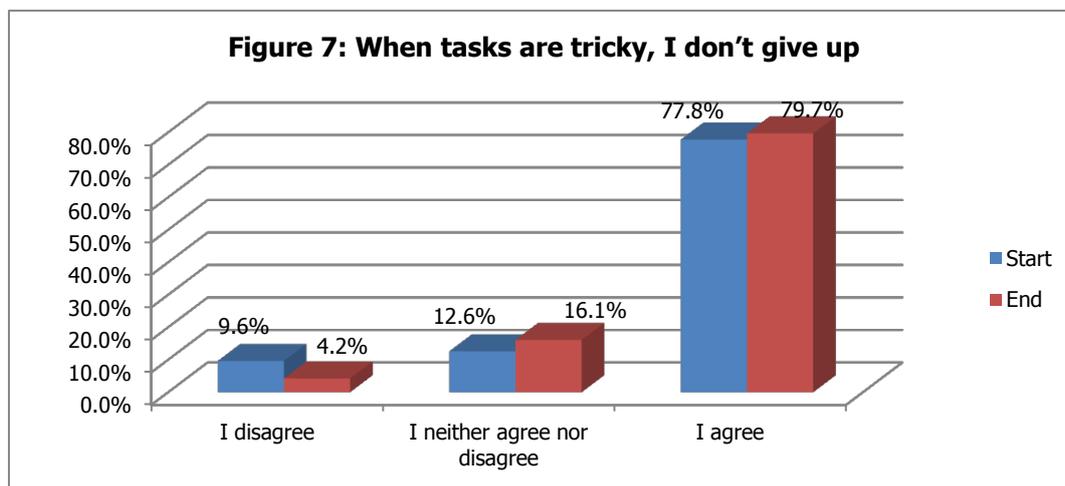
*"We feel the children have really learned to persevere and tackle problems as a team and compromise with each other". Chloe, Jubilee School Deputy Head*

The increased confidence, greater trust engendered among pupils, and the commitment to creatively devising the solo and collaborative dance pieces all contribute to increasing the resilience of the pupils. Some of the pupils have really persevered with learning their dance movements even when they have found it challenging:

*"This pupil struggled to keep up with fast moving aspects of the lesson but never gave up. He showed resilience even though he wasn't confident in his own ability." Teacher about a pupil at Sandringham School*

The enjoyment of the classes and the inspiration and encouragement from the dance artists to keep trying, have really helped the pupils to keep trying. The fact that there was a certain freedom to develop their own ideas and there was no 'right way to do things' has allowed pupils who may not perform well in other areas of school, to come to the fore and show they can achieve.

The pupil's own assessment of their ability to persevere with tasks when become difficult only shows a 2% increase in pupils' agreement with "When tasks are tricky, I don't give up". There was 5.2% in the percentage of pupils that disagreed with this statement.



### 3.2 Individual pupil experiences of the project

The short case studies below provide a snap shot of how five pupils have progressed and the changes the dance programme has brought about for them.

#### Pupil one, Carpenters school

This male pupil is easily distracted and influenced by other people in school. When engaged, he does work hard. In the early dance sessions he was reluctant to join in without adult support and was very worried about people around him. He would only perform for adults and not for his peers. By session three he was starting to ignore distractions and engage more fully and by session five his **confidence** had really grown: He performed with his partner to the whole class and was clearly proud.

*Comment from teacher session 9: "Worked in a 3 with **confidence**. Actively discussed performance with peers and how to improve movements." (Evaluating own performance and improvement).*

#### Pupil two, Jubilee School

This male pupil is often easily distracted and does have behaviour issues. However, he responds very well to praise, is quick to build a rapport with others and has a good sense of humour. The pupil's behaviour fluctuated through the dance programme, particularly in the early sessions and often depending on who he was working with. His enjoyment of the sessions started to build and along with this, his focus and **desire to work with the group**.

*Final comment from the teacher: "This pupil's **attitude to contemporary dance was completely transformed** during the workshops. He began not taking it seriously, and sulking about his partner. By the end he was eager and proud to perform and compromised with his group, putting forward his ideas and listening to the ideas of others."*

### **Pupil three, Lauriston School**

This female pupil has a special educational needs statement. She has very low self esteem and needs a lot of additional support. Even mid way through the programme she was still finding the engagement with others challenging and was having difficulty remembering the moves. Despite this she was really enjoying the dancing. By session 7 her focus had improved and in the final session she was **more confident and working well with others**.

*Comment from teacher session 10: "There has been a huge improvement in her confidence, her dance ability and ability to work with others."*

### **Pupil four, Portway School**

This male pupil lacks concentration and has behaviour issues, particularly when together with a number of other boys. His lack of focus meant his ability to create movements and control his balance was limited. Session 6 he spent sitting out most of the class due to bad behaviour. However, by the last three sessions, when separated from his more disruptive peers, **his ability to perform really improved** and he was noticeably proud of what he and the whole group had achieved.

*Comment from teacher session 7: "Behaviour and focus a lot better today. When he focuses in lessons, his movement is brilliant."*

### **Pupil five, Sandringham School:**

This female pupil has visual and hearing impairments which slightly affected her ability to follow and copy body movements. Described by her teacher as a gentle and quiet girl, she **demonstrated true resilience through the programme**. With the support of the dance artists and teacher **she grew in confidence, worked well with** others and led her quartet. She also reflected on her technique and continually improved her performance.

*Comment from teacher session 9: "Started with floppy arms but after initial warm up was self reflective and improved. Amazing control, well timed and lead initial movement for her quartet. All of group followed her strong and confident execution of movements."*



## 4. Conclusions

*"(This pupil) really surprised me during the workshops. She was keen, enthusiastic and showed a real talent and grace which was unexpected. This increased her confidence. She is getting on really well at the moment and I think Random Dance is a factor in this."*Teacher about a pupil at Jubilee school

The Dance Impact Project has successfully engaged five east London schools and 143 year 5 pupils in an inspiring, intensive, professional contemporary dance programme. This has delivered a range of outcomes for the pupils, teachers and schools, more broadly, as well as Random itself.

The outcomes of such a short programme should not be over claimed. The evaluation does show, however, **that pupils have benefitted from the programme in a number of ways.**

- Not least is the **enjoyment** the pupils have had working with the dance artists each week to devise and development their own creative dance pieces.
- Their **flexibility and ability to be creative, yet controlled in their movements** has increased. All key outcomes for the Key Stage 2 PE curriculum. The outcomes of the dance programme are now being seen across other areas of PE, where pupils are taking what they have learnt from the dance programme into other PE units.
- During the dance project pupils have **reflected on their work and performance**, individually and collaboratively. For a number of pupils this has transferred to the classroom.
- There are already a few examples of pupils being **more open to trying new things**. Having tried this new dance experience and really enjoyed it, this will hopefully lead to the pupils being more open to other new and different experiences in the future.
- **Pupil's confidence** in their ability has really increased as the programme progressed. Some of the quieter pupils have had an opportunity to shine.
- **Team work and trust** among different pupils has really developed through the programme. This has also transferred to the other areas of school, for some pupils, where they are now more open to working with different pupils that they wouldn't have with previously, had they not had to collaborate on their dance pieces.
- The increased confidence, greater trust engendered among pupils, and the commitment to creatively devising the solo and collaborative dance pieces all contribute to **increasing the resilience of the pupils**. Some of the pupils have really persevered with learning their dance movements, even when they have found it challenging

Of course, the outcomes have not been the same for all participants. For a number of pupils the dance programme has the potential to have been quite transformational. A previously unknown talent for contemporary dance has been identified in a handful of pupils. For others a

passion for dance has developed. Importantly for Random in the future, the perception of what dance is has changed and desire to do more contemporary dance has increased, both among the pupils and the teachers.

The teachers have really welcomed the programme and the outcomes of the programme have been felt across the schools. Other teachers and pupils were really amazed how much had been achieved by the participating pupils in just five weeks, when they saw the performances. Dance and its potential positive impacts are now being discussed within the schools. All the schools are welcoming the proposal from Random to provide professional development training for groups of teachers in dance, with the aim being, to further embed dance in the schools and open up more opportunities for high quality dance to more pupils. All schools have identified a gap in their dance provision, even though four of the schools are Arts Council England Artsmark gold schools. These schools will be using the Random project as evidence towards retaining their Artsmark gold status.

There is clearly an appetite among schools for programmes such as the Dance Impact Project to contribute to a stimulating and enriching educational offer.



## Appendix 1: School Case Studies

### Carpenters school

Carpenters Primary Schools is a large primary school in Stratford in the London Borough of Newham. Based directly adjacent to Olympic Park, the school is in an area experiencing huge development and change. The school has a diverse pupil intake: the majority of pupils are of ethnic minority heritage, many with English as a second language.

Carpenters School were keen to take part in the Random Project to build on work already underway at the school to develop the children's positive self-esteem and their ability to cope with 'what life throws at them'. Carpenters introduced Philosophy classes across the school in September 2014. The group of 30 year 5 pupils taking part in the dance project have gone through lots of changes in school, including staff changes, and have faced many significant challenges in their own lives over the last couple of years. It was felt that these children would really benefit from the creative opportunity offered by the dance project. The school does do occasional dance within the PE curriculum, some extra curricula dance and school performances. They have introduced a new dance unit since the Random Dance project.

#### *About the participants*

18 boys and 12 girls took part. Only 8 children said they had done dance classes before. A couple had done ballet and another child had done a few weeks of street dance classes.

The year 5 class teacher, Melissa, participated in all the dance sessions. Melissa has not had any formal dance training herself, but felt she had moderate knowledge of different elements of dance teaching practice.

#### *The outcomes*

The main outcomes for the participants have been a growth in confidence and a changed perception of contemporary dance. At first the boys, in particular, did not want to take part. As the course progressed, they began to see it as something that was 'cool' to be part of. The dance artists were fundamental to this change in attitude.

In their feedback more than a quarter of the children mentioned being more confident when asked how their feelings about dance had changed:

*"I did not want to do dancing before but I feel confident now".*

The outcomes for the pupils have varied, but for some there has been a real impact. One pupil, in particular, wouldn't take part initially, usually just sitting to the side. He transformed in the final session, as his teacher Melissa explains:

*"He was determined and joined in with group and almost leading at points, this change was a great thing to see as a teacher."*

Melissa is now looking forward to sharing the knowledge she has gained through the programme with other teachers in the school.

## Jubilee Primary School

Jubilee Primary School, in Stoke Newington, Hackney is a two-form entry school with 490 pupils. The school has a diverse community with the largest ethnic group being Indian, followed by English/Scottish/Welsh, then African with a large mix of other ethnicities. 66% of pupils have English as an additional language.

Jubilee School offers a creative curriculum believing that the arts enrich children's lives and give them skills that enable them to be successful in future life: critical thinking, team work and communication. The school has an external dance teacher who works with a selection of children on two or three projects through the year. All the arts activity contributes to Jubilee's Arts Council England Artsmark Gold Award. The dance project in curriculum time will contribute to the schools Artsmark this year. 12% of the curriculum needs to be dedicated to the arts to achieve Artsmark Gold.

The school was keen to be part of the Random project to give the children more opportunity to be involved in dance, which they love. The staff were also excited about working with professionals from Random and bringing a new and exciting opportunity into the school for the children.

### *The participants*

18 boys and 12 girls took part. 80% of the children said they had done dance classes before, mostly Ballroom or 'borum' mentioned by two children!

The Year 5 class teacher, Carrie, attended all the sessions. Carrie has not done any dance training, nor does she do any dance teaching herself. PE and dance specialists cover this.

### *The outcomes*

Jubilee school pupils demonstrated one of the greatest changes in perception of dance. They reported they were much more likely to do dance in the future than they were at the start. Contemporary dance was clearly a very different experience to their previous dance experiences in ballroom dance classes and dance for school performances.

The letters the children wrote to the dance artists, Neil and Paolo, at the end of the programme highlight how much they enjoyed the classes. While many of the children wrote about team work, compromise, learning lifts, and more one child summed up his feelings in his short letter:

*"Thank you for teaching me new dance skills. It has made me very happy."*

Friendship and respect are core values for the school. The dance project has helped to support these through the joint working, which often brought children together who would usually not mix. Courage, another core value, was delivered as the children tried new things, shared their ideas and had the courage to perform in front of the whole school.

*"We aim to have a diverse curriculum that gives children life skills and enables them to be happy fulfilled people. We feel the dance programme has given them those skills... We also feel the children have really learnt to persevere and work together."*Chloe, Assistant Head Jubilee School

## Lauriston Primary School

Lauriston Primary School is an inner city school located in South Hackney, on the borders of Victoria Park. The school is diverse and inclusive. In 2009 the school moved into a brand new purpose designed building. Creativity is at the heart of the school which has a history as a School of Creativity, one of 30 such designated schools in the country. Lauriston has consistently achieved Artsmark Gold and has an Art Shed onsite where the children can be creative. The Art Shed has a gallery and the children work alongside artists and curators to develop art work for the gallery. In addition each child is encouraged to develop additional skills and interests through a wide range of extra-curricular clubs.

Lauriston School was keen to host the Dance Impact Project to offer an additional after school club in the dance artform, to compliment their range of arts and non-arts after school clubs.

### *The participants*

8 boys and 15 girls took part. Nearly all the children had done dance classes before. Ballroom dancing is offered within school, with some of the children also doing dance within their drama classes outside school.

Three different teachers attended the sessions during the programme. None had any previous dance training and were not responsible for any dance teaching.

### *The outcomes*

*"The pupils have responded amazingly. This was something they were doing in their own time and they came every week full of enthusiasm. They've put their whole heart and soul into it and enjoyed it immensely. To see children who struggle academically, blossom in this environment has just been a pleasure to watch."* Karen, former creative learning co-ordinator Lauriston Primary School

The pupil's perception of what dance is has really changed. Nearly half felt it was more fun than they thought it would be. All the pupils really enjoyed the programme. When asked in the survey what the best things were about the programme, nearly all them said "everything". Team work was a key theme mentioned when the pupils were asked what they had learnt:

*"Working in a team together, everyone achieves more".*

The tracking of the five individual pupils shows that all have made some progression in each area.

## Portway Primary School

Portway is multicultural in the London Borough of Newham. The school is expanding, there will soon be four classes in each year group.

The core values at the school are PPS – Perseverance, Partnership, Success

The school has recently completed its application for Artsmark Gold following big push on the Arts in the curriculum over the past year and a half. Dance is an area which they are aiming to greatly improve upon, so the Random project was seen as an ideal opportunity for the pupils and teachers.

### *The participants*

10 boys and 20 girls took part. Two thirds said they had done dance classes before. These included ballet and Boy Blue hip-hop dance classes.

Kristie the year 5 teacher has a performing arts background but has not done any formal dance teacher training. She has worked with the children on dance routines for assemblies and used Val Sabin PE dance lesson plans.

### *The outcomes*

The children's perception of what dance is has really changed. The pupils have been using what they have learnt in dance to explore movements more in all PE lesson.

*"The children have been working more effectively in groups and clear leadership is more apparent in some children. They are more confident within group work and more resilient - not as afraid to fail – when compared recently with others in the year group during a dance lesson." Kristie, Year 5 class teacher*

They pupils also talked about their increase in confidence:

*"I am scared, and I'm now brave enough to perform a dance in front of a large audience"*

*"Before I didn't like dance because I knew people were going to laugh at me. But not anymore."*

The tracking of the five pupils shows some progression in all areas for all five pupils, although there were some sessions when some of the children slipped back through lack of focus.

As other teachers saw what was happening in the dance sessions and then saw what the pupils had been able to achieve in their final performance, there has now been discussions about the impact of dance across the schools. The possibility of setting up an after school dance club is also being explored.

## Sandringham Primary School

Sandringham Primary School is in Forest Gate in the London Borough of Newham. The school is a much larger than the average-sized primary school with a diverse ethnic population. The largest groups are of Indian, Pakistani and Bangladeshi heritage. Most pupils speak English as an additional language.

The school is committed to ensuring the children not only do well in their reading, their writing and their maths but are successful across the curriculum and beyond. A team of specialist teachers, work alongside the dedicated classroom staff, to provide a breadth and depth to the curriculum that gives all the children a rich and varied experience. There is a particular focus on performing arts and sport.

Sandringham was keen to be part of the Dance Impact project as dance is a gap in their specialist provision. They already excel in music and PE, due to specialist teachers and now have a team of specialists also teaching drama, DT, Spanish and Multimedia. The school is applying for Artmark Gold this year and saw the dance project as an ideal fit to expand the arts within the curriculum, whilst also exploring one the schools attributes of resilience.

### *The participants*

15 boys and 15 girls took part. Only six pupils said they had done dance classes before.

Hollie, the Year 5 Class teacher attended all the Random sessions. Hollie herself has not had any dance training but has taught basic skills lessons using the PE dance scheme.

### *The outcomes*

*"Following the performance the reaction to what the children had achieved in 10 sessions was so positive. Teachers and children alike are desperate to get involved and I am already working alongside the PE co-ordinator to train other members of staff in how to achieve similar outcomes. It has also helped us toward attaining "Arts Mark" for the school this year."* Hollie  
Year 5 class teacher

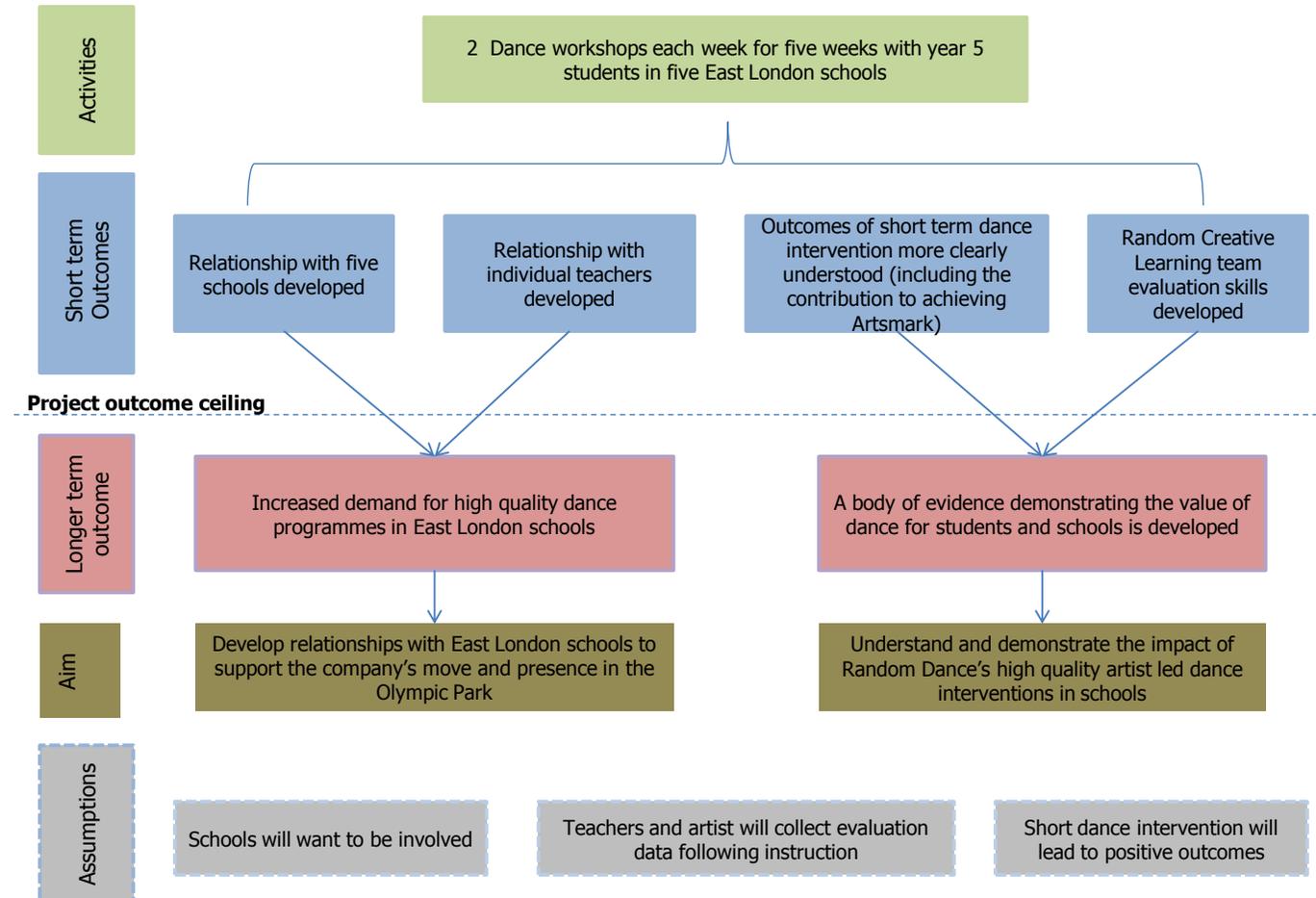
One of the main outcomes for the pupils has been a huge boost in confidence in what they can achieve.

*"Dance classes have helped me to be more confident and not to be shy in front of people."*

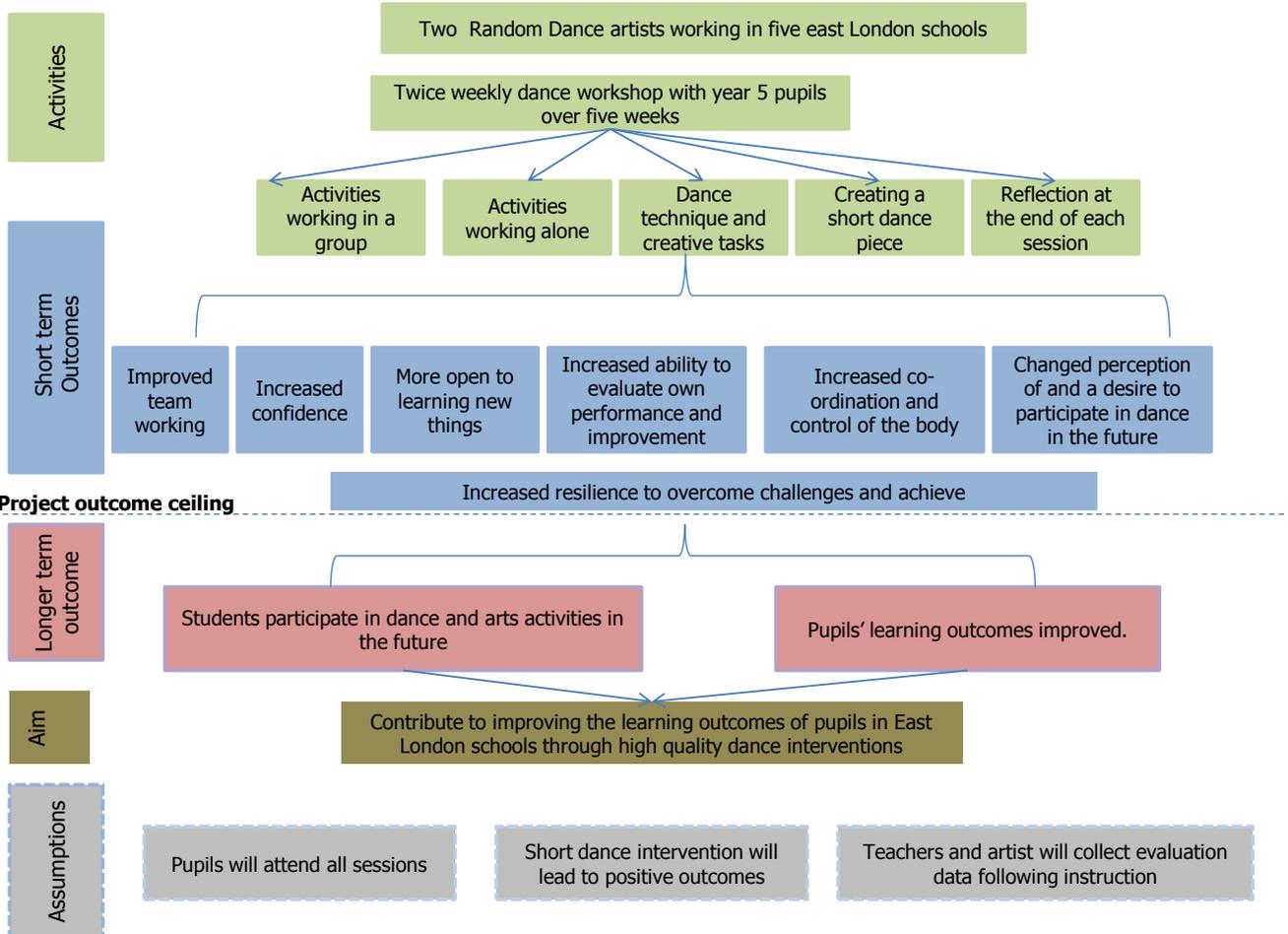
The individual tracking of the five pupils identifies this increasing confidence as well as an improving reflection among the pupils on their own work. The pupils have collaborated well to develop their joint pieces and have supported each other as they have worked together. The focus and dedication of the pupils to make their work the best it can be also came through very strongly.

## Appendix 2: Wayne McGregor | Random Dance: Dance Impact Project Theory of Change

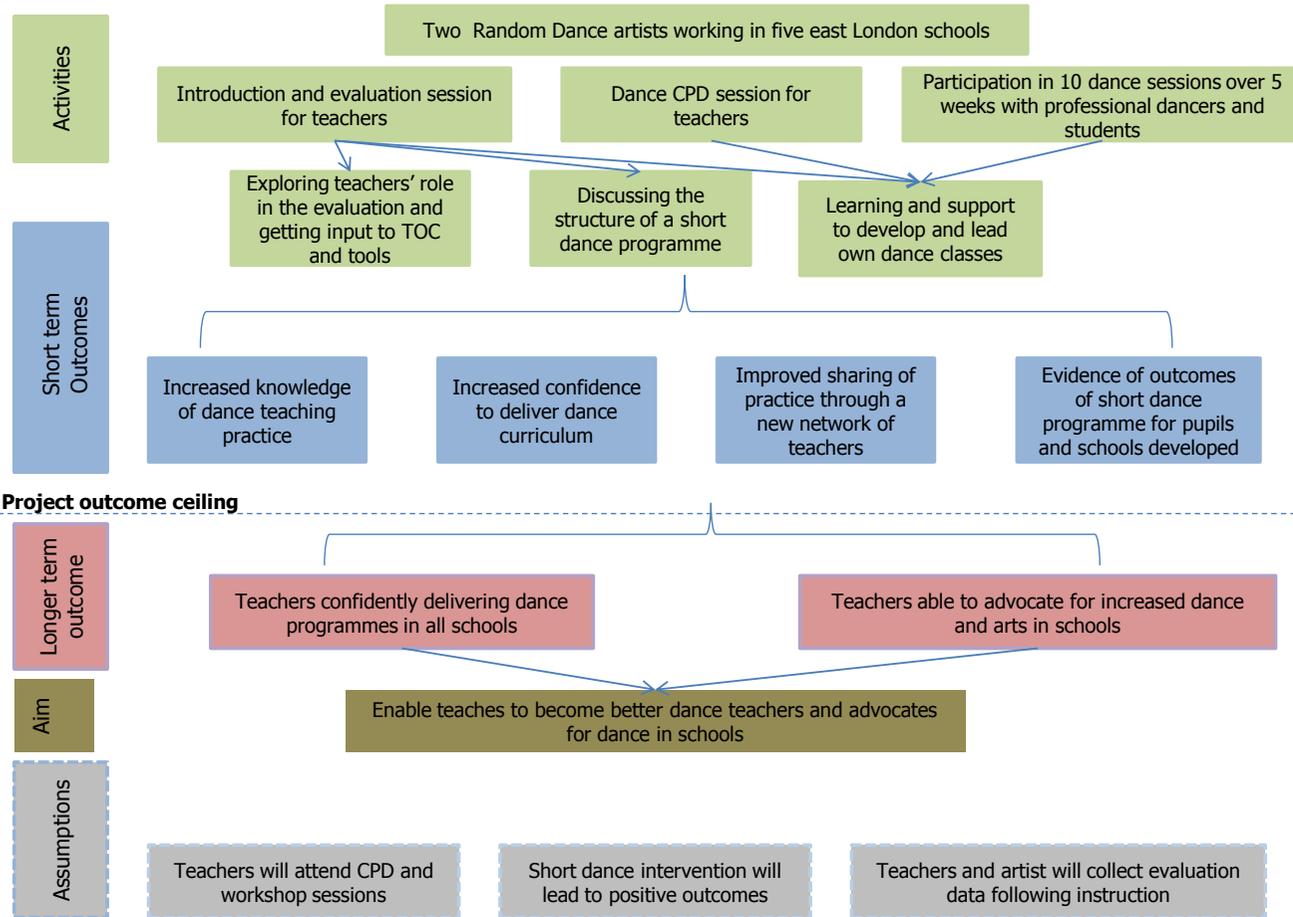
### Wayne McGregor | Random Dance Strategic Theory of Change East London Schools Year 5 Dance Impact Project



**Programme TOC: Dance Impact for Year 5 Pupils**



**Programme TOC: Dance Impact for Primary Teachers**



## Appendix 3: Evaluation Plan: Wayne McGregor | Random Dance East London Schools Year 5 Dance project

A range of methods are being used, surveys, tracking forms and interviews, so the data can be triangulated.

Outcome	Indicator	Data source	When will it be collected	How will it be collected	Feedback on/from
<b>Pupil</b>					
<b>Outcome 1: Improved team working</b>	Pupil perception of change in team working	Pupil self assessment survey. Rating change of <b>ability to work in group</b> through baseline and endline surveys.	Baseline week 1: end of first session  Endline: Following final session	Teachers and artists to oversee pupils completion of surveys.	Target for 90% completion of baseline and endline surveys in five schools
	Pupil perception of change in team working	Interview with pupils at end of session	In the final week of the programme	Evaluator running focus group with pupils	Ten pupils from each school
	Teacher perception of change in team working	Five pupil tracking form. Comment on pupil survey. Rating change of <b>ability to work in group</b> . Recorded observation of change.	End of each session	Teachers completing tracking form	Five pupils in each class
	Teacher perception of change team working	Interview teachers at end of programme	In the final week of the programme	Evaluator interviews with teachers. Ideally face to face if not telephone	Individual interviews with teachers in each school
	Artist perception of change	Artist five pupil and whole class tracking form. Rating of five pupils on <b>ability to collaborate with others on movement</b> and comments on whole class and individuals	End of each session	Artist completing tracking form	Detailed feedback on five pupils and comment on whole class in each school
	Artist perception of change	Interviews with artists at the end of the programme	After programme sessions end	Evaluator interviews with artists	Two artists who have led the sessions
<b>Outcome 2: Increased confidence</b>	Pupil perception of change in confidence in dance	Pupil self assessment survey. Rating change of <b>confidence in dance</b> through baseline and endline surveys.	Baseline week 1: end of first session	Teachers and artists to oversee pupils completion of surveys.	Target for 90% completion of baseline and endline surveys in five schools

Outcome	Indicator	Data source	When will it be collected	How will it be collected	Feedback on/from
			Endline: Following final session		
	Pupil perception of change in confidence in dance	Interview with pupils at end of session	In the final week of the programme	Evaluator running focus group with pupils	Ten pupils from each school
	Teacher perception of change in confidence in own ability	Five pupil tracking form. Comment on pupil survey. Rating change in <b>confidence in ability</b> . Recorded observation of change.	End of each session	Teachers completing tracking form	Five pupils in each class
	Teacher perception of change in confidence in own ability	Interview teachers at end of programme	In the final week of the programme	Evaluator interviews with teachers. Ideally face to face if not telephone	Individual interviews with teachers in each school
	Artist perception of change in confidence in own ability	Artist five pupil and whole class tracking form. Rating of five pupils on <b>confidence in dance</b> and comments t on whole class and individuals	End of each session	Artist completing tracking form	Detailed feedback on five pupils and comment on whole class in each school
	Artist perception of change in confidence in own ability	Interviews with artists at the end of the programme	After programme sessions end	Evaluator interviews with artists	Two artists who have led the sessions
<b>Outcome 3: More open to learning new things</b>	Pupil perception of change in openness to learning	Pupil self assessment survey. Rating change in <b>liking to try new things</b> through baseline and endline surveys.	Baseline week 1: end of first session  Endline: Following final session	Teachers and artists to oversee pupils completion of surveys.	Target for 90% completion of baseline and endline surveys in five schools
	Pupil perception of change in openness to learning	Interview with pupils at end of session	In the final week of the programme	Evaluator running focus group with pupils	Ten pupils from each school
	Teacher perception of change in openness to learning	Five pupil tracking form. Comment on pupil survey. Rating change in <b>openness to learning new things</b> Recorded observation of change.	End of each session	Teachers completing tracking form	Five pupils in each class

Outcome	Indicator	Data source	When will it be collected	How will it be collected	Feedback on/from
	Teacher perception of change in openness to learning	Interview teachers at end of programme	In the final week of the programme	Evaluator interviews with teachers. Ideally face to face if not telephone	Individual interviews with teachers in each school
	Artist perception of change in openness to learning	Interviews with artists at the end of the programme	After programme sessions end	Evaluator interviews with artists	Two artists who have led the sessions
<b>Outcome 4: Increased ability to evaluate own performance and improvement</b>	Pupil perception of change in ability to evaluate own performance	Pupil self assessment survey. Rating change in <b>knowing when I've got better at doing something</b> and <b>comparing how well I do something with how well a friend does it</b> through baseline and endline surveys.	Baseline week 1: end of first session  Endline: Following final session	Teachers and artists to oversee pupils completion of surveys.	Target for 90% completion of baseline and endline surveys in five schools
	Pupil perception of change in ability to evaluate own performance	Interview with pupils at end of session	In the final week of the programme	Evaluator running focus group with pupils	Ten pupils from each school
	Teacher perception of change in ability to evaluate own performance	Five pupil tracking form. Comment on pupil survey. Rating change in <b>reflecting on own performance</b> and <b>talking about performance in comparison to others</b> Recorded observation of change.	End of each session	Teachers completing tracking form	Five pupils in each class
	Teacher perception of change in ability to evaluate own performance	Interview teachers at end of programme	In the final week of the programme	Evaluator interviews with teachers. Ideally face to face if not telephone	Individual interviews with teachers in each school
	Artist perception of change in ability to evaluate own performance	Interviews with artists at the end of the programme	After programme sessions end	Evaluator interviews with artists	Two artists who have led the sessions
	<b>Outcome 5: Increased co-ordination and</b>	Pupil perception of change in co-ordination and body control	Pupil self assessment survey. Rating change in <b>I can use different body parts to make</b>	Baseline week 1: end of first session	Teachers and artists to oversee pupils completion of surveys.

Outcome	Indicator	Data source	When will it be collected	How will it be collected	Feedback on/from
<b>control of the body</b>		<b>movements and I can control my movements</b> through baseline and endline surveys.	Endline: Following final session		five schools
	Pupil perception of change in co-ordination and body control	Interview with pupils at end of session	In the final week of the programme	Evaluator running focus group with pupils	Ten pupils from each school
	Artist perception of change in co-ordination and body control	Artist five pupil and whole class tracking form. Rating of five pupils on <b>control of movement</b> and <b>balance</b> and comments t on whole class and individuals	End of each session	Artist completing tracking form	Detailed feedback on five pupils and comment on whole class in each school
	Artist perception of change in co-ordination and body control	Interviews with artists at the end of the programme	After programme sessions end	Evaluator interviews with artists	Two artists who have led the sessions
<b>Outcome 6: Changed perception of and a desire to participate in dance in the future</b>	Pupil likelihood of doing more dance	Pupil self assessment survey. Rating change in <b>likelihood of doing more dance</b> through baseline and endline surveys.  Comment on feeling about dance from surveys	Baseline week 1: end of first session  Endline: Following final session	Teachers and artists to oversee pupils completion of surveys.	Target for 90% completion of baseline and endline surveys in five schools
	Pupil perception of dance changed	Interview with pupils at end of session	In the final week of the programme	Evaluator running focus group with pupils	Ten pupils from each school
	Teacher perception of change in pupils desire to do more dance	Interview teachers at end of programme	In the final week of the programme	Evaluator interviews with teachers. Ideally face to face if not telephone	Individual interviews with teachers in each school
	Artist perception of change in pupils desire to do more dance	Interviews with artists at the end of the programme	After programme sessions end	Evaluator interviews with artists	Two artists who have led the sessions
<b>Outcome 7: Perseverance and resilience to overcome challenges and</b>	Pupil perception of change in perseverance	Pupil self assessment survey. Rating change in <b>knowing when got I've better at doing something</b> and <b>comparing how well I do something with how</b>	Baseline week 1: end of first session  Endline: Following	Teachers and artists to oversee pupils completion of surveys.	Target for 90% completion of baseline and endline surveys in five schools

Outcome	Indicator	Data source	When will it be collected	How will it be collected	Feedback on/from
achieve		<b>well a friend does it</b> through baseline and endline surveys.	final session		
	Pupil perception of change in ability to evaluate own performance	Interview with pupils at end of session	In the final week of the programme	Evaluator running focus group with pupils	Ten pupils from each school
	Teacher perception of change in ability to evaluate own performance	Five pupil tracking form. Comment on pupil survey. Rating change in <b>reflecting on own performance</b> and <b>talking about performance in comparison to others</b> Recorded observation of change.	End of each session	Teachers completing tracking form	Five pupils in each class
	Teacher perception of change in ability to evaluate own performance	Interview teachers at end of programme	In the final week of the programme	Evaluator interviews with teachers. Ideally face to face if not telephone	Individual interviews with teachers in each school
	Artist perception of change in ability to evaluate own performance	Interviews with artists at the end of the programme	After programme sessions end	Evaluator interviews with artists	Two artists who have led the sessions
<b>Teachers</b>					
<b>Outcome 1: Increased knowledge of dance teaching practice</b>	Teacher perception of change in knowledge of dance teaching practice	Rating change in knowledge through baseline and endline teacher surveys in the following areas of dance practice: <ul style="list-style-type: none"> <li>• Exploring rhythm in movement</li> <li>• Understanding body and shapes in movement</li> <li>• Exploring uses of force and energy to enhance movement quality</li> <li>• Choreography and composition</li> <li>• Inspiring pupils to be</li> </ul>	Baseline week 1: end of first session  Endline: Following final session	Teachers self completion	Target for all participating teachers to complete baseline and endline surveys in five schools

Outcome	Indicator	Data source	When will it be collected	How will it be collected	Feedback on/from
		creative			
	Teacher perception of change in own knowledge	Interview teachers at end of programme and focus group at CPD session	In the final week of the programme	Evaluator interviews with teachers. Ideally face to face if not telephone	Individual interviews with teachers in each school
	Artist perception of teachers change in knowledge and teaching practice ability	Interviews with artists at the end of the programme	After programme sessions end	Evaluator interviews with artists	Two artists who have led the sessions
<b>Outcome 2: Increased confidence to deliver dance curriculum</b>	Teacher perception of change in confidence	Rating change in confidence through baseline and endline teacher surveys	Baseline week 1: end of first session  Endline: Following final session	Teachers self completion	Target for all participating teachers to complete baseline and endline surveys in five schools
<b>Outcome 3: A new network of teachers and professionals to share practice</b>	Evidence of networking and contact between teachers	Interviews with teachers and Random Dance Creative Learning team. Focus group at CPD session	After programme sessions end	Evaluator interviews with teachers and Creative Learning Team	Teachers and Creative Learning team
<b>Outcome 4: Knowledge of dance practice shared among teachers within schools</b>	Evidence of knowledge and practice shared among teachers - attendance of PE and other staff at dance session and CPD	Interviews with teachers , artists and Random Dance Creative Learning team. Focus group at CPD session.	After programme sessions end	Evaluator interviews with teachers and Creative Learning Team	Teachers and Creative Learning team
<b>Outcome 5: Evidence of outcomes of short dance programme for pupils and schools</b>	Teachers report observing change in pupils	Interviews with teachers. Focus group at CPD session	After programme sessions end	Evaluator interviews with teachers	Individual interviews with teachers in each school
	Report and outcomes shared with teachers.				

Outcome	Indicator	Data source	When will it be collected	How will it be collected	Feedback on/from
<b>Strategic for Wayne McGregor   Random Dance</b>					
<b>Outcome 1: Relationship with five schools developed</b>	Creative Learning Team feel relationship established	Interview with Creative learning Team	Start and end	Evaluator	From Creative Learning Team
<b>Outcome 2: Relationship with individual teachers developed</b>	Creative Learning Team feel relationship established	Interview with Creative learning Team	Start and end	Evaluator	From Creative Learning Team
<b>Outcome 3: Outcomes of short term dance intervention more clearly understood (including the contribution to achieving Artsmark)</b>	Evidence of outcomes from evaluation, including schools perception of contribution to Artsmark	From evaluation using all methods outlined above	Ongoing throughout project	Multiple methods	All participants and stakeholders
<b>Outcome 4: Creative Learning team evaluation skills developed</b>	Creative Learning Team rate on skills improved	Interview with Creative learning Team	Start and end	Evaluator	From Creative Learning Team

## Appendix 4: Wayne McGregor | Random Dance East London Schools Year 5 Dance project Research Tools.

### Pupil Baseline survey

To be completed by pupils at the end of session 1 in week 1 of the dance project. Teachers to review and add additional comments.

**Name of your school**.....

**Your name**.....

**Are you?** Male  Female

---

**1. Do you do any other dance classes at school or outside school?**

Yes  No

**If yes, please tell about the dance classes you do**.....

.....  
 .....

**2. Have you done any other dance classes in the past at school or outside school?**

Yes  No

**If yes, please tell us about the dance classes you have done before**.....

.....  
 .....

**3. How likely are you to do more dance, do you think, after this programme of 10 dance sessions?**

Not at all likely	Not very likely	Quite likely	Very likely	Extremely likely

**4. Describe how you feel about taking part in these dance classes**

.....  
 .....

**5. How much do you disagree or agree with the following statements? (Please tick the relevant box).**

	<b>I strongly disagree.</b>	<b>I disagree.</b>	<b>I neither agree nor disagree.</b>	<b>I agree.</b>	<b>I strongly agree.</b>
I can work independently.					
I can work in a group.					
I like the chance to try new things.					
When tasks are tricky, I don't give up.					
I am good at thinking up new ideas.					
I know when I've got better at doing something.					
I can compare how well I do something with how well a friend does it.					
<b>Comment by teacher:</b>					

**6. How much you disagree or agree with these statements? (Please tick the relevant box)**

	<b>I strongly disagree.</b>	<b>I disagree.</b>	<b>I neither agree nor disagree.</b>	<b>I agree.</b>	<b>I strongly agree.</b>
I am flexible.					
I can use different body parts to make movement					
I can control my movements					
I am good at balancing					
I am confident about dancing					
I work well with others on movements					
I can be creative when I move in dance					

**To be completed by teacher: General back ground on the pupil.....**

.....



## Wayne McGregor | Random Dance East London Schools Year 5 Dance project. Teacher feedback form

Name of school..... Name of teacher.....

Date: ..... Session number: .....

Please grade each of these aspects 1 – 5 (1 not at all, 2 Not very strong, 3 Moderately strong, 4 strong and 5 very strong).

Please write of the name of the pupil at the top of each column

	<b>Pupil 1:</b>	<b>Pupil 2:</b>	<b>Pupil 3:</b>	<b>Pupil 4:</b>	<b>Pupil 5:</b>
Focus on solo work					
Working as part of a team					
Openness to learning new ideas and tasks					
Perseverance with completing tasks					
Suggesting and implementing new ideas					
Recognising and reflecting on improvements in own performance					
talking about own performance in comparison to others					
Confidence in own ability					
Enjoyment of dance					

**Any other comments or observations about the pupils during the dance session?**  
**Please write of the name of the pupil at the top of each column.**

Pupil 1:	Pupil 2:	Pupil 3:	Pupil 4:	Pupil 5:

**Wayne McGregor | Random Dance East London Schools Year 5 Dance project.**

**Teacher Baseline survey:** To be completed by all teachers participating in the sessions and the CPD. To be completed at the end of session 1 in week 1 of the dance project.

**Name of your school**.....

**Your name**.....

**Your job title**.....

**Date survey completed**.....

**1. Have you done any dance teaching in the past?** Yes  No

**If yes, please explain**.....

.....

**2. Have you had any dance training in the past?** Yes  No

**If yes, please explain**.....

.....

**3. How knowledgeable are you about different elements of dance teaching practice? (Please tick the relevant box)**

	Not at all knowledgeable	Not very knowledgeable	Moderately knowledgeable	Very knowledgeable	Extremely knowledgeable
Exploring rhythm in movement					
Understanding body and shapes in movement					
Exploring uses of force and energy to enhance movement quality					
Choreography and composition					
Inspiring pupils to be creative					

**Please add additional any comments to explain your responses above:**

**P.T.O**

**4. How confident are you with delivering dance within the PE curriculum?**

Not at all confident	Not very confident	Moderately confident	Very confident	Extremely Confident

**5. How would you like to see your dance teaching practice develop during the Wayne McGregor | Random Dance programme in your school?**

**6. What outcomes from the the Wayne McGregor | Random Dance programme would you like to see for your school and the pupils?**

**School:**

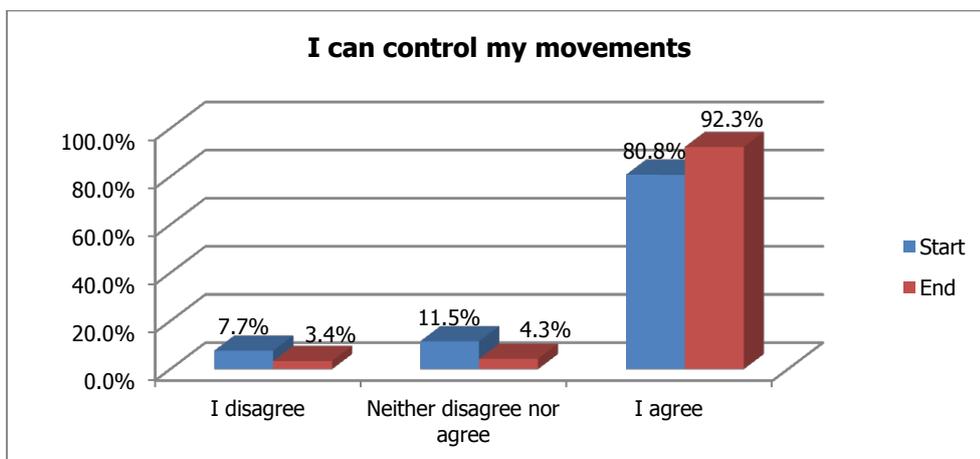
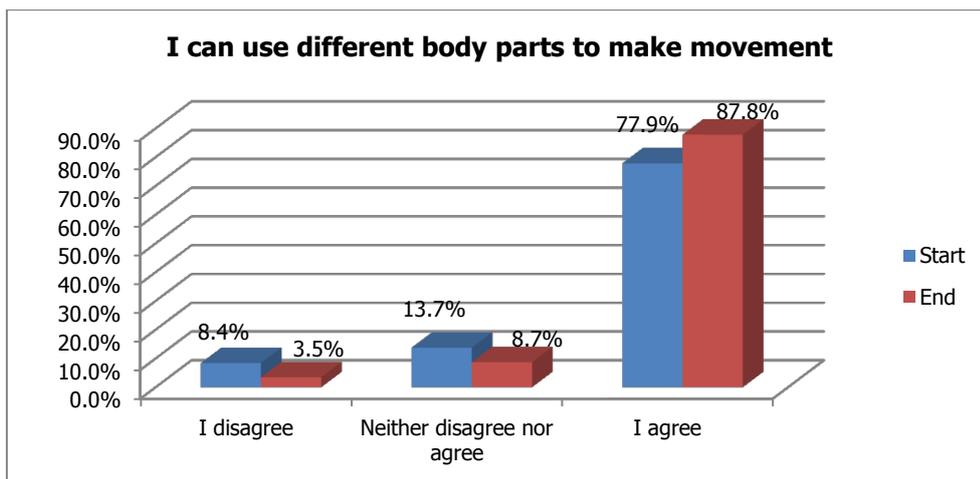
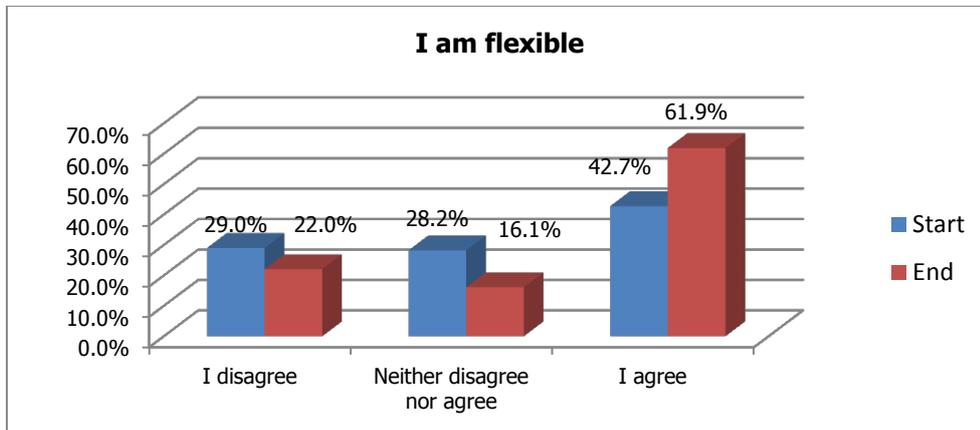
  
  
  
  
  
  
  
  
  
  

**Pupils:**

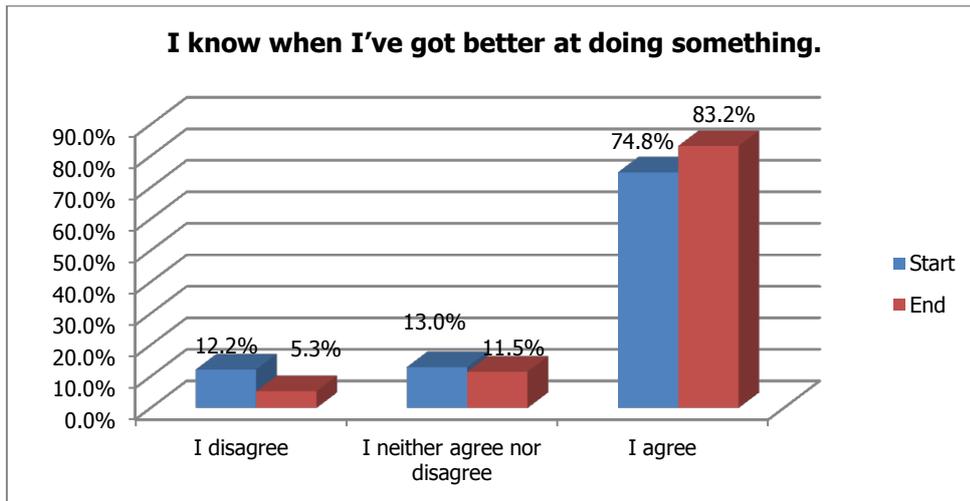
## Appendix 5: Graphs and charts

Graphs showing comparison of pupil survey responses to different statements at the start and end of the programme.

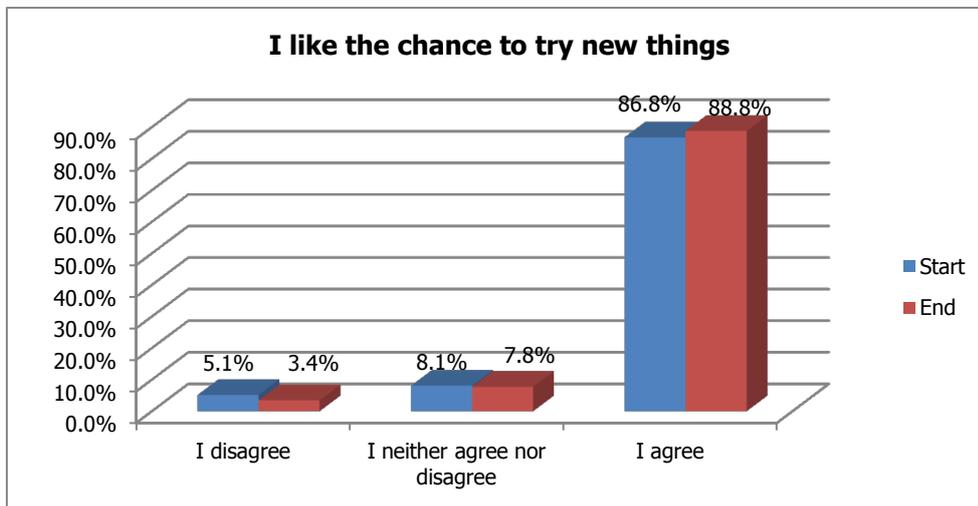
### *Outcome 2: Increase in control of movement and balance*



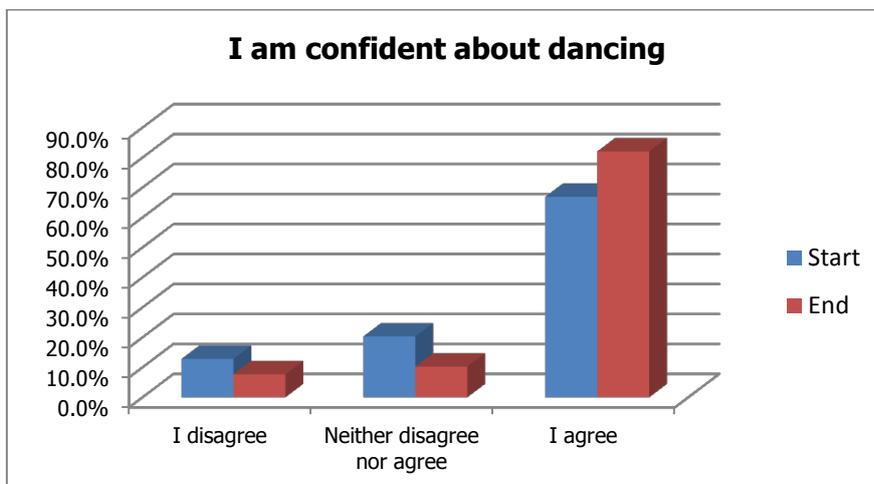
**Outcome 3: Increased ability to evaluate own performance and improvement**



**Outcome 4: More open to learning new things**



**Outcome 5: Increasing confidence**



**Outcome 6: Improved team work**

