# CREATIVE writing
## THROUGH THE ARTS

# (CWttA)

# 2016 – 2019

# End of Year Report
# Autumn 2018

**phf Paul Hamlyn Foundation**

**ROYAL OPERA HOUSE BRIDGE**

## Funders:

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## Project Steering Group

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## Research team:

Paulette Luff, Geraldine Davis (until December 2017), Faye Acton, Alison Feist, Mallika Kanyal and Drew Quayle with support from Anna Luff and Louise Newley, School of Education and Social Care, Anglia Ruskin University, Chelmsford, UK.

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Anglia Ruskin University

# Creative Writing through the Arts – a flavour

## What the children say:

**Year Two pupils:**

*'Working in groups helps to spread out ideas and helps to get it [the task] done'*
*'I like talking through my ideas before I start. My partner helps me to plan'*
*'I like it when we get to choose'*
*'I felt confident. It was tricky to remember all the parts, but I did it!'*
*'I felt happy, I enjoy this'*
*'I like this, these are my own memories'*

**Year Four pupils:**

*'It really helped me remember step by step and I really enjoyed it.'*
*'I really enjoyed it. It was fun and it was funny to hear all of the different sounds. I would like to do it more often.'*
*'I found it exciting!'*
*'I think this will help me with writing my story because it gave me loads of ideas for writing on my own and I enjoyed the lesson.'*

**Year Five pupils:**

*'This helps me to remember as I can replay it in my head when I have to write'*
*'At the beginning of the week I didn't feel confident. Now I am killing it!'*
*'My understanding is getting better, it's not so muddled anymore…'.*

## What the children write:

Writing from a Year Six pupil in response to listening to 'Dance Macabre' by Saint Saëns:

*The Unpredictable Castle*

*A pale, white face watches guests from above. Midnight. While a depressing castle awaits for someone to visit, lightning illuminates watchtowers, overpowering the sky. Spiky wooden fingers guard the ancient building surrounding it. Deep within the dense wood, wooden fingers lure you in and spirits peer within the castle walls. The thunder above powers the sky. The furious wind whips the trees to dance; a charcoal-midnight sky covers the face of the moon in sadness.*

Writing from a child in Year Two after drawing a map of a class walk to the beach:
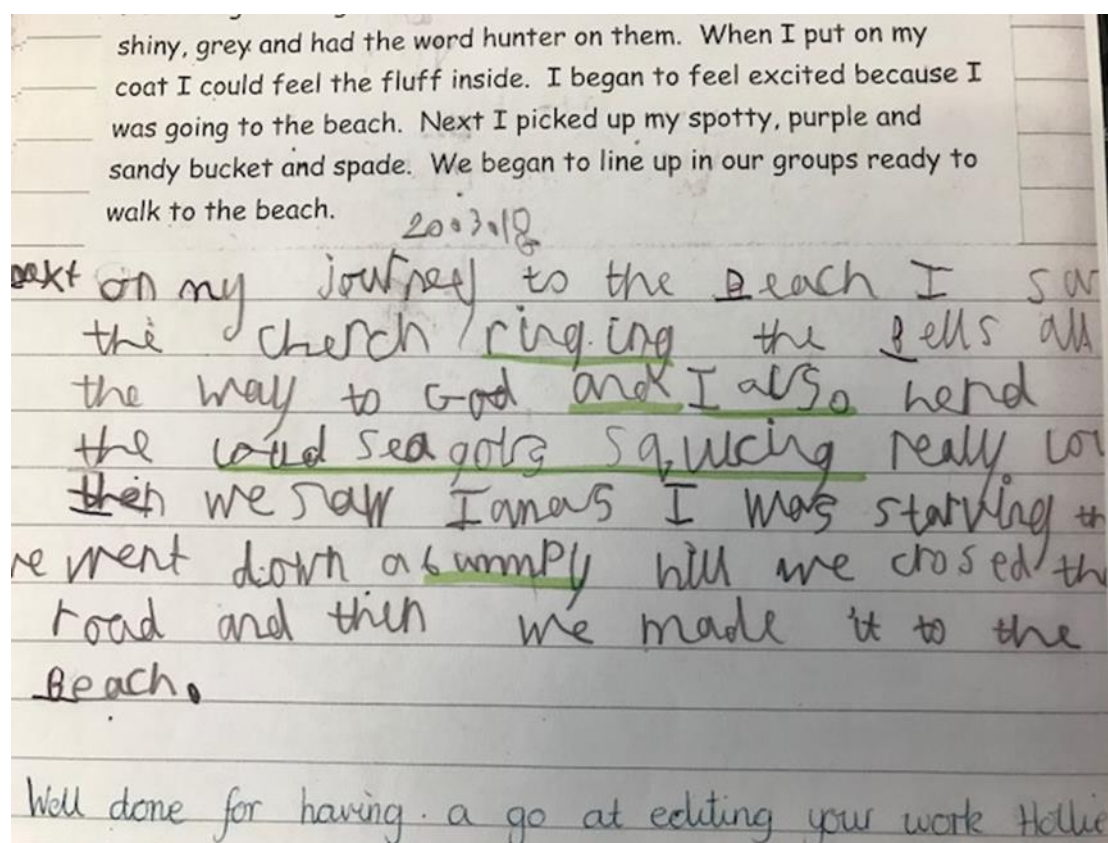


*On my journey to the Beach I sw the cherch ringing the Bells all the way to God and I also herd the loud seagols sqwcing really loudly then we saw lamas I was starving then we went down a bummpy hill, we crosed the road and then we made it to the Beach.*

2017-2018 Creative Writing through the Arts Project Report – draft September 2018

Story mapping in Reception Class inspired by visual arts activities:



Writing in Year Four inspired by dance activities linked to 'Gulliver's Travels':
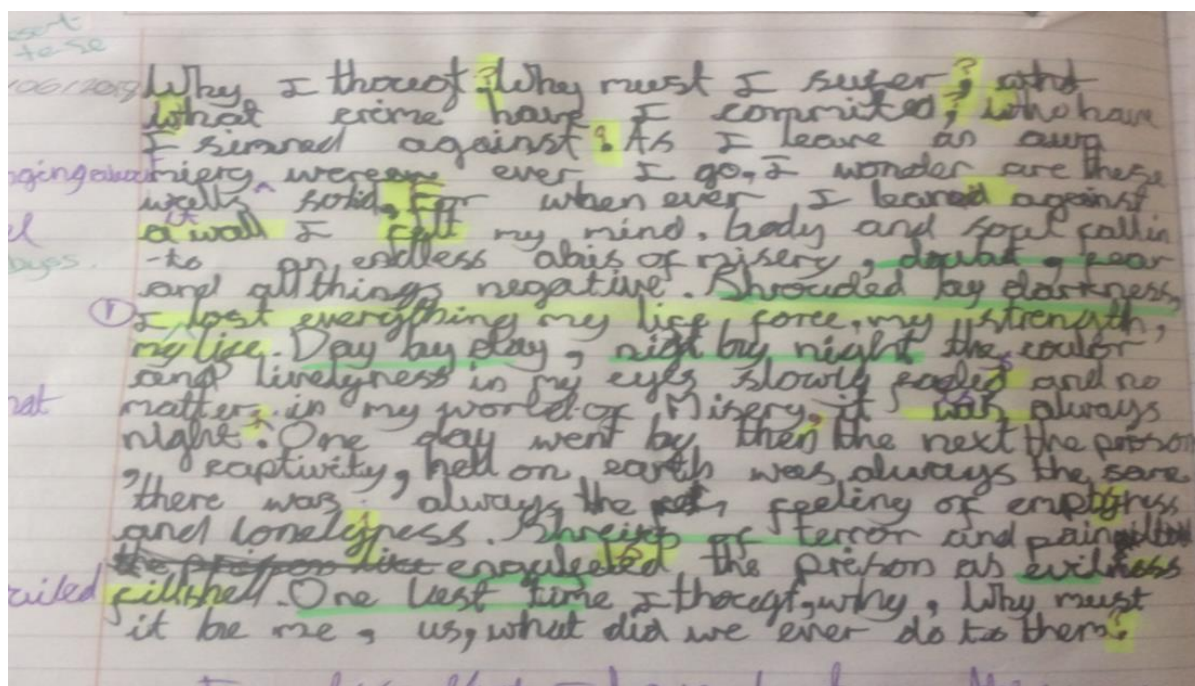


*Why I thougt? Why must I sufer? What crime have I commited? Who have I sinned against? …. I wonder, are these walls solid. For whenever I leaned against a wall I felt my mind, body and soul fall into an endless abis of misery, doubt, fear and all things negative. Shrouded by darkness, I lost everything my life force, my strength, my life. Day by day, night by night, the colour and livelyness in my eyes slowly faded and, no matter, in my word of Misery, it was always night. One day went by and then the next. The prison captivity, hell on earth, was always the same. There was always the feeling of emptyness and lonelyness. Shreiks of terror and pain engulfed the prison as evilness … One last time, I thought, why. Why must it be me, us, what did we ever do to them?*

## What the teachers say:

*All of the children in our Early Years cohort have recalled a correct sequence of events and have recorded it pictorially. This includes children who have had little or no experience of writing. They were all willing to try and wanted to have a turn. Many of the children have also managed to produce letters to accompany their drawings, using their phonics skills. This one piece of work has told us so much about our children's capabilities that perhaps it would have taken weeks to have found out previously*. (Reception Class teacher - Music)

*We found across the year group that the music session made a huge difference to their writing. It helped them to remember the structure and key points of the story and also helped them to remember interesting language that other children had shared, meaning that their writing was more varied than it possibly would have been had we not taken part in the music session with the children*. (Year Two teacher - Music)

*The children have been so engaged with all the activities and are so much more eager to want to write. Children who previously shied away from more creative activities, now love it when we incorporate visual art activities into lessons. There was one child in particular who never wanted to draw anything, or get involved in any art activities, but now regularly asks if they can draw out their idea. The class are so eager to share their work with their peers and their confidence as writers has blossomed … Even previously reluctant writers are those who are coming up to me, asking if they can share their work with the class.  Children have also mentioned that they are regularly writing stories and poems at home. There has definitely been a shift in terms of enthusiasm to write and what is being produced has been to a better standard than before.* (Year Four teacher – Art)

*The fact that the children had been physical for a whole morning really helped them to engage with the emotions and fatigue that the marathon race would involve. The children's vocabulary easily flowed … and the description used was of a high quality. There were plenty of similes, metaphors and personification being used. Some of the children needed help with the structure of the poem but they were enthusiastic and wanted to write. Did dance inspire the children's writing? Most definitely!* (Key Stage Two teacher – Dance)

## What head teachers say:

*'I think every child's a writer; the project has, by hook or by crook, offered that love of writing, playing with language … playing with words, playing creatively through music or dance, with different ways of stringing things together. I think that that's been one of the key ways of getting children to have that love of writing and take those risks and put the pen to paper and be more confident in doing so.'*

*'We found it a very useful, exciting project to be involved in … I work in a school in quite a challenging situation, with very high numbers of pupil premium, and children with additional needs, and things like that, who come from a background without much engagement with the arts in it. So, I think, for our children, it's extremely valuable, giving them these opportunities, and I'm reliably informed by the teacher who has been leading it that she has seen an 88% increase in more, and better writing. That's what she was measuring.'*

*'It's been positive, in terms of engagement for the children. You do have those times where you're trying to get children to write and they don't seem particularly interested in a topic, no matter how hard you tried. Whereas, with the creative approach, I've not seen any child disengaged. The children did a dance performance, and all children were engaged, all children were involved and they really enjoyed the practical aspect of it. It supported them, improved their engagement.'*

*'What it's done is actually allowed the teacher to be more creative in the delivery of the main teaching elements and the modelling sessions, which have then enabled the children to access the learning more freely and be more creative with what they present.'*

Creative Writing through the Arts 2016 – 2019.
End of Year Report – Summary - Autumn 2018

Paulette Luff, Faye Acton, Alison Feist, Mallika Kanyal, and Drew Quayle, School of Education and Social Care, Anglia Ruskin University, Chelmsford, UK.

## Summary

Funding from Paul Hamlyn Foundation More and Better fund and from Royal Opera House Bridge and participating schools has enabled a three year programme which aims to develop primary school teachers' confidence and skills in teaching through the arts and to have a positive impact upon children's motivation, imagination and ability in writing.

Working with the cooperation and support of five Teaching Schools Alliances, sixteen primary schools were invited to participate throughout 2017-18.  The head teacher from each school nominated one teacher to take part.  Schools in the programme participate for two years and also embark on a journey to achieve an Artsmark award.  During the intensive first year of the programme (2017-18 for cohort two) teachers participated in professional development activities to develop skills, knowledge and experience in music, visual art and dance; and also to understand their roles as co-researchers in action research, including opportunities to involve children in providing feedback about their learning (pupil voice).  Teachers applied new tools and strategies in their classrooms, engaged children in writing, collected evidence of outcomes and reflected on the learning processes. The teachers disseminated ideas from the programme within the school.

This report, written at the end of the second year of the three-year programme, captures the findings from cohort two in school year 2017-18.  In brief, the evidence shows that:
- Children were enthusiastic about the arts activities and highly motivated to write, they engaged with writing processes showing involvement and sustained attention;
- Children displayed use of imagination and originality in their work;
- An expanded range of vocabulary was used with increased use of literary devices;
- Music appeared to provide structure for writing and, for younger children, stamina;
- Visual art supported addition of descriptive detail of character and settings;
- Dance promoted evidence of empathy in writing and use of more abstract ideas;
- Children appreciated freedom and flexibility in tasks and increased in confidence
- Integrating arts with writing shows promise as an inclusive, accessible approach;
- Children gained worthwhile opportunities for participation in creative arts learning;
- Teachers used pupil voice tasks and techniques to encourage critical reflection, self-assessment and extension of learning;
- Teachers are developing confidence in teaching creatively and teaching creative arts;
- Teachers have appreciated the professional learning opportunity and community;
- The teaching of writing has been (re)invigorated;
- Some teachers have already communicated ideas to colleagues and many plans are underway to share the approach and implement activities across the schools.

The programme continues for a further school year (2018-19), and the findings of this report and the previous report (for 2016-17) will be brought together, with data from the final year, to present overall findings in 2019.

# Contents

# Introduction

## The project

The Creative Writing through the Arts project is funded by the Paul Hamlyn Foundation with additional investment from the Royal Opera House Bridge and schools from five Teaching School Alliances in Essex. The aim of the project is to promote children's creative writing skills through integration of writing with art, dance, drama, film and music and visual art activities in primary school classrooms (Foundation Stage to Year Six). The project offers teachers professional development in arts subjects, through 'Inspiration Day' workshops and school mentoring visits from creative practitioners. The project aspires to assess the value of creative learning in schools, through collaborative action research between academic staff from Anglia Ruskin University, Chelmsford and project teachers, taking into account pupil voice. Overall the project explores and celebrates the value of working in partnership with the cultural sector to develop curriculum and pedagogy.

Following successful pilot projects, the current project runs for three years from September 2016 to July 2019 - working with 45 teachers and schools in total. The project aims to provide evidence of the benefits of creative learning and teaching with and through the arts, with a specific focus upon the development of children's writing. The second year of the project ran from September 2017-July 2018 and is reported here.

## This report

This report presents an evaluation of the second year of the Paul Hamlyn funded Creative Writing through the Arts project, for the school year September 2017- July 2018. The same evaluation methodology and methods were used as in the previous year (see Davis et al 2017). This report is presented slightly differently from the 2016-17 report. This decision has been made so that all readers can find out about the project, and appreciate the key findings, in part one of the report. For those who then wish to know more about each part of the evaluation, and to read in more detail about the methods, data collection and analyses, this further information is presented in part two of the report and accompanying appendices.

Part one of the report includes an account of each of the three art forms that were used this year: music, visual art and dance. The descriptions are drawn from participant observation at Inspiration Days, information from classrooms that teachers shared at termly twilight sessions, and teachers' written narratives. These accounts are followed by the main findings about the benefits of working through the arts for children's writing. These are taken from close analysis of samples of writing from nine children in each participating class and from teacher reports. Some illustrative case studies of writing from children of different ages are also included.

Broader summary findings are also presented, specifically: additional outcomes of working with and through the arts for children's learning; outcomes for teachers; and outcomes for schools and communities. These findings are drawn from data across the different methods of evaluation, as listed in the project description, above. Part two of the report contains technical details of the design and methods of the evaluation, the participants, and full results and findings from each element of the findings (from which the overall findings shown in part one are drawn), with accompanying appendices. Two further reports will follow in 2019: an evaluation of the third year (school year September 2018-July 2019); and an overall project evaluation.

## Part One

This first part of the report gives an account of each of the three art forms that were used this school year. Music, visual art and dance are described, in turn, with a summary of the ideas presented on each 'Inspiration Day' and brief examples of how these were then taken back into schools, supported by mentoring visits from the creative practitioners. The accounts are drawn from participant observation at Inspiration Days, information from classrooms that teachers shared at twilight sessions, and teachers' written narratives. These descriptions are followed by key findings from the evaluation of this year of the project. These highlight outcomes for pupils' writing, for pupils' learning, for teachers and for schools

## The art forms:

### 1.1 Music

> *The variety and surprising nature of the stories they came up with was incredible!*
>
> (Year Four teacher)

The Music Inspiration Day on 13th September 2017 was led by percussionist Beth Higham-Edwards: https://www.bethhighamedwards.com/. This was the first event of the year for the project teachers in cohort two. It was also attended by teachers from schools in cohort one. Some people seemed slightly apprehensive and unsure at first whilst others were keen to begin. Everyone relaxed as the day progressed. The teachers enjoyed learning through lively, active participation throughout the day and left feeling inspired and confident with many musical ideas to try out in their classrooms.

**Warm-ups**
The day began in a circle with well-paced warm-ups that got everyone involved: Do this/do that (similar to 'Simon says' as when leader says 'do *that*' you don't do it); passing a clap and then a roar around the circle; 'Gimme one' (also following a leader with rhythms and actions); plus a 'Hip/Hop' and a body pulse activity (coordinating words, rhythm and movement). All of these were quite easy for teachers to take back to school and use with children of all ages. The games were fun, promoting listening and concentration. For teachers who were nervous about teaching music, leading these activities was a great way to build confidence.

There were also a couple of activities to warm up the voice: 'Do you like ketchup on your cornflakes?'; and the 'witch's cauldron' where hideous ingredients were added with accompanying sound effects, stirred quickly or slowly, tasted, swallowed and regurgitated! Unsurprisingly, this was popular back in schools. Children thought of all manner of revolting ingredients and added interesting adjectives and adverbs without realising that they were taking part in grammar lessons. In one Year Four class, it was adapted to create a set of instructions for making a chocolate bar. In went deliciously creamy milk, sour, sharp fizzy cola bottles, and wiggly strawberry laces – all quickly stirred together into a scrumptious blend.

### Writing lyrics
Songs with lyrics that could be easily adapted to make up stories came next: 'My Dog is a Good Dog' (with other animals, too); 'We're Going on a Journey' (with different modes of transport and destinations); and 'Walking through the Forest' (with a flexible refrain to develop a story and scope to add percussion to represent the settings, characters and actions).

Songs like this were embraced by the teachers from learning the three times table in the style of 'Up Town Funk', to creating a song to help children remember what the Anglo- Saxons would need to survive when they settled in Britain (Key Stage Two). The song 'My Dog is a Good Dog' was even adapted to 'My Kenning is a Good Kenning', creating verses to support recall of key features of Anglo Saxon and Norse kenning metaphors, in poems. Journeys to different places, easily linked to topics and themes, were also popular. For example, going to Egypt on a 'gleaming, red boat' or a 'shiny, blue plane' and arriving to see 'majestic camels' and 'sharp shiny pyramids'. For a 'Once Upon a Time' project, in a Reception Class all the children participated in the creation of their own song, retelling the 'Goldilocks and the Three Bears' story in sequence. As verses were added, simple pictures and accompanying actions helped the children recall the order. The final song was proudly performed and recorded.

### Listening to recorded music
At the Inspiration Day, Beth played the 'Ritual Fire Dance' by Manuel de Falla. As a group, we listened to, identified and described elements of the music in lay-person's terms (e.g. loud, quiet, fast, slow, smooth, quivery, stabbing etc.). On second listening, we wrote down the story that we thought the music was portraying – individually and then in a group.

Ideas for musical repertoire to use for this type of activity came from Beth, from Creative Writing through the Arts Project manager and music specialist Sarah Goldsmith, and from teachers themselves, who shared ideas in a WhatsApp group as well as face-to-face. Teachers put this into practice with pieces of music to support work on various topics and texts, for example, to inspire myth and legend stories.

One Year Four class were reading the book 'FArTHER' by Grahame Baker-Smith. In the story the father goes off to war. To evoke and draw out the emotions in the story, pupils listened to Puccini's 'Sono Andati?' (from La Boheme) and created a large 'emotions cloud' before writing diary entries from the perspective of the son. Similarly, a Year Six class were played part of the soundtrack to 'War Horse' (a text that they were familiar with), the children engaged and listened closely for changes within the music, hearing the sense of quiet tension at the beginning that then built to a climax. The children briefly recorded a narrative that the story suggested and then repeated the exercise with a WW1 focus – the children envisaging themselves in the trenches and imagining what was happening, as they listened to the music. They then worked in groups to write poems before moving on to descriptive narratives.

### Creating compositions
The next step was using instruments. Beth went through a large set of percussion revising the names of familiar and less familiar instruments. In small groups we then selected instruments and created our own musical compositions, based on the sounds and story of the piece that we had listened and responded to, and performed them to one another.

Back in the classrooms, teachers invited children to listen to the moods and sounds that they heard in music, such as 'Mars' from the 'The Planets' suite, and to work in groups to produce compositions that recreated element of the music that they had heard. A Year Two class also worked with instruments to create a sound version of their class story ('The Three Little Wolves and the Big Bad Pig'. The children created the piece, choosing claves to represent builders building and a vibra-slap for a slammed door slammed. When Beth came, for her mentoring visit to the school, the children were proud to perform their piece and then went on to work with her on story writing linked to Beethoven's 6th Symphony, to fit in with a Harvest theme.
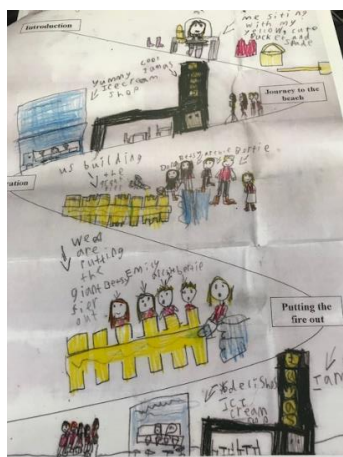
## 1.2 Visual Art

*Art has really brought the creativity to life within my classroom and the children's ability in writing and story making has improved immensely*. (Year Five teacher)

The Art Inspiration Day, on 5th January 2018, was held at Metal, in Chalkwell Park, and led by artist Meera Chauda https://www.axisweb.org/p/meerachauda/. The cohort two teachers enjoyed visiting this setting and arrived excited and open to new possibilities, although some people were uncertain of their artistic abilities. Choosing postcards to represent themselves and how they were feeling, and then discussing these, proved to be a reassuring start to a rich and interesting day of activities.

### *Mobius strip*
We began by decorating strips of paper, with a line down the middle, creating and describing patterns with colours and talking about the shape and possible transformations. Twisting, taping and careful cutting led to explorations and discussions of the mathematical magic.



Back in school, for some teachers, this was a quick and easy way into the new term and the visual arts. It got the children talking, predicting and drawing. Most children in Key Stage Two loved the activity (although a few were frustrated when their strips broke).

### *Mapping*
The next activity was a trip around the inside and grounds of the Metal building, with pencils and tracing paper on clipboards to map the journey. Comparing maps led to discussions of similarities and differences in the viewpoints taken and landmarks recorded. The 'Map Book' by Sara Fanelli was shared as a resource to inspire work on maps in school.



Teachers in Key Stage One tried out map making.  Children made maps of the way they saw their bedroom, maps of the things they love, and maps of the classrooms and school, with their memories. One Key Stage Two class made a map of their journey to and from the beach and used this to describe the trip (see picture, above, and writing example on page 4).

*The children have written stories about their journey around the school in the theme of the book 'On the way home' by Jill Murphy… The story writing the children completed was impressive! When reading them you could tell that there was enthusiasm and engagement in what they were doing. The children shared their stories with each other with pride and confidence …. (Year One teacher).*

In Key Stage Two, the emphasis was in story maps and mapping out the journeys of story characters with pictures of the places and people that they might meet on their travels, plus post it notes to record the feelings that the main character might experience at certain points.



### *Making story boxes for animal characters*

After coffee break, Meera handed out small model animals as props. In groups, the teachers drew and created collages of their animal and gave it a name. Next came the tasks of generating questions with alliterative answers to find out all the likes and dislikes of the animals. These were then reflected in a home, created from a square piece of card, cut and folded to form a 3D box space. A fine example is Sheila the sheep and her sheep shed:

This was a very popular activity with teachers and children alike. Boxes were used to create dioramas for aliens, dinosaurs, highwaymen, historical figures (including Celts, Romans, and Victorians), for thinkers (e.g. Socrates, Darwin and Mary Wollstonecraft), fairy-tale characters like Little Red Riding Hood and penguins (see image at the top of page 5). They also became scenes of natural disasters, of rainforests and backgrounds for fantasy and sci-fi stories. Shown below are story boxes inspired by 'On the way home' by Jill Murphy, where Year Two children created puppets of the characters to re-enact the story; and a project on 'The Imagination Box' by Martyn Ford – if children had the power to create a box which could lead them anywhere, where would they choose?





***Plays on words and story building***
The busy day continued with pick and mix containers of words (nouns, verbs, adjectives, adverbs, connectives, punctuation etc.) from which a selection could be made to create a sentence (there were also blank cards so that words could be added). These were collaged onto props, such as hats, and participants could move around the building performing their sentence in different tones of voice.

Then we were given sets of postcards, objects and words to select from, in groups, to build and tell a story. It was a creative challenge to link the seemingly unrelated objects into a convincing tale. This task was used by a couple of Key Stage Two teachers in schools: one to create stories linked with a topic in geography, on Asia; and the other to make up fantasy narratives.

**Selfie sticks**

The final activity was to cut out images of ourselves that we had brought along to the workshop, to secure a lolly stick onto the back and then add clothes to express personality. The potential was discussed for talk about the daily routines and the likes and dislikes of the character and writing on the back of the figure to say how you felt or add a description.

Back at school children transformed their images into kings and queens, Vikings, people from the 17th Century at the time of the Fire of London Meera carried this out with one Key Stage Two group and their teacher on a school mentoring visit. The children used pictures of poor and wealthy Romans and Victorians to transform themselves into people from that time period. The children had a range of papers to create their images and were able to fold, tear or cut them to make different effects. It was interesting to see how the different children tackled the task. The children sat in groups of three with their finished character and they spoke about their lives – jobs, homes, food – as a great basis for writing.

## 1.3 Dance

*'This course has given me the confidence to step out of my comfort zone and to be more creative when teaching – allowing each child's writing to shine'* (Year One teacher)

The Dance day was the third and final Inspiration Day of the project for this year. It look place on 19th April 2018 at the Equal People performing arts studio, in Basildon. This was led by Dance Artist Lucy Blezheva https://lucyblazhevadance.com/. It was the first hot day of the year and fortunately the studio had air-conditioning. Teachers were divided between those who enjoyed dancing and were ready the day and others who felt apprehensive, dubious about their dance abilities and intimidated by all of the mirrors in the studio! In the end, everyone had learned several techniques, had used almost every part of their body and had smiles on their faces and were, to quote one teacher, 'brimming with ideas and confidence'.

**Warm ups**
As for the music session, warm ups broke the ice and everyone joined in with passing different moves around the circle, copying one another and then developing new ideas. Then balls and scarves were introduced and brought in another dimension and new types of movement, as well as being passed from person to person the objects went through the middle of the circle to connect with other people.

By this third Inspiration Day, the children back at school knew where their teachers were going and looked forward to the new ideas and activities that would be brought back from the day. So, when teachers returned to their classrooms they quickly shared the warm-ups and the children loved passing moves and objects.



One year six class passed around (plastic) eggs, encouraging the children to think about the fragility and expectancy of the objects. They immediately began to think about the types of movement that they were making. The teacher also introduced a 'freeze' if the eggs were dropped.

*'We used one of Lucy's warm ups to think about the rhythm in the poetry and how this runs throughout the poem to make it exciting. After this we passed a scarf around the circle, trying to make our movements as exciting as possible, whilst all the time keeping the rhythm going. The scarf and upper body movements we likened to the words in the poems, the language that gives the rhythm meaning' (Year Two teacher).*

**Fighting and indulging movement qualities**
Through the day, Lucy gradually introduced elements of dance theory from Laban Movement Analysis. This began with experimenting with contrasting movement qualities. The fighting movements were slash, flick, punch and dab; whilst indulging movements were press, twist, glide and float.

Equipped with these ideas about movement qualities, we listened to the audio only from a dance video and, from the piece of music, considered the feelings, images and ideas for movements that were conjured up and then linked these to imagine a scene or narrative. We created timelines or mind map of thoughts and ideas, as a basis for developing movement to tell the story. In pairs, dances were practised and then shown to other pairs for feedback. Lucy prompted us to think about aspects such as timing, facial expressions, use of space and responses to the environment, how would different terrains affect movement? We then watched the video of 'Until the Lions', a contemporary dance piece about a princess who is removed forcefully from her home before a wedding ceremony and were able to compare and contrast the choreography with our own sequences.

**Over, under and around**
Continuing to work in small groups, we experimented with creating body shapes and movements in response to one another. The first person created a shape with his or her body and the second person had to go over, under, around or through a part of that first person, before stopping in a shape of his/her own. The next person in the group then had to travel over, under, around or through two other people, without using the same method as the person before them. This continued until the whole group has travelled from one side of the room to the other. The next step was to map a journey narrative and use the movements to tell a story through dance. These narratives were danced to music and then again to music of a different style and tempo to see how this would change the feeling of the dance.

One teacher, whose group used a pirate theme for this activity, took the idea back to her Year Two class. The children worked in groups to create a map, for getting from their pirate ship to the buried treasure, four obstacles had to be included. The teacher then explained, using the ideas of over and under, that they had to portray the route on their map in a series of movements. A Year Five class studying 'The Highwayman' poem explored, though dance, the journey the highwayman would take to reach Bess and 'they came up with some great obstacles the highwayman could face'.

**Images of dance postures**
Another task was to look at images of dancers, in various poses, that were laid out across the studio floor. Working in groups of four, we choose three images and tried recreating these postures as static images and then attempted moving from one image to another to create a dance routine. The flow was supported with further insights from Laban Movement Analysis including how different Actions and Dynamics could be used to create a routine that flowed.
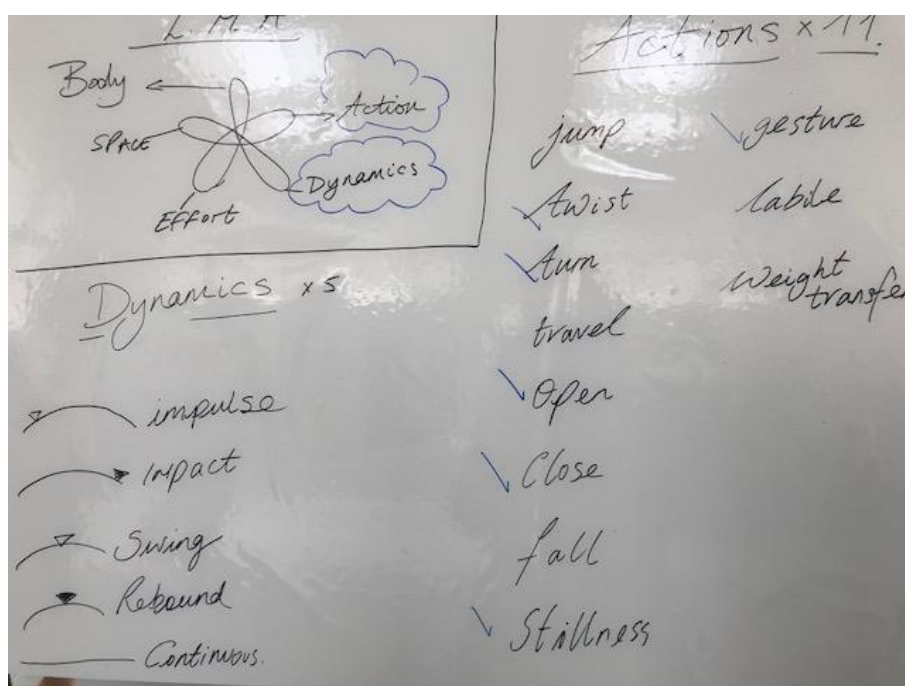


This approach really inspired one Key Stage Two teacher to use pictures to give children ideas for children dance without them having to worry about not knowing technical moves. The different movements and their dynamics were used to inspire dance work on a wide variety of Key Stage Two topics: rich and poor Tudor people; ancient Egyptians; Gulliver's Travels; Olympians and marathon racing; volcanic eruption; and even alien invasions.

In one Year Four class, children looked at different photos of Romans and Celts in their battle positions. In pairs, children mirrored these positions and gave one another feedback upon how successfully they had recreated the postures. This led to discussion of the differences seen and felt in movements between the Celts and Romans, with the former being quite fluid and free and the latter more restricted and rigid, and a word bank was built. The children then danced using movement qualities that embodied what it was like to be a Roman or Celt going to battle: '*We had the children pause and freeze in their final movement a metre away from the opposition and it was a fantastic moment*.'
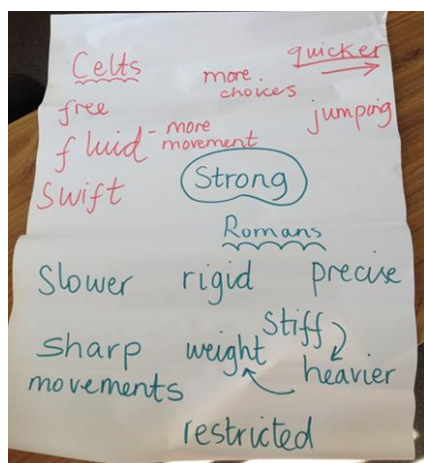
**Working with creative practitioners**

For all of the art forms, this year, the Inspiration Day was followed up by one individual in-school mentoring visit to every teacher and a group 'twilight' mentoring event (with teachers split into two groups, organised by geographical location) where teachers came together to discuss their experiences of implementing the art form in their classroom and ask questions of one another and the creative practitioner. Working with the creative practitioner (during mentoring visits to the school) was important to the teachers. Creative practitioners varied their approaches to mentoring based upon the needs, interests and experience of teachers and school circumstances. This offered teachers support to take risks and try new things. For example, watching the practitioner lead their class for part of a session provided new insights into how to approach the teaching of a particular technique and also offered fresh perspectives on what children their class were capable of. There was often a sharing, when the practitioner first arrived in a school, where the teacher and class showed what they had been working on since the Inspiration Day; and then, with the help of the creative practitioner, some next steps were explored.

This joint working seemed especially important for dance, an area where most teachers' experience was more limited and where translating the use of the art form into writing was most challenging. Teachers had their own ideas and, in discussion with Lucy and with the engagement of the children, some exciting dance lessons were co-produced: '*When Lucy came in to the school for our session, we once again found the rhythm and talked about this combined with the words and why these are important in poetry. This time the children were far freer in their movements than they had been previously and were more willing to investigate upper body movements. Lucy talked to the children about how we might move if we were water and the different levels that water takes on for instance the crashing waves may be high, and they may be low when they meet the shore*' (Year Two teacher).

In another example, a Year One class who had been on a school trip to 'Barleylands', a local farm, where children had learned how flour is produced and then cooked a delicious pizza, making the dough from scratch. In a subsequent dance session with Lucy, the children re-explored the kneading process and the properties of pizza dough through a self-massage exercise. Similarly, in a Year Two class that had already tried out several dance ideas, Lucy watched their dance for the Royal Wedding and then taught them a 'fancy curtsy' for the ending before going on to work on creating a dance based around celebratory street party.

## 1.4 Integrated arts

This project was conceived as an integrated arts project, combining the teaching of art forms with the teaching of writing. Some teachers extended the approach of integrating music, or art or dance with writing and utilised more than one art form in a lesson or set of lessons.

With teachers who were familiar with and committed to arts teaching, this began right from the first term. For example, in the War Horse music lesson (see above), as a stage in the process of music appreciation and preparation for writing, the children created group freeze frames for each section of the narrative. The children were invited to comment upon the emotions and thoughts of individual figures in the tableaus created by different groups. They then moved onto sequences that showed an 'attack', in order to allow the children to think carefully about the choreography of a battle and these were performed these in slow motion. The ideas that were then transferred into writing therefore came from movement and drama as well as the music.

In the second term, some teachers took forward ideas from the work on music and linked these with art work. In a Reception class, children linked the story mapping (see page 5, above) with creating a song about the class text. The children also filmed each other telling their own version of the story. Older children, in Year Four, created story maps for fantasy stories accompanied by the Lord of the Rings soundtrack. The teacher found that this merging of music, art and writing engaged the children. They listened carefully to the music, talked about which pieces of music would fit the settings in their story, imagined different scenes, and were inspired to create the mythical creatures that their main character might encounter.

Finally, dance was combined with carefully chosen music. The skills in interpreting music that were developed in the Autumn term were used to good effect. In some cases, children listened to music and imagined a story before portraying that story in dance and then in writing. 'The Greatest Showman' film was popular with a Year One Class. They listened to the song 'This is Me' and explored the meaning of words and phrases in the lyrics and the overall message of the song. Children then discussed their unique qualities and went on to choreograph a dance in celebration of their strengths.



There were examples where all art forms were combined, too. Reception class children made 'mini-me' superheroes, as visual representations of the superheroes they had created during dance. One school was invited to contribute to a local exhibition to commemorate a major flood in Wickford in 1958. Inspired by research into the events of the flood, including photographs, a music and dance session was used to explore the experience (see photos, above). The movement was captured in photographs and this led to the creation of art, poems based on the vocabulary generated through the dance, and the writing of a folk tale.

# Key findings

## 1.5 Outcomes for children's writing

These summary findings are based upon quantitative and qualitative assessment of writing samples and teachers reports for all children in their classes (benefits analyses, narratives and project summary posters). Following this summary, the key findings from the quantitative analysis are presented showing indicative outcomes following independent assessment of writing samples collected from children in each of the participating classes. These are followed by four illustrative case studies: from a girl in Year One; a boy in Year Four; a girl in Year Six and a boy in Year Six). Overall, writing produced in response to arts activities showed the following positive characteristics:

***Ideas and inspiration***
Music, Art and Dance stimuli sparked imaginations and offered children ideas for their writing. Children wrote stories and other pieces that their teachers found 'amazing', 'brilliant' 'surprising' and incredible'. They imagined a range of settings and characters, showing originality.

***Language use and vocabulary***
Working through the arts supported the use of varied and interesting language, helping to bring out and widen apt vocabulary choices and the use of imagery. Children used more extended noun phrases, interesting adjectives and adverbs in their work. These were used to good effect in stories to create atmosphere together with the conscious use of literary devices including similes and alliteration.

***Basis for writing***
Working through the arts prior to writing provided children with something that they were keen to write about. Arts work offered structure to writers, prompting recall and memory of sequences (especially music). Having depicted a character, scene or narrative through art or dance, children were then able to represent these in their writing.

***Quality of work***
In their arts-inspired work children were able to write more and to produce work of a higher quality. Notable features include: the ability to create and sustain settings and atmosphere; inclusion of descriptive detail; expression of empathy and emotion through writing; and awareness of genre.

## 1.5.a Outcomes for children's writing – based on writing samples

### Methodology

Each piece of children's writing, submitted by their teachers (from nine children per class from fifteen classes), was judged by an independent literacy consultant based on the child's use of certain aspects of writing, used to judge competencies in writing (structural devices, technical accuracy, literary devices, enthusiasm and presentational devices). Each of these aspects has been judged using a score of:

**1** if the aspect of writing is not secure or there is little evidence of it within the text;
**2** if the aspect of writing is generally secure and there is repeated evidence across the text;
**3** if the writing shows secure use of the aspect and there is high evidence throughout the text.

These scores were then tallied and an average recorded*. The graphs below have been calculated based on the mean average of all children's writing samples. They represent mean average scores based upon criteria for aspects of writing, as set by the research team in consultation with members of the Steering Committee (see below and Appendix B).

The scoring reflects judgements made for an initial sample of work from nine children in each of sixteen classes, at the beginning of the school year, and the comparisons are based on assessment of samples for the same children (one for each art form) provided by their teacher. If children were performing and progressing as expected, the averages for each aspect of writing throughout the year would be likely to remain static. The findings therefore highlight any differences in attainment on aspects of writing that can be linked with the arts stimulus.

### Aspects of Writing

Use of *Literary Devices* were judged as detail and description through expanded noun phrases, similes and metaphors; emphasis (alliteration, onomatopoeia); development of character and setting; use of rhetorical devices; foreshadowing; symbolism; and established use of viewpoint and voice.

*Technical Accuracy* encompassed correct spelling of common words, phonetically plausible attempts at other spellings, correct use of capital letters, and accurate and consistent use of tenses.

*Structural Devices* included: varied length and structure of sentences; use of appropriate sentence forms; variation of sentence starts for effect; use of conjunctions to extend/explain ideas; paragraphs developed around a theme; cohesive devices to link paragraphs; and use of speech (including colloquial or idioms).

*Enthusiasm* was assessed from evidence of conscious engagement in writing process, maintenance of a style or genre throughout, evidence of empathy and range of vocabulary used, including technical vocabulary.

*Presentational Devices* are judged as genre-specific devices such as diagrams and pictures, along with headings, sub-titles and labels**.

*NB A data cleaning process has been undertaken to increase the validity of the data analysis. However, the datasets in some cases are low, which affects reliability and generalisability. The data should be read in triangulation with other sections of this report, before conclusions are drawn.
**Due to 'Presentational Devices' not always being appropriate for all of the text types chosen by teachers when producing the writing samples, these results are often based on significantly smaller datasets than the othr four aspects of writing. As a result, caution should be taken when reading the results presented.

Indicative outcomes from the quantitative analysis:

**Outcome 1: Increase in overall writing competency over the year**



Chart 1: Mean average for each child's writing during each of the art forms
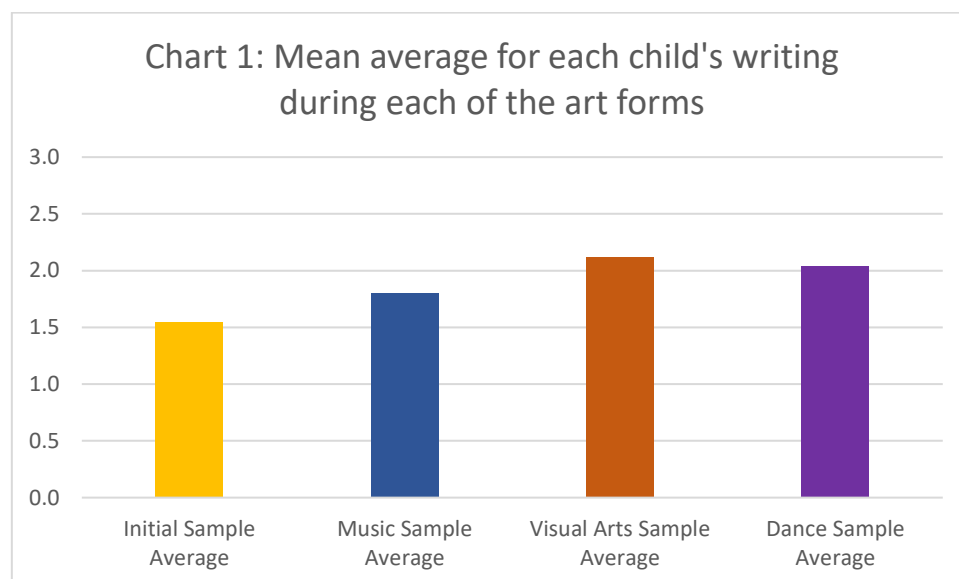
***Explanation of Chart 1:***
Chart 1 shows higher than expected improvement in the average child's writing from the Initial Sample, which was taken at the start of the project and without any art practitioner input. The average attainment of children has increased for the other three writing samples, all of which had practitioner input. The Visual Arts sample shows the highest average attainment or writing competency, representing a 57% increase in mean average from the Initial Sample. The Music Sample and Dance Sample demonstrate a 26% and 49% increase in writing competency from the Initial Sample respectively.



Chart 2: Text Breakdown by Writing Aspect
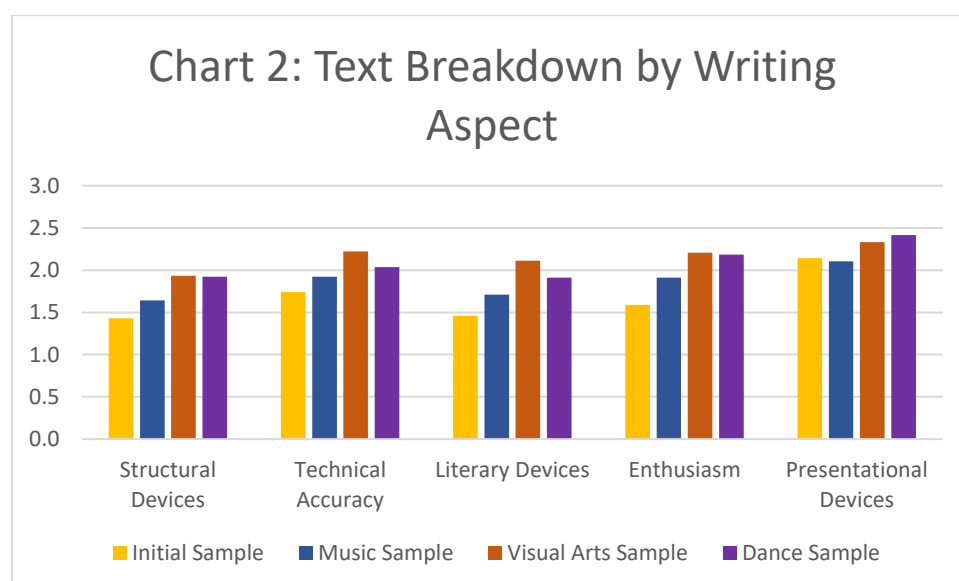
*Explanation of Chart 2:*

Chart 2 highlights the increase in the children's writing attainment within each aspect of their writing over the four texts. Except in regard to Presentational Devices, in which the Music Sample is lower than the Initial Sample, there is an increase in attainment or writing competency. However, the total number of samples utilising Presentational Devices is low (14 samples for the Initial Sample) and is therefore not fully representational. As a result, this aspect has been discounted from the analysis in the charts below.

The greatest progress is within the Literary Devices aspect with the increase in writing competency from the Initial Sample to the Visual Arts Sample being 65%. Enthusiasm has increased by 61% from the Initial Sample to the Visual Arts Sample. Structural Devices has increased by 50% and Technical Accuracy has increased by 30%.

**Outcome 2: Both girls and boys and show progress**
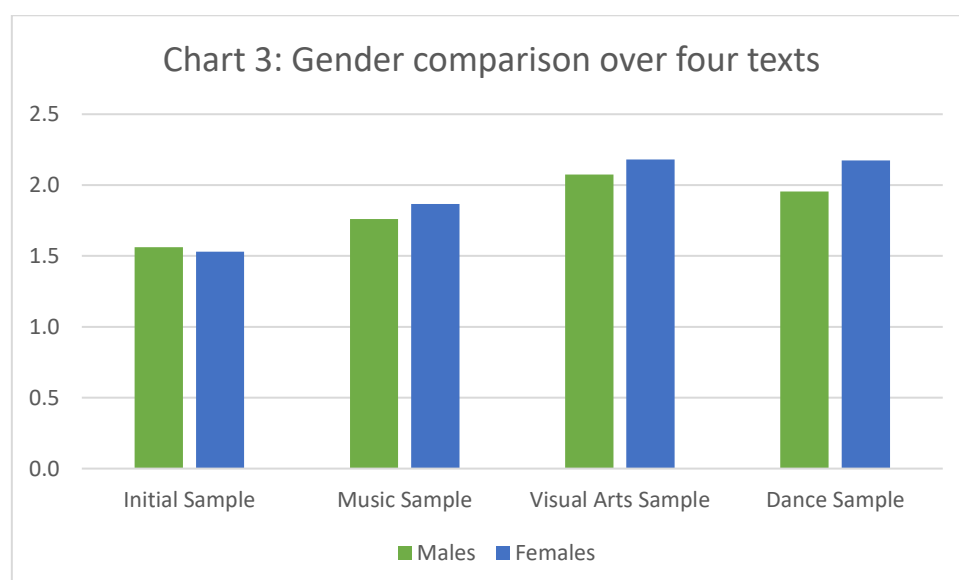


Chart 3: Gender comparison over four texts

*Explanation of Chart 3*

Chart 3 identifies the difference in writing competency between boys and girls over the course of the year within the project. Although both boys and girls make gains from their Initial Writing Sample starting points, girls make accelerated progress compared to boys.

**Outcome 3: Technical Accuracy highest aspect overall**



Chart 4: Comparison by writing aspect - Girls
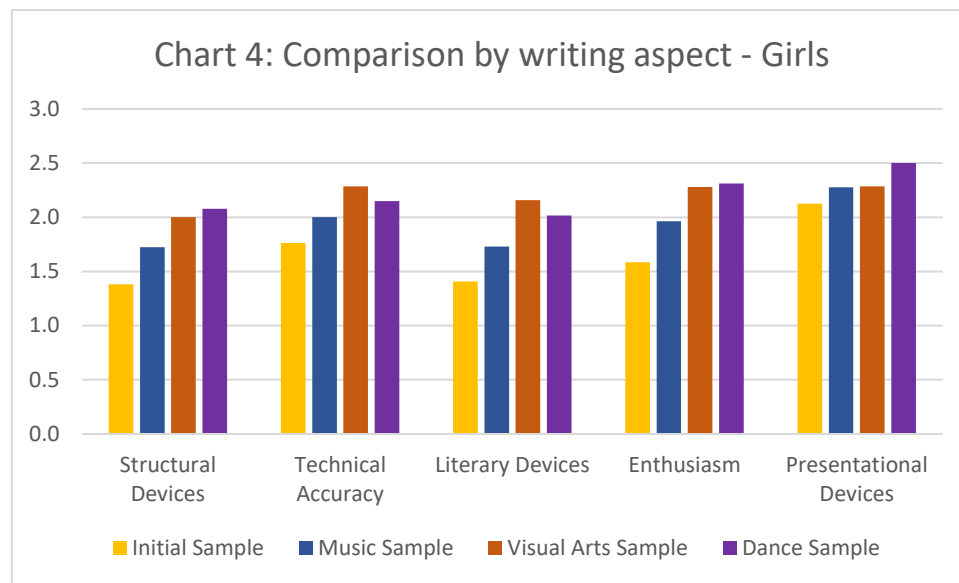
*Explanation of Chart 4*

Chart 4 shows the progress girls made, on average, from the Initial Sample to the other three samples. For girls, discounting Presentational Devices and the Dance Sample, Technical Accuracy has the highest level of writing attainment. In the Dance Sample, Enthusiasm scored the highest. This is also the case for boys:

**Outcome 4: Enthusiasm highest aspect for the Dance Sample**
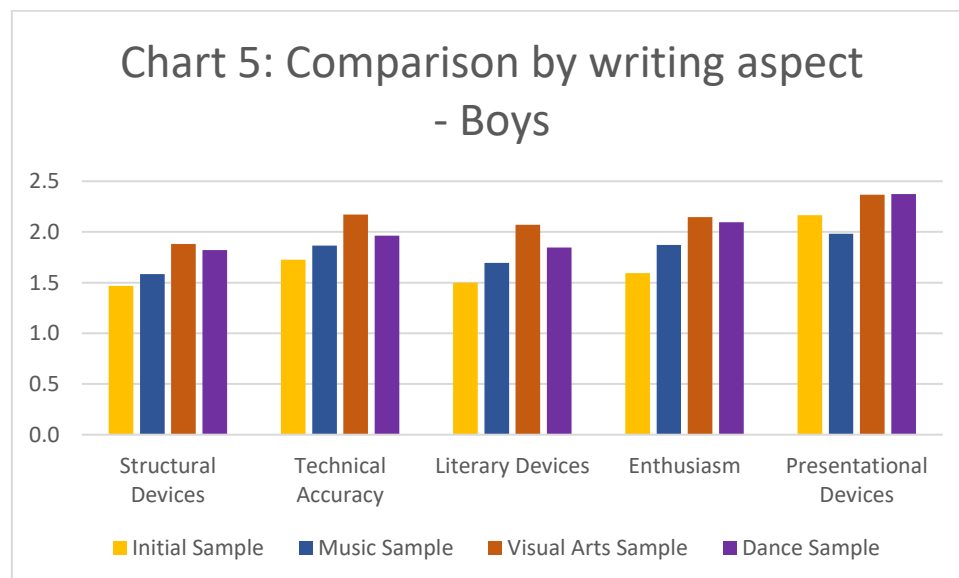


Chart 5: Comparison by writing aspect - Boys

*Explanation of Chart 5*

Chart 5 shows the progress boys made from the Initial Sample to the other writing samples. For boys, Technical Accuracy was the highest aspect for the Initial Sample and the Visual Arts Sample. For the Music and Dance samples, Enthusiasm was higher. This matched the finding for girls, who also had Enthusiasm as the highest aspect for the Dance Sample.

## Benefits for specific groups of children

**Outcome 5: Pupils with SEND make progress over the year, in each writing sample**
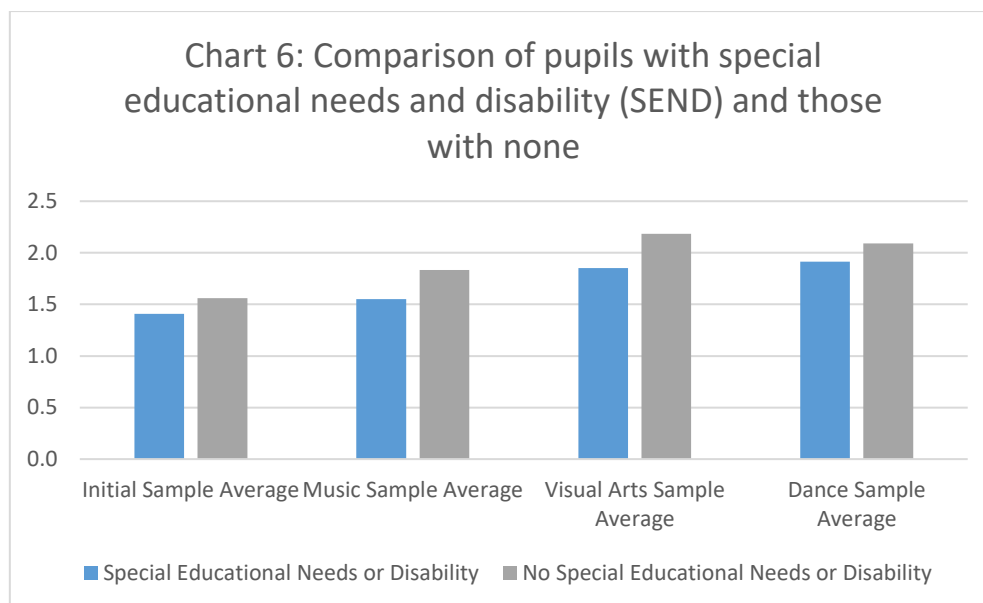


Chart 6: Comparison of pupils with special educational needs and disability (SEND) and those with none

*Explanation of Chart 6*
Chart 6 identifies that both pupils with SEND and those who do not have SEND both make progress from the Initial Sample. Pupils with SEND continue to make progress in the Dance Sample, whilst those not identified with SEND show highest average attainment in the Visual Arts Sample.

**Outcome 6: Pupils with EAL achieve well**
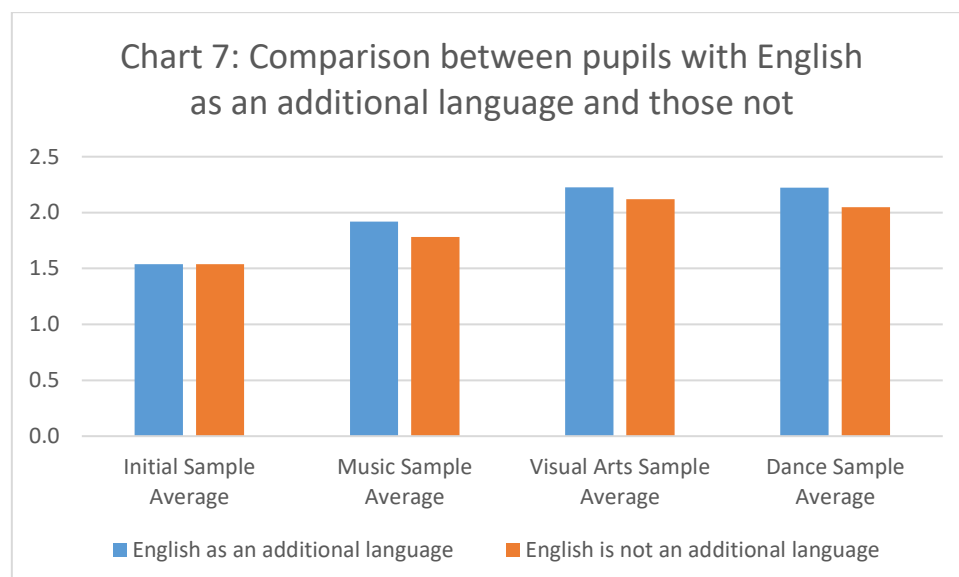


Chart 7: Comparison between pupils with English as an additional language and those not

*Explanation of Chart 7*
Chart 7 shows the accelerated gains made by those with English as an additional language compared with those who do not. From similar starting points, each of the post-practitioner writing samples identify a similar trend with increased writing competency for both pupils with EAL and not, although averages for pupils with EAL are higher than for their peers.

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**Outcome 6: Pupil Premium gap narrows between Initial sample and Dance sample**
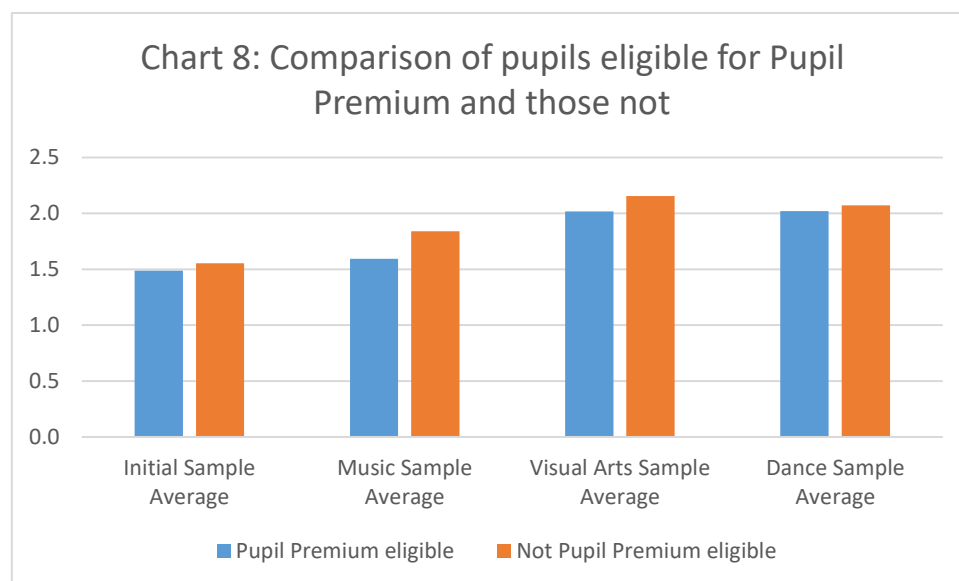


Chart 8: Comparison of pupils eligible for Pupil Premium and those not

*Explanation of Chart 8*

Chart 8 highlights the slower progress made by pupils eligible for Pupil Premium from the Initial Sample to the Music Sample. However, this progress accelerates over the course of the project year and there is significant increase in writing competency in both the Visual Arts and Dance samples. The gap between those eligible for the Pupil Premium and those not narrows between the Initial Sample, which stands at a 6.43% difference and between the same two groups in the Dance Sample, which is less, at 5.1%.

*Summary*

In summary there are six notable positive outcomes that can be seen from the measurements of attainment on the aspects of writing:

> ### Six positive outcomes for pupils' writing:
> 1. There is an increase in overall writing competency over the year of the project
> 2. Both boys and girls show raised attainment
> 3. 'Enthusiasm' was a notable area of increased attainment, when comparing the initial writing to the writing samples inspired by Dance
> 4. Pupils with SEND made better than expected progress over the year
> 5. Pupils with EAL achieved well
> 6. Pupil Premium gap narrows slightly between Initial sample and Dance sample

## 1.5.b Children's Writing – Pen Portraits

Here pen portraits are included as small illustrative case studies to illuminate aspects of the quantitative data.

**Pupil 1 – Girl in Year One identified with SEND**

| Pupil information: | Female - Year 1<br>Has a statement of SEND<br>Has health issues<br>Summer born |
| --- | --- |
| Teacher assessment of writing – summer 2017 | Working towards the expected level |



YEf – baseline

The initial piece of work from pupil YEf* focused on an aspect of news from the weekend, following circle time discussion. This was completed with one-to-one support to keep the pupil on task and avoid any distractions. At this stage writing is limited, but attention has been given to the accompanying picture which appears to be of a place the pupil has visited. The building has been coloured in carefully, and there is an awareness of the setting and weather. The work was assessed by the teacher as 'working towards the expected level'.

Music was used as stimulus for the second piece of writing, with the song 'We're Going on a Journey' used to create ideas prior to the children writing a story. The pupil's writing is now more developed and letter formation secure. There is an awareness of the conventions of story openings and development of the narrative which matches the illustrations. Feedback from the teacher confirms that the pupil is engaged in the task and, "contributed during song and actions. Doesn't usually like noise but could verbally repeat story confidently."

The visual arts task focused on re-writing the story *'On the Way Home'* by Jill Murphy. The children created a story box and lolly stick puppets to help create their narrative. The pupil's account provides a simple narrative with a clear setting, introduction of characters and use of dialogue. The teacher's feedback also confirms evidence of applying prior learning as well as greater confidence and engagement in writing. The work is now at 'the expected level'.

NB Where transcripts of pupils' work are included, the child's writing has been copied verbatim without correcting any technical errors such as spelling and punctuation.
*Pupils are referred to by the individual identification code allocated for the anonymised analysis.
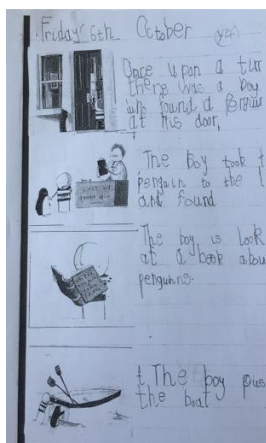
YEf – Music

*Once upon a time
there was a boy
who found a Penguin
at his door*

*The boy took the
Penguin to the lost
and found*

*The boy is looking
at a book about
penguinns*

*The boy pushed
the boat*
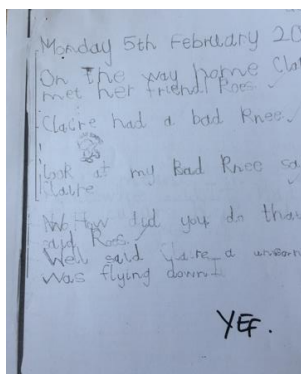


YEf – Music

*On the way home Clare
met her friend Roes.*

*Claire has a bad knee*

*Look at my bad knee said Claire*

*How did you do that said Roes
Well said Claire a unicorn
was flying down it*

The final piece of writing followed a class visit to a local farm, after which the children created a dance based on the process of producing flour. This understanding was then used to write the story of 'How Flour is Made'. At the end of the year the pupil now shows the ability to write at far greater length with an understanding of sequencing, together with the use of relevant details to illustrate the account. The pupil's general attitude and disposition is assessed as overwhelmingly positive by the teacher, and the one statement that does not apply to the pupil now is 'worked with some individual support'. During the course of the year the pupil's levels of engagement and confidence in writing have developed, so writing now 'exceeds the expected level'.
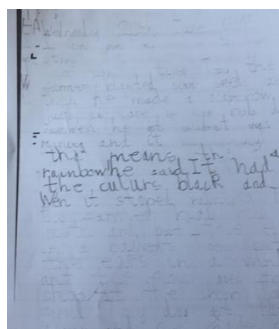


YEf – Dance

*Once upon a time Toby the farmer planted some seeds and then he made a scarecrow just in case if some birds did come. Wen he got inside it was raining and it was sunny. That meant there was a rainbow! he said. It had the culurs black and green (word not clear). When it stoped raining Toby the farmer had his scythe and put the ears in a bag. Next Toby put the ears in a windmill and the flour goes to a shop. At the shop Toby friend Tony got the flour and made some bred.*

**Pupil 2 – Boy in Year Four**

| Pupil information: | Male - Year 4 |
|---|---|
| Teacher assessment of writing – summer 2017 | Working at the expected level |
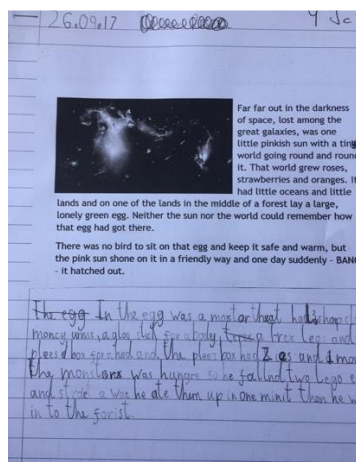


YJc – initial writing

*… In the egg was a monster that had sharp claws, moncy arms, a gloo stick for a body, a Trex legs and a plees box for a head and the plee's box had 2 ies and 1 mouth. The monster was hungre so he fullnd two lego eyy's and strdet a wae he ate them up in one minit then he went to the forist.*

Pupil YJc's first piece of writing was to write the opening to a Science fiction story, following work in class. The teacher provided the initial text which pupils continued, together with a colour picture of space. The text model supported story writing describing the setting and a solitary egg which 'one day suddenly - BANG – it hatched out.' The arresting start meant that had to decide what happened next and show through their writing what the egg contained. The pupil provides a visual image of the monster that emerges focusing on the main features of its body, through the use of comparison. Detail such as the monster's voracious appetite and subsequent disappearance into the forest leads the reader to wonder what will happen next. The teacher noted that the pupil worked independently, and needed some additional time to complete the task, and work was assessed as 'working towards the expected level'.

The second piece of writing is an advertisement for a new chocolate bar which the writer has aimed at children. The previous lesson had involved the use of percussion instruments to sequence the instructions for making a bar of chocolate. The teacher also played examples of chocolate bar adverts, before the children used instruments to create their own. It is evident that the pupil was engaged in this process, and was able to apply prior learning. The advert shows an understanding of product placement and the use of rhetorical devices to engage the audience with an arresting opening: '*Bored of the same old chocolate bar? Well your in luck the Rosen jelly been choco bar is here to save the day!'.* Other devices such as alliteration and hyperbole reinforce the appeal of the product which is also appropriately endorsed by Augustus Gloop, which again shows the pupil's ability to draw on their prior knowledge and reading. Attention has also been given to the layout of the advert, including a heading and colourful illustration. Overall the work is now assessed by the teacher as being 'at the expected level'.

Use of different medias provided the stimulus for the next piece of writing, a fantasy story. This included the creation of a story map and imagination box, which helped children to create a character. The pupil introduces the main protagonist in what appears to be an everyday context, before using changing the pace as the adventure begins as one of his 2D characters comes to life and the fantasy begins. Description of the main character's car is vivid, with the use of specific details such as colour, rocket boosters, and the sliding roof. The revised version of the story includes evidence of revision and the correction of some misspelt words, whilst others have been spelt more phonetically. The story is imaginative and introduces adventure and another world through the portal of the 'majestic magnificent' door.
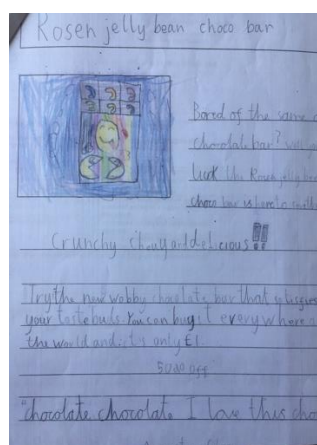


YJc – Music

*Rosen jelly bean choc bar*

*Bored of the same old chocolate bar? Well your in luck the Rosen jelly bean is here to save the day!*

*Crunchy chewy and delicious!!*

*Try the new wobby chocolate bar that satisfies your taste buds. You can buy it everywhere around the world and it's only £1,*

*50% off*

*'Chocolate chocolate I love this chocolate bar'   - Augustus Gloop*
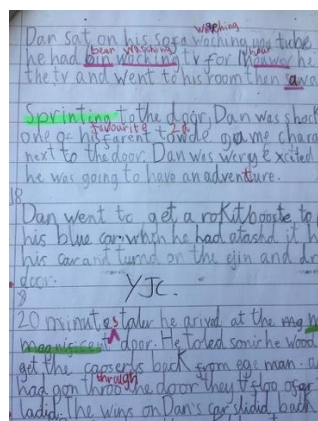


YJc– Visual Arts

*Dan sat on his sofa watching you tube he has been watching tv for 1 hour he turned off the tv and sent to his room and then he saw a door outside.*

*Sprinting to the door, Dan was shocked to see one of favourite 2d characters next to the door. Dan was very excited because he was going to have an adventure.*

*Dan went to get a rokitbooste to put on his blue car. When he had atashd it he got in his car and turned on the ejin and drove to the door.*

*20 minutes later he arived at the majestic, magnificent door. He toled sonic he wood help him to get the capserls back from ege man. After they had gon through the door they floo ofer the sea and ladid. The wins on Dan's car slidid back into the car and Dan turned on the rookit booster and went flying up the strat up hill ruled the loode loop and onto the plaform. Slowly he drove up to the portl but he cootent go through the portl …*

The final piece of writing was a newspaper report about the Battle of Watling Street, which drew on pupils' prior learning. The opening page contains a picture of the battle together with a heading that informs the reader of the outcome, as well as the nature of the opposing armies. The pupil uses some of the features of reportage, including a short opening paragraph that provides the key details of the story. The opposing sides are described through the use of emotive and comparative language: '*raging*' and '*stronger and stronger*', before descriptions of subsequent battles in London and St Albans. Imagery is used to describe the Celts '*as ferocious as lions*' and the sense of destruction reinforced through the onomatopoeic clashing of the shields, and the use of hyperbole: 'the Celts killed millions and millions' and finally the reporter sounds a note of caution about the final outcome: '*We aren't sure what hapened to Boudicca but we no thousands where killd.*'

Overall the pupil shows an understanding of different genres and apply prior learning and reading. By the end of the year there is evidence of writing stamina and a sense of audience.



YJc– Dance

*Bossy Romans defeat Crasy Celts*
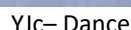
*Yesterday the Celts and Romans battled at Watling street because the celts wanted revenge.*

*1 year ago Boudica was the Iceni Queen. She was not a happy Queen because the Romans hert her. The Romans wanted the land that belonged to the Iceni tribe. Paulinus was the Roman emprer.*

*1 Month later the Trinovantes joined the Celts grew stronger and stronger and the Trinovantes and the raging Celts destroyed the Roman tempall and the Celtic army berned Colchester to the ground (page 1)*

### Pupil 3 – Girl in Year Six identified with SEND

| Pupil information: | Female - Year 6<br>SEND<br>Has a statement<br>Pupil Premium |
| --- | --- |
| Teacher assessment of writing – summer 2017 | Working towards the expected level |

The initial piece of writing was to write a story in response to a Sci-Fi inspiration day. Activities included the class reading an extract from *'Phoenix'* by S.F Said, and watching a clip from the film *Avatar.* The authorial voice establishes a sense of place, with the main character setting off on a train ride, before this normal everyday mood changes. The story appears incomplete and additional information from the teacher confirms that the pupil was absent for a week during this unit: consequently, the story is not developed any further.



YMh – initial writing

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*Can I Write a Short Story?*

*As she steped onto the train She Saw a Swimming pool people were jumping into it in there cloths, just jumping in she felt so royal.*

*She Saw out of the window that the train was slowing down it was sort of a screeching stop everybody freaked out but once the noise was over it was calm.*

*As Macey Got off the train the trains driver said "Good bye" and I said "Good bye to you to" as I walked down the steps further and further I could hear birds singing, babies crying, the crossing alarm for green Man and people talking.*

The next activity focused on writing a sequence of diary entries from the perspective of a soldier in the First World War. Stimuli included listening to music from '*Romeo and Juliet*' and using a DT box, an example of a diary entry and drama activities relating to life in the trenches. The teacher's assessment of the pupil's attitudes and engagement in writing is positive. The pupil now demonstrated the ability to listen actively in discussion and produced writing which is not only longer than usual but of a higher quality. The diary entry (Day 1) establishes the voice of the soldier on his first day in the trenches. Diction such as 'disterbing', 'dreadful', 'horrified' and 'terrible' contribute to the description of the condition in the hostile trench. Even the sun appears to be affected by the freezing weather and now described as '*the not so sharp sun'.* The cold affects every aspect of the soldier: '*Even my snot had turned to frozen'.* The final paragraph contains a sense of foreboding as the soldier considers his fate, as he knows he has to fight that night.
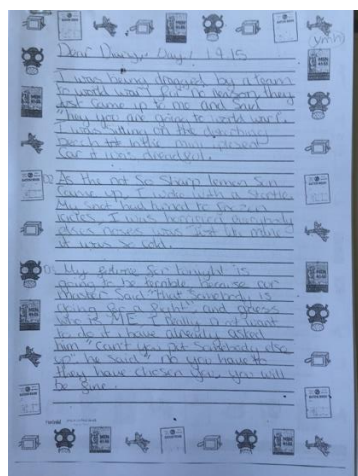


YMh – Music
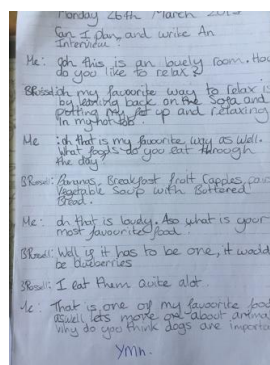


YMh – Visual Arts
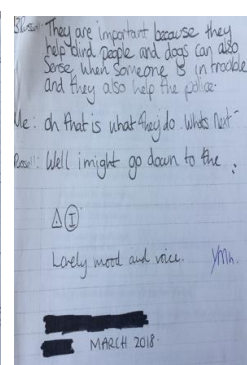
Music –

*Dear Diary*

*I was being dragged by a team to world war 1 for no reason, they just came up to me and said "hey you are going to world war 1." I was sitting n the disturbing bench in the mini plesent (?) car it was dreadful.*

*As the not so sharp lemon sun came up, I woke with a startle. My snot had turned to frozen icicles, I was horrified everybody elses noses was just like mine it was so cold.*

*My fortune for tonight is going to be terrible, because our master said "that somebody is going for a fight", and guess who {it} is ME, I really don't want to do it, have already asked him 'can't you put somebody else up'" he said "no you have to they will have chosen you, you will be fine".    (Day 1)*

Visual Arts –

*Can I plan and write An Interview?*

*Me: Ooh this is a lovely room. How do you like to relax?*

*B. Russell: Oh my favourite way to relax is by leaning back on the sofa and putting my feet up and relaxing in*
          *my hot tub.*

*Me: Oh that is my favourite way as well. What foods do you like through the day?*

*B. Russell: Well if it has to be one, it would be blueberries.  I eat them quite a lot.*

*Me: That is one of my favourite food as well lets move on about animals why do you think dogs are important?*

*B. Russell: They are important because they help blind people and dogs can sense when someone is in trouble*
          *and they also help the police.*

*Me: Oh that is what they do whats next*

*B. Russell: Well I might go down to the …*

The next task involved writing an interview with a famous thinker, following the production of a box room. The pupil shows awareness of the conventions of script writing, and there is some development of the character of the interviewee. The interviewer uses several strategies to put the interviewee at their ease by empathising with them and is able to move the conversation on to a new topic, '*lets move on about animals. Why do you think dogs are important?*' The teacher has assessed the writing as being 'at the expected level'.
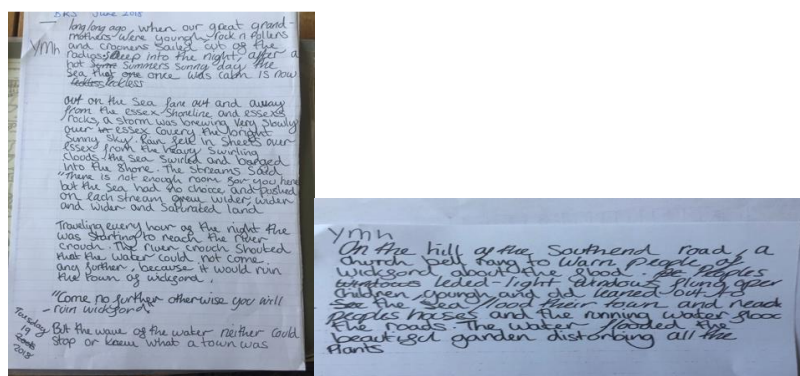


YMh – Dance

*long long ago, when our great grandmothers were young, rock and rollers and crooners sailed out of the radios deep into the night, after a hot summers sunny day the sea that once was calm is now reckless [restless].*

*out on the sea fare out and away from the essex shoreline and esexs rocks, a storm was brewing very slowly over essex covery the bright sunny sky. Rain fell in sheets over essex from the heavy swirling clouds. Yhe sea swirled and banged into the shore. The streams said "There is not enough room for you here" but the sea has no choice and pushes on each stream grew wider, wider and wider and saturated land.*

*Traveling every hour of the night the [water] was starting to reach the river crouch. The river crouch Shouted that the water could not come any further, because it would ruin the town of wickford.*

*'Come no further otherwise you will ruin Wickford."*

*But the wave of the water neither could stop or knew what a town was. On the hill of the Southend road, a church bell rang to warn people of the flood. Peoples leded-light wondows flung open children, young and old leaned out to watch the sea flood their own and reach peoples houses and the running water flood the roads. The water flooded the beautiful gardens disturbing all the plants.*

Pupils were given the task of writing a folk tale following the dance input. This activity had clear links to the class' local history project, and the teacher used a model text as well as a dance session to develop the class' imagination and their response to the text. The pupil shows an awareness of features of the genre from the very beginning with the use of repetition that echoed the oral telling of a tale: '*long long ago'* and '*out on the sea far out and away'.* There is a high level engagement with the activity, as confirmed by the class teacher, and work is of a higher standard than usual. It is interesting that by the final piece of writing the pupil is working confidently: something that was not recorded for the earlier pieces of work.

**Pupil 4 – Boy in Year Six**

| Pupil information: | Male – Year 6<br>Pupil Premium |
|---|---|
| Teacher assessment of writing – summer 2017 | Working at the expected level |

The start of a new school year provided the focus for the first piece of writing from class YF. The task involved pupils writing a letter to themselves setting a school and personal target for the year. This was in response to looking at a letter written by the teacher.

Pupil YFe's opening sentence conveys an enthusiasm for learning, based on his experience of Year 5. He considers how this had seemed daunting initially, having to get used to new challenges and make new friends, but reflects that '*I've also learnt a lot from my first year in killer whale class'.* Although he poses the question, '*I wonder how this year may be different'* the prospect of new challenges is viewed positively.

Some of the targets are drawn from his experience as an audio enthusiast, and the enjoyment he has from pursuing a hobby which the pupil considers will '*get me further in the engineering world, and it's my dream job'.* He also demonstrates insight by making links with his school work, with a focus on improving in Maths and Science as '*the key to unlock many doors in engineering'.*

The letter is generally accurate and well-structured and conveys the pupil's enthusiasm, which is summarised in the final sentence: '*Remember have a grothe mindset and stay positive!'.*

The teacher assessed the piece of writing as 'working at the expected level', although none of the potential statements about his attitude and disposition towards writing have been ticked.
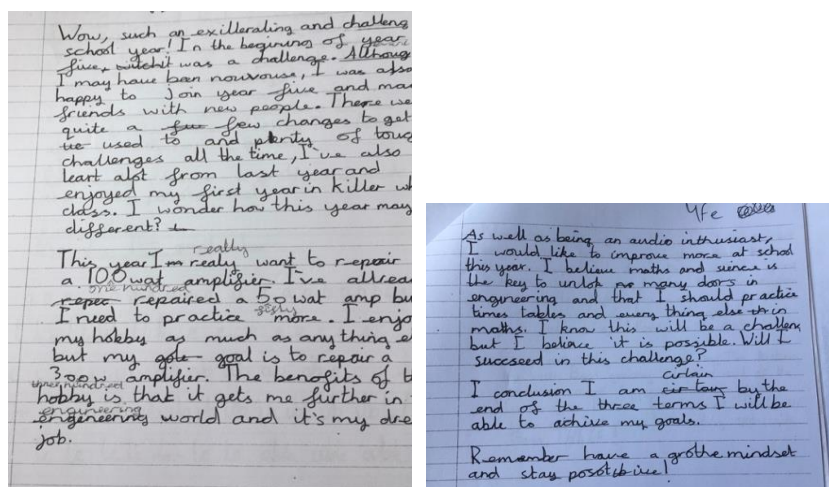


YFe – initial writing

*Dear (the pupil's name has not been included)*

*Wow, such an exillerating and challenging school year! In the beginning of year five it was a challenge . Although I may have been nouvouse, I was happy to join year five and make friends with new people. There were quite a few changes to get used to and plenty of tough challenges all the time, I've also lert alot from last year and enjoyed my first year in killer whale class. I wonder how this year may be different?*

*This year I really want to repair a one hundred wat amplifier. I've already repaired a fifty wat amp but I need to practice more. I enjoy my hobby as much as anything else but my goal is to repair a three hundred amplifier. The benefits of this hobby is that it gets me further in the engineering world and it's my dream job.*

*As well as being an audio inthusiast, I would like to improve more at school this year. I believe maths and sience is the key to unlock many doors in engineering and that I should practice times tables and everything else in maths. I know this will be a challenge but I believe that it is possible. Will I succeseed in this challenge?*

*In conclusion I am cirtain by the end of the three terms I will be able to achieve my goals.*

*Remember have a grothe mindset and stay positive!*

The second task set was to write a description of a setting. The use of music (*Dance Macabre)* and a selection of pictures of old castle, stormy night skies and forests provided the stimulus to engage pupils' imagination.

Mystery and tension are evident at the start of YEf's work, with the use of description, '*a pale, white face',* and the use of short sentences. Time and place are quickly established, and the description of the castle appears unwelcoming and hostile for any potential visitors, reinforced by adjectives such as '*depressing'. 'spiky'* and '*whips'* and the use of pathetic fallacy. This is developed through the effective use of personification such as the description of the '*spiky wooden fingers'* that guard the castle and *'lure you in'*. The power of nature is also seen in the description of the *'furious'* wind and lightning that '*overpowers'* the sky, and the reader is left with the personification of the moon in sadness *'a charcoal-midnight sky'* covering her face.

Whilst this piece of writing is still assessed as 'working at the same level', there's a noticeable difference in the teacher's assessment of the pupil's attitude and disposition. This includes the pupil working confidently and independently, contributing to discussion, working with a partner and overall the standard of writing is higher than usual.
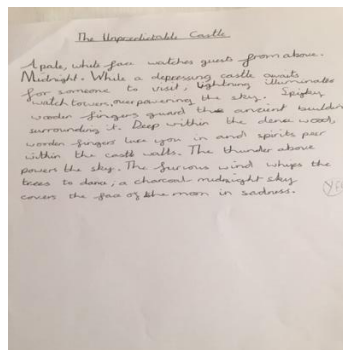


YFe – Music

*A pale, white face watches guests from above. Midnight. While a depressing castle awaits for someone to visit, lightning illuminates watch towers overpowering the sky. Spiky, wooden fingers guard the ancient building surrounding it. Deep within the dense wood wooden-fingers lure you in and spirits peer within the castle walls. The thunder above powers the sky. The furious wind whips the trees to dance, a charcoal midnight sky covers the face of the moon in sadness*
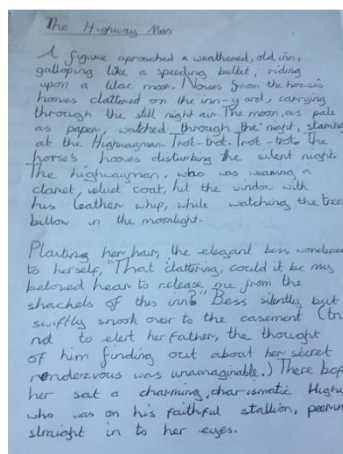


YFe – Visual Arts

*A figure approached a weathered, old inn, galloping like a speeding bullet, riding upon a lilac moon. Noises from the horse's hooves clattered on the inn-yard, carrying through the still night air. The moon, as pale as paper, watched through the night, stared at the Highwayman. Trot-trot. Trot -trot. The horse's hooves disturbing the silent night. The highwayman, who was wearing a claret, velvet coat, hit the window with his leather whip while watching the tree billow in the moonlight.*

*Plaiting her hair, the elegant Bess wondered to herself, 'That clattering, could it be my beloved hear to release me from the shakels of this inn?" Bess silently but swiftly snook over to the casement (trying not to alert her father, the thought of him finding out about her secret rendezvous was unimaginable). There before her sat a charming, charismatic Highwayman who was on his faithful stallion, peering straight in to her eyes.*

*Meanwhile, with eyes of fury, Tim listened intently trying not to miss a single word. Across the inn-yard, behind a stone wall, Tim glared at the doomed man feeling like an erupting volcano. He kicked the wall in fury, his teeth grinding and fists clenching. Would he burst?*

*Soon after they wer alarmed by Tim kicking the wall, Bess quickly climbed out of the casement and hopped on to the stallion. "Curse you Bess!" Tim boomed, "Don't think you can get away with riding off with Bess. THEIF."*



The poem *'The Highwayman'* by Alfred Noyes was the starting point for writing following visual arts input. The task was to write a narrative based on the section of the poem where Bess and the highwayman meet at the inn. Preparatory work included using pictures to help understand the vocabulary of the poem, and then creating a visual image (3D scene box) of one of the scenes from the poem. The picture above is the scene outside the inn with Bess and the highwayman, observed by Tim the ostler. Well-chosen quotations from the poem have been used to show Tim's unrequited love for Bess, and also provide a sense of movement as the highwayman's horse gallops down the road to the inn.

The accompanying writing keeps closely to the narrative poem and shows an understanding of the sequence of events and characters. The use of effective imagery reinforces the sense of sound and colour as the scene unfolds, including the onomatopoeic '*clattering*' and repetition of '*trot-trot*' which breaks the silence of the night. The introduction of the highwayman draws on key details from the poem, as does the writer's use of adjectives to describe the '*elegant*' Bess and her attraction to the *'charismatic'* highwayman. The use of a subordinate clause denotes a change of tempo and the introduction of Tim the ostler, who has been observing. The writer develops the description of Tim, in keeping with his presentation in the poem, using powerful adjectives such as '*glaring*' and '*doomed*' together with images that convey his anger, *'feeling like an erupting volcano'* as he '*kicked the wall in fury*' with his *'teeth grinding and fists clenching'*.

The pupil is very engaged in this piece of writing, as seen by the use of the poem to develop a creative response. The teacher confirms his high level of participation and confidence and notes that the pupil has written more than usual. As part of the process the pupil edited and improved his initial draft by peer marking and a discussion with the teacher, and overall this piece of work 'exceeds the expected level'.
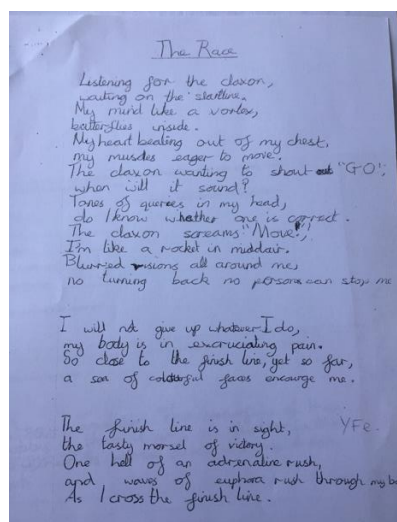
YFe - dance

*The Race    METAPHOR ambitious language rhythm*

*Listening for the claxon,*
*waiting for the startline,*
*My mind like a vortex,*
*butterflies inside.*
*My heart beating out of my chest,*
*my muscles eager to move.*
*The claxon wanting to shout "GO!",*
*when will it sound?*
*Tones of queries in my head,*
*do I know whether one is correct.*
*The claxon screams "Move!",*
*I'm like a rocket in middair.*
*Blurred visions all around me,*
*no running back or person can stop me.*

*I will not give up whatever I do,*
*my body is in excruciating pain.*
*So close to the finish line, yet so far,*
*a sea of colourful faces encourage me.*

*The finish line is in sight,*
*the tasty morsel of victory.*
*One hell of an adrenaline rush,*
*and waves of euphora rush through my body.*
*As I cross the finish line.*

The final written task is a poem about running a marathon. Dance was used to explore the KS2 theme of perseverance and the You Can Do it topic. The Marathon Dance enabled pupils to consider different aspects of the race, which are event in this pupil's poem.

The poem conveys a sense of expectation, standing at the start line waiting for the claxon to sound and the race to begin. Powerful images convey an awareness of the physical effects on his body, with his mind in turmoil *'like a vortex'* and 'butterflies inside' suggesting the nervous tension caused by the wait. The use of exaggeration conveys the impression of his *'heart beating out of my chest'* and personification of the claxon '*waiting to shout'* further increases

the tension. When the claxon *'screams'* the writer feels propelled  *'like a rocket in middair',* and the sensation of speed is heightened by the description of *'blurred visions'* as the race begins and he realises that there's no turning back.

Despite the pain of the race, the next verse shows the writer shows his determination with the line *'I will not give up whatever I do',* even though the finish line seems far away. Effective use of metaphors conveys the *'sea of colourful faces'* suggests the crowds cheering him and the *'waves of euphoria'* that rush through his body as the race is quickly over.

Overall the poem conveys the mental and physical demands of the race, and the satisfaction of crossing the finish line. The writer shows an awareness of the genre and the use of imagery to convey his experiences. The work is 'at the expected level' with good evidence that he has maintained a confident approach to writing and worked independently, listening and contributing to discussion about the work.


## 1.6 Outcomes for children's learning – across all art forms

These summary findings are based upon observations at pupil voice visits, teachers' reports (benefits analyses, narratives and project summary posters) and interviews with head teachers. Several positive characteristics of learning were associated with working through the arts.

**Motivation**
Working through the arts was positive for promoting pupils' engagement with learning. Children responded well to the creative tasks and showed sustained attention in lessons. Some of the work was challenging and pupils felt pride in what they achieved, in their music art and dance work and in their writing. In Key Stage Two teachers reported the advantages of music as a different and open-ended way of learning, offering more freedom of choice and flexibility.

**Inclusion**
With all children engaged and well-motivated, accessible and inclusive environments for learning were created where even those who tended to be reluctant to write, or who found writing difficult, were able to participate. Arts activities and the opportunities given to the pupils to express their views and communicate their ideas supported all children to achieve and, sometimes, to surprise and impress their teachers.

**Confidence**
Arts based learning enhanced classroom learning experiences. It provided pupils with opportunities to express themselves in different ways and helped to create safe spaces for them to contribute ideas, ask questions from adults and peers and develop a positive mindset. Pupils particularly commented on the use of arts and how it helped them give a structure for their writing and promoted memory recall. Overall, children were seen to gain self-confidence and confidence in writing.

**Cooperation**
In addition to individual learning, arts work gave the pupils a platform to share and work with each other, hence contributing to cooperative and co-productive learning. Children worked well in whole class and groups tasks and sharing of ideas supported individuals to write.

## 1.7 Outcomes for teachers

Outcomes from the project for teachers are drawn mainly from teachers' self-reports, from several sources: verbal commentaries and benefit analyses at twilight research sessions; termly narrative reports; summative research posters; and questionnaire responses (for details of these see Part Two). These findings are corroborated by data from head teacher interviews. All teachers applied the ideas and techniques learned at the Inspiration Day to their classroom teaching, this was supported by the in-school mentoring visits from the Creative Practitioners and discussions with other teachers who were part of the project.

***Confidence and creativity***
After initial feelings of both apprehension and excitement, teachers thoroughly enjoyed participating in the project. They gained confidence in teaching creatively and teaching creative arts. They were keen to implement the arts techniques and enthusiasm for teaching and especially teaching of writing was 'reinvigorated'.

***Ideas and inspiration***
Music, art and dance fitted well within English lessons and were also expanded to create more cross curricular links. Teachers found the techniques taught by the creative practitioners to be useful and adaptable. Activities were integrated with a wide range of subjects and topics and teachers became excited to plan lessons incorporating different art forms, knowing that children would be engaged and enthusiastic.

***Professional Learning with creative practitioners***
Teachers identified positive and lasting influences on their professional development. The participatory learning in the group was a beneficial experience. Co-producing lesson ideas and team teaching with the creative practitioners was beneficial for extending and embedding the creative learning. There was recognition of the positive impact that learning through creative arts can have for all children, across a spectrum of academic attainment. Teachers had opportunities to share professional learning with colleagues, for example, through year or phase group planning and leading staff meetings.

***Children's voice***
Teachers also valued the pupil voice element of the project. One teacher had seen in children's drawings how happier English lessons were depicted with more activities. Another teacher expressed that she had loved exploring pupil voice and now consciously ensures that it is part of every lesson. There was also more openness to using children's ideas, for example, agreeing to a suggestion to record work on iPads.

## 1.8 Benefits for schools

These summary findings are based teachers' reports (benefits analyses, narratives and project summary posters) and interviews with head teachers.

***Immediate sharing of ideas***
Some ideas were quickly shared with colleagues, especially when co-planning in year or phase groups. For example, a two-week unit of story writing using The Planets suite by Gustav Holst, in a year one. One Year Two teacher took all the children in the hall so that her colleagues could see and appreciate ways to use music to help with creative writing. In some schools a particular idea was taken forward. For example, one school was enthused by the creation of 3D box scenarios and used them for fiction and non-fiction writing in several year groups and most classes used the idea.

***Creative practitioners working more widely***
In some cases, the creative practitioners visited not only the class teacher but the whole school. Where members of a year group also observed work with the creative practitioner, during a mentoring visit, it made implementing ideas into planning easier. A Year Two teacher arranged for Meera to work with Year One during her visit, so that another year group could also benefit (whilst the project teacher observed and supported). In a small school, during the creative practitioner's mentoring visit she did a workshop with the whole school and so children and other staff all gained from the experience. In a Year Six English group, two teachers worked together with all 45 children when Beth came for the mentor visit, so that all children experienced the specialist input.

***Increase in creative and cultural learning***
The project was not just limited to the class of the participating teacher. More classes began using the art forms throughout the school. Not only teaching staff were involved, as learning support assistants also enjoyed joining in with the arts-based approaches. There was sharing with parents – for example, class 'showcases', performing songs and dances, showing films of children telling stories, as well as displaying art work and taking it home. Participation in the project was also linked with arts enrichment, such as theatre trips. Headteachers identified that teachers were starting to look outside the classroom and bring in additional valuable creative and cultural experiences for the children.

***Wider implementation***
In several schools, head teachers reported their intentions to work on wider implementation and curriculum development in the next school year. For example, one school plans that in autumn 2018 the entire school will be involved in a Creative Writing through the Arts project over a period of two weeks. This is designed to give teachers of other year groups the confidence and knowledge to embed the approach within the writing curriculum. Other schools are moving towards more integrated curriculum planning. Where schools work more widely, as part of a Trust, there is scope for the developments to also influence other schools in the group. Similarly, some schools who have participated in the project plan to continue to work together to embed the project within their local area.

# Part Two – Full Project Evaluation Report for 2017-18

## 2.1 Introduction

Part One of the report, above, presents an account of each of the three art forms that were used in the project this year (music, visual art and dance); together with summaries of key findings about outcomes of working through the arts for: children's writing; children's learning; teachers' confidence and skills; and for schools and communities. This second part of the report contains technical details of the design and methods of the evaluation, the participants, and full results and findings from each element of the data collection and analysis (from which the overall triangulated findings shown in part one are drawn).

## 2.2 Aims

This programme uses creative arts to inspire learning and develop pupils' writing in South Essex primary schools.  The programme is based on collaboration and mentoring between teachers, creative practitioners and academics.  Teachers participate in specialist training in a variety of art forms, in order to develop confidence and skills in teaching through the arts in their classrooms. The focus is upon increasing children's motivation and ability to write, particularly for imaginative, descriptive writing.  Teachers also participate in learning about the use of pupil voice to encourage the pupils to self-evaluate their work; and teachers learn about the use of action research as a means to reflect upon their practice and to enact and evaluate change in schools.  Each school is engaged in working towards an Artsmark award as a way of embedding art, culture and creativity from the programme across the school.

## 2.3  Design and methods

For the 2017-2018 academic year sixteen primary schools from five Teaching Schools Alliances (TSAs) in South Essex joined the programme. Invitations and information about the programme were sent to the head teachers of schools via the TSAs and expressions of interest were invited, with an expectation that all TSAs would be represented.  A briefing meeting was held with head teachers and some prospective project teachers in July 2017 and the features of the programme and responsibilities of participating schools and staff were discussed.  Points requiring specific discussion and clarification included:
- The aims and scope of the project
- The requirement for support for the participating teacher from an 'enabler' from the Senior Management Team, within each school
- Gaining consent from parents or guardians for children's writing samples to be used
- Release time required for teachers for the timetable of activities
- Requirements by head teachers for teacher attendance
- Pupil voice and what this entails

This recruitment of teachers, via head teachers and schools, enabled the programme to be firmly embedded in the school's development plan and linked to achievement of the Artsmark award.  The Artsmark award is accredited by Arts Council England, and supports schools to plan, develop and evaluate arts, culture and creativity within schools.

### 2.3.i The Schools

Sixteen schools participated in the programme during the 2017-18 school year, this was to maintain the target of forty five schools, overall, as one school withdrew in the previous year. There were fifteen primary schools and one infant school, drawn from across the five TSAs

### 2.3.ii The head teachers and enablers

Following the expression of interest and agreement to be part of the programme, each head teacher completed and submitted a simple School Evaluation Tool (SET), to self-identify the current level of creative activity in their school.   Head teachers, or another member of the Senior Management Team, acted as enablers, ensuring the participating teacher was able to fully engage with the programme and to share findings and influence practice across the school.

In the third term, head teachers were interviewed and asked for their viewpoints about the outcomes of the project for pupils, teachers and creative and cultural learning in their school and in the wider community.  The interviews were transcribed verbatim and thematic analysis was carried out.

### 2.3.iii The teacher participants

The sixteen teachers included those who had volunteered for the programme following an invitation from their head teacher as well as those who had been identified by their head teacher for participation. All the teachers participated throughout the whole year of the programme (this was different from 2016-17 where one teacher left the project, for health reasons, and two other teachers left their schools and were replaced by other colleagues in the final term). All teachers gave their consent to participate in the programme.  Information about the participating teachers, their experience in teaching and the year groups taught is provided here:

| Class | Number of teachers |
|---|---|
| Reception class | 1 |
| Year One | 2 |
| Year Two | 2 |
| Year Three | 0 |
| Year Four | 5 |
| Year Five | 2 |
| Year Six | 3 |
| Key Stage Two mixed | 1 |
| Totals | 16 |

*Figure 1:  Classes involved in the programme 2017-18*

| Teaching experience: | | |
|---|---|---|
| | **Number of years teaching** | **Number of teachers** |
| | 1 | 4 |
| | 2 | 1 |
| | 3 | 2 |
| | 5 | 1 |
| | 10 | 1 |
| | 14 | 1 |
| | 16 | 1 |
| | 18 | 1 |
| | 19 | 1 |
| | 21 | 1 |
| | 29 | 1 |
| | 30 | 1 |
| **Totals** | 174 years | 16 teachers |
| | | |
| Teaching experience within the cohort: | | |
| Range | 1-30 years | |
| Mean (years) | 11 years | |
| Mode (years) | 1 | |
| Median (years) | 7.5 | |

*Figure 2. Teacher participants' experience in teaching*

### *The programme for the teachers*

The academic year began with a research induction day for the participating teachers, at which headteachers or enablers joined for the lunchtime session. The purpose of the day was to:

- Ensure that teachers understood the annual cycle of the programme and the events and activities that they would be participating in
- Meet the team of researchers from the University and meet the Programme co-ordinator
- Consider processes of gaining informed consent and ethical collection and reporting of data in educational research
- Identify a main research question for the year
- Discuss with the participating teachers the principles of teacher action research and look at approaches to collecting data in the classroom
- Explore the concept of pupil voice with the participating teachers

A WhatsApp group was set up as a communication tool as a result of this meeting, managed by the programme co-ordinator. The purpose was to enable communication about the programme within the group of participating teachers and other programme members. This proved to be a very effective and rapid mechanism to answer questions and share ideas about the programme.

The teachers participated in a number of activities during the course of the year These are shown here, in figure 3, and then described below. Expectations for commitment to project activities were set from the first briefing and teachers were released from school to attend, resulting in high levels of attendance at all sessions.

| Start of academic year | Research Training Day for all participating teachers with a focus upon action research and pupil voice. |
|---|---|
| Term 1 | Inspiration day led by a music practitioner.<br>Follow up within school mentoring by music practitioner to work with teachers and support music activities within the teachers' classrooms.<br>A twilight meeting of all participating teachers with University researchers to discuss action research and pupil voice.<br>A classroom visit from a University researcher focussed on pupil voice. |
| Term 2 | Inspiration day led by a visual practitioner.<br>Follow up within school mentoring by art practitioner to work with teachers and support art activities within the teachers' classrooms.<br>A twilight meeting of all participating teachers with University researchers to discuss action research and pupil voice.<br>A classroom visit from a University researcher focussed on pupil voice. |
| Term 3 | Inspiration day led by a dance practitioner.<br>Follow up within school mentoring by dance practitioner to work with teachers and support dance activities within the teachers' classrooms.<br>A twilight meeting of all participating teachers with University researchers to support action research and pupil voice.<br>Classroom visit from a University researcher focussed on pupil voice, where visits in terms one or two had been missed. |
| End of term 3 | A sharing event, held alongside the Royal Opera House Education Conference in Southend, to share experiences from the year across the group (attended also by head teachers and all others involved in the programme). |

*Figure 3.  Activities attended by the participating teachers during the course of the year.*

Termly activities for the participating teachers included:
- Inspiration days, where creative practitioners introduced ideas to teachers about how the particular creative practice could be used in the classroom.  These were hands on, practical, experiential days.  The main focus of these days was training in arts techniques and presentation of new ideas for teaching. Each inspiration day was led by a creative practitioner from a particular discipline and introduced teachers to ideas they could use in their classrooms to inspire children to write (for details see Part One, above).  The inspiration days focussed on:
  o Term 1 – Music
  o Term 2 – Art
  o Term 3 - Dance

Each inspiration day was followed up by individual mentoring visits by the creative practitioner to the teachers to support the teachers to identify ways to make use of the ideas presented

at the inspiration day in their own classes.   These follow up visits focussed on mentorship, discussion of ideas and trying out techniques with each teacher.  In addition to individual follow up of each teacher there were also group meetings with the creative practitioner and teachers from nearby schools. The creative practitioners were active in seeking opportunities to ensure all teachers felt supported.  Email, telephone conversations and a WhatsApp group were further used for communication between teachers and between the creative practitioners and the teachers.  This proved very useful, particularly in providing ideas in specific situations, and for confirming arrangements.

- A twilight action research session where teachers met with the academic researchers. At the start of the second half of each term, teachers met together with the academic researchers in a late afternoon meeting.  The purpose of these 'twilights' was to support teachers as practitioner researchers within the programme.  Support was provided through facilitated discussion of data collection, pupil voice (see below) and ways in which to include activities which encouraged children to discuss their involvement with the programme, writing a narrative of their experience, identification of emerging benefits and challenges.
- An in school visit from a researcher to consider pupil voice.

### Gathering data with and from teachers
Each participating teacher completed a questionnaire at the start and end of the academic year to capture baseline and end of year data about the teacher and their experience with the creative arts.

The focus for teachers' action research and data collection was the research question that was agreed at the Research Inspiration Day: *In what ways do creative arts impact upon children's engagement and development as writers?* The teachers had been shown this question, devised by cohort one teachers and decided, unanimously, to adopt it. In the 2018-19 school year. we will discuss possible research questions with cohort three teachers *before* showing them this question.

Information about the children's engagement and development as writers and emerging benefits and challenges of teaching through the arts were identified by teachers at each termly twilight research meeting.  A summary of the identified benefits was presented to teachers at the end of the year and teachers identified which benefits were true for their experience across the year.

Each teacher recorded a narrative of their own classroom activity each term.  The narratives were then combined and shared with teachers at the twilight meetings.  This provided an opportunity for teachers to identify emerging themes, and also provided opportunity for teachers to think further about their own experiences in relation to others.  The narratives were then further analysed thematically by the researchers.

The teachers completed a summary of their individual action research projects as an A4 poster, presented together with an exhibition of children's work at the sharing event. These were analysed to look for common findings across all teachers, classrooms and schools

### 2.3.iv The children

All children in the class led by the participant teacher took part in the creative activities and pupil voice activities and participated in writing related to the creative activities (16 classes). Parents were informed about the project taking place in their child's class.

### Children's writing samples

Each teacher selected nine children from their class (whose parents had provided informed consent) for the purpose of collecting writing samples. An initial sample of writing was collected by the teacher, and then one piece of writing was collected for each child in response to the classroom activity based on that term's creative work (four pieces of writing per child per year). Each teacher carried out their own assessment of the piece of writing using a standardised approach (devised before the programme by the writing specialist and primary school head teachers).

The writing sample, pupil information and teacher assessment, alongside the parental consent, were submitted to the academic researchers. Data were analysed in detail by a specialist in children's writing.
The writing samples were coded to ensure anonymity. Details of the pupils and their teachers' assessment of their writing were entered into a spreadsheet. The independent writing specialist reviewed each piece of writing and made a judgement, in relation to pre-agreed criteria (decided in consultation with the research team and members of the steering group), in order to make an objective evaluation of the qualities of the writing. Comparisons were made between an initial piece of writing and writing samples produced with each art form.

The children in each class from whom writing samples were obtained crossed the range of achievement in writing within their year, including children whose attainment, at the outset of the project, was judged to be below expected achievement, at expected achievement and above expected achievement. Teachers provided background information about the children (e.g. age, gender, additional needs, whether children were in receipt of Pupil Premium) see figure 4. Over the course of the year, writing samples were analysed from 144 pupils, of whom 99 children were in Key Stage 2, 36 children in Key Stage 1, and 9 children in Reception class.

| Children from whom writing samples were provided | | |
|---|---|---|
| Category | Numbers of individuals | Percentage |
| Gender | Male = 86<br>Female = 64 | Male = 57.3%<br>Female = 42.7% |
| Key Stage (KS) | Reception = 9<br>KS1 = 36<br>KS2 = 105 | Reception = 6%<br>KS1 = 24%<br>KS2 = 70% |
| Children identified as having English as an additional language (EAL) | 10 | 6.7% |
| Children assessed as having Special Educational Needs (SEND) | SEND = 22<br>EHCP/Statement = 6<br>Dyslexia = 1 | SEND = 14.7%<br>EHCP/St. = 4%<br>Dyslexia = 0.7% |
| Children identified as in receipt of pupil premium | 28 | 18.7% |

*Figure 4. Summary information about pupils from whom writing samples were collected.*

One pupil identified for contribution of writing samples left during the programme and was replaced by another pupil in the class of the same sex and judged to be of similar ability.

***2.3.v Pupil voice: Explanation and methods for data collection and analysis of pupil voice***
The concept of pupil voice is inspired by the recommendation of the international monitoring body for the United Nations Convention on the Rights of the Child (UNCRC, 1989), who, in 2008, advised UK schools to pay greater attention to implementation of Article 12.  Article 12 refers to adults sharing decision making with children by taking their opinions into account. The article encourages adults to listen to children's views, by encouraging them to participate in activities appropriate to their age and level of maturity.

The idea behind including pupil voice in the programme, a common definition of pupil voice and the different ways pupils could be encouraged to share their views on classroom learning and teaching were explored with the participating teachers in the first twilight session of the programme.  The inclusion of pupil voice was aimed to encourage the teachers to try out different ways of gaining pupil perspectives on learning through the arts. It was intended that using pupils' perspectives in a productive way would lead to a positive impact on the pupils' learning journey, ability to critique and improve their own work, their behaviour, group work, and overall confidence and motivation to learn.

To collect evidence about use of pupil voice, each school was visited twice by a university researcher. The purpose of the visits was to find out more about the ways in which the teachers were finding out from the pupils their views of their progress in writing/engagement in writing. Evidence was collected via these classroom visits, whereby the researchers joined the participating classes and made notes on the different ways teachers were using 'listening' mechanisms to understand pupils' perspectives.  The researchers also took photographs of any displays and any classroom work that depicted pupils' involvement and class writing activities. The visits lasted approximately an hour to an hour-and-a-half, ideally with a fifteen minute conversation with the teacher. The classroom visit notes and the photographic evidence were shared with the class teachers and were later analysed thematically, as discussed in the results section of the report.

As part of reflective practice, teachers were also encouraged to discuss pupils' views and the inclusion of pupil voice as an integral element of the programme, within twilight sessions. The aim was to see any patterns of common practice amongst the teachers and to find out about the teachers' views of the use of the activities in their work. This was deemed vital, as at the beginning of the programme, the teachers reported some ambiguity in their understanding of the concept of pupil voice. Some thought of it to be measured as part of pupils' oracy skills. Twilight sessions were used to exchange ideas about pupil voice and a common construction of the concept of pupil voice was created, close to the definition of children's participation, as outlined by the Article 12 of the UNCRC (1989) (see above).

***2.3.vi Ethics***
Careful attention to good ethical practice in research was evident throughout the programme. Research guidance from the British Educational Research Association (2011, 2018) was followed.  Ethical approval was obtained from Anglia Ruskin University Faculty of Health, Social Care and Education Faculty Research Ethics Panel (Project Reference 15_16 019).

## 2.4    Project Findings:

### 2.4.i Children's Writing

#### 2.4.i.a Quantitative analysis of children's writing

***Methodology***
At the start of the academic year, teachers involved in the project were asked to identify nine children from their class who would form a representative sample of their class. Although the whole class would take part in the project, writing samples collected from these nine children were analysed over the course of the year. At the beginning of the academic year the class produced a piece of writing which formed the Initial Sample used in the quantitative analysis. This initial piece of work was used as a basis for subsequent comparisons, in order to ascertain writing competency progress and attainment over the course of the year. Three more pieces of work were collected from each child via their teacher, one writing sample each term after each of the practitioner Inspiration Days and creative arts input: one a Music Sample, one a Visual Arts Sample and one a Dance Sample.

The majority of writing samples were received by the research team, with the Dance Sample having the lowest returns. This was due to time pressures at the end of the summer term (with little time to chase and follow-up missing samples before the end of term) and, in one case, reduced commitment from a teacher who had a difficult school year and was leaving her school and moving to a new role. The samples which have not been received and assessed are listed in Appendix C.

These four pieces were then marked by an independent literacy specialist. These samples were judged using a set of criteria based on the child's use of Structural Devices, Technical Accuracy, Literary Devices, Enthusiasm and Presentational Devices. Each of these aspects has been judged using a score of:
1 if an aspect of writing is not secure or there is little evidence of it within the text;
2 if an aspect is generally secure and there is repeated evidence of it across the text;
3 if the writing shows secure use of an aspect and there is high evidence throughout the text.
These scores were then tallied and a mean average reported. The tables and charts in Part One of this report, above, and those below have been calculated using the mean average of children's attainment, based upon the criteria set by the research team, and agreed by the Steering Committee. The assessment sheets for Reception and lower Key Stage One and for Upper Key Stage One and key Stage Two can be found in the Appendices

Please note that although a data cleaning process has been undertaken to increase the validity of the data analysis, the datasets in some cases are low, which affects reliability and generalisability. The data should be read in triangulation with other sections of this report, before conclusions are drawn.

***Aspects of Writing***
Use of *Literary Devices* were judged as detail and description through expanded noun phrases, similes and metaphors; emphasis (alliteration, onomatopoeia); development of character and setting; use of rhetorical devices; foreshadowing; symbolism; and established use of viewpoint and voice.

*Technical Accuracy* is judged as correct spelling of common words, phonetically plausible attempts at other spellings, correct use of capital letters, and accurate and consistent use of tenses.

*Structural Devices* included: varied length and structure of sentences; use of appropriate sentence forms; variation of sentence starts for effect; use of conjunctions to extend/explain ideas; paragraphs developed around a theme; cohesive devices to link paragraphs; and use of speech (including colloquial or idioms).

*Enthusiasm* was assessed from evidence of conscious engagement in writing process, maintenance of a style or genre throughout, evidence of empathy and range of vocabulary used, including technical vocabulary.

*Presentational Devices* were judged as genre-specific devices such as diagrams and pictures, along with headings, sub-titles and labels. Due to Presentational Devices not always being appropriate for all of the text types chosen by teachers when producing the writing samples, these results are often based on significantly smaller datasets than the other three aspects of writing. As a result, caution should be taken when reading the results presented.

## Indicative outcomes from the quantitative analysis:

**Overall Findings:**

| | Mean | N | Progress from Initial Sample | Std. Deviation | Std. Error Mean |
|---|---|---|---|---|---|
| Initial Sample Average | 1.5478 | 142 | | 0.37542 | 0.03150 |
| Music Sample Average | 1.8054 | 135 | 26% | 0.38204 | 0.03288 |
| Visual Arts Sample Average | 2.1224 | 126 | 57% | 0.41070 | 0.03659 |
| Dance Sample Average | 2.0420 | 122 | 49% | 0.41143 | 0.03725 |

*Table 1: Mean Average of each writing sample.*

Chart 1: Mean average for each child's writing during each of the art forms
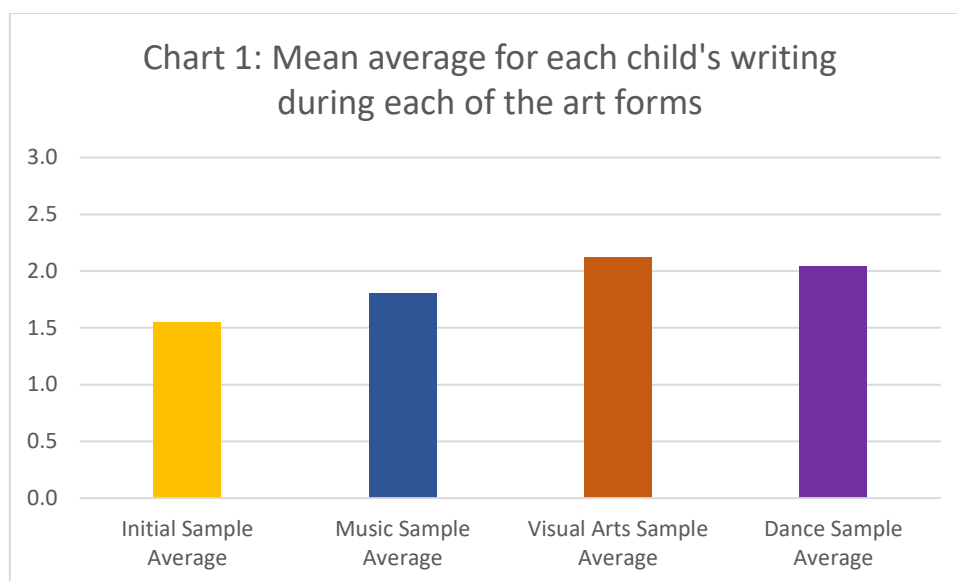
**Explanation of Chart 1:**

Chart 1 shows the mean average improvement in attainment in children's writing from the Initial Sample, which was taken at the start of the project and without any art practitioner input. The average child's attainment has increased for the other three writing samples, all of which had practitioner input. The Visual Arts Sample shows the highest average attainment or writing competency, representing a 57% increase in mean average from the Initial Sample. The Music Sample and Dance Sample demonstrate a 26% and 49% increase in writing competency from the Initial Sample respectively.

| _ | Initial Sample | Music Sample | Visual Arts Sample | Dance Sample | Difference from initial to VA |
|---|---|---|---|---|---|
| **Structural Devices** | 1.4287 | 1.6434 | 1.9332 | 1.9244 | 50.45% |
| **Technical Accuracy** | 1.7416 | 1.9236 | 2.2209 | 2.0372 | 29.56% |
| **Literary Devices** | 1.4593 | 1.7096 | 2.1103 | 1.9105 | 65.10% |
| **Enthusiasm** | 1.5903 | 1.9104 | 2.2070 | 2.1831 | 61.67% |
| **Presentational Devices** | 2.14 | 2.104 | 2.333 | 2.42 | 19.30% |

Table 2: Mean average of each text type by aspect.

Chart 2: Text Breakdown by Writing Aspect
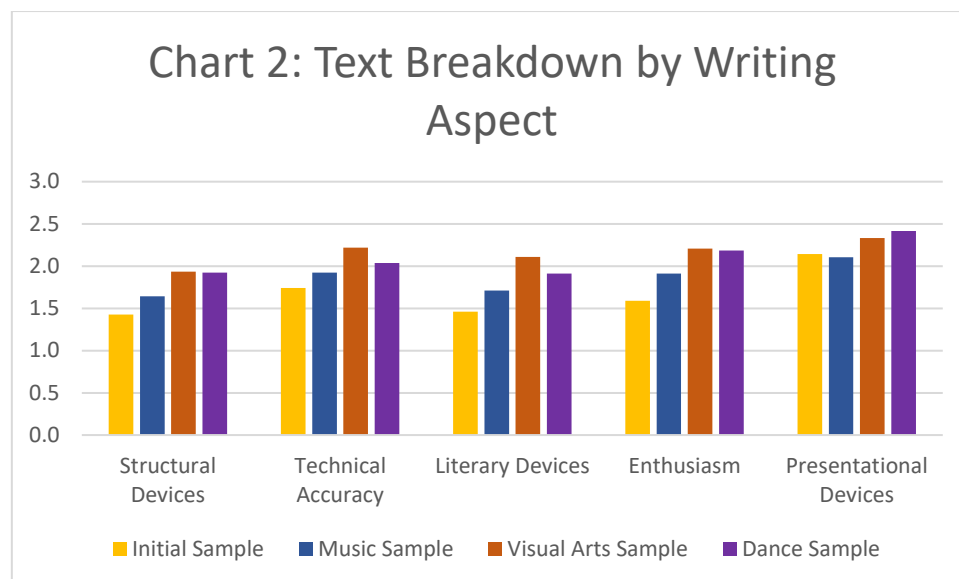
**Explanation of Chart 2:**
Chart 2 highlights the increase of the mean average attainment in writing competency within each aspect of children's writing over the four texts. Except in regard to Presentational Devices, in which the Music Sample is lower than the Initial Sample, there is an increase in attainment or writing competency. However, the total number of samples utilising Presentational Devices is low (14 samples for the Initial Sample) and is therefore not fully representative. As a result, this aspect has been discounted from the analysis in the charts below.

The greatest progress is within the Literary Devices aspect with the increase in writing competency from the Initial Sample to the Visual Arts Sample being 65%. Enthusiasm has increased by 61% from the Initial Sample to the Visual Arts Sample. Structural Devices has increased by 50% and Technical Accuracy has increased by 30%.

**Gender – overall findings and key comments**

|  | Males | Females |
|---|---|---|
| Initial Sample | 1.5616 | 1.5305 |
| Music Sample | 1.7600 | 1.8675 |
| Visual Arts Sample | 2.0755 | 2.1811 |
| Dance Sample | 1.9540 | 2.1730 |

*Table 3: Writing sample averages by gender.*
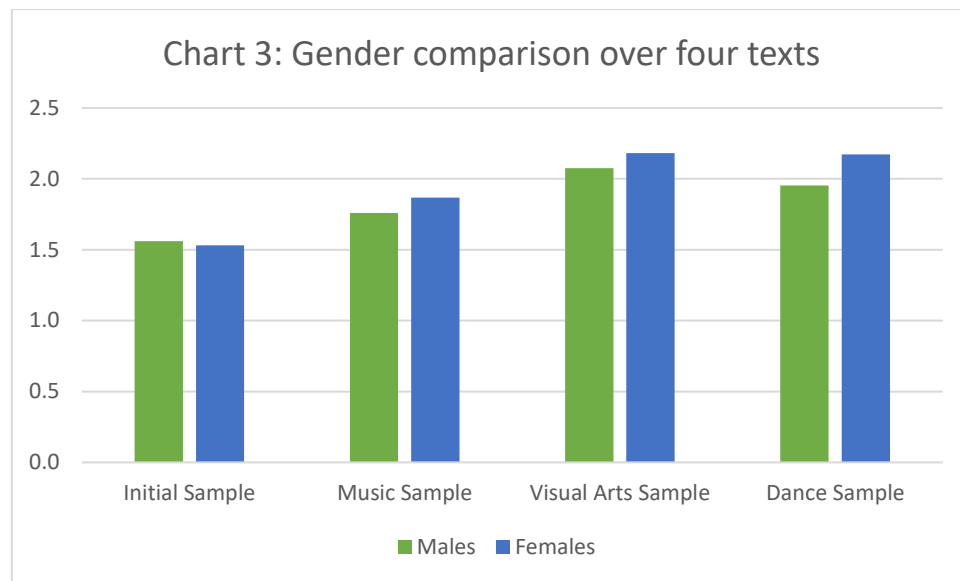
Chart 3: Gender comparison over four texts



*Explanation of Chart 3*

Chart 3 identifies the difference in writing competency between boys and girls over the course of the year within the project. Although both boys and girls make gains from their Initial Writing Sample starting points, girls make accelerated progress compared to boys.

| **Girls** | Initial Sample | Music Sample | Visual Arts Sample | Dance Sample |
|---|---|---|---|---|
| Structural Devices | 1.3818 | 1.7227 | 2.0006 | 2.0785 |
| Technical Accuracy | 1.7613 | 2.0015 | 2.2840 | 2.1493 |
| Literary Devices | 1.4086 | 1.7305 | 2.1574 | 2.0165 |
| Enthusiasm | 1.5862 | 1.9620 | 2.2798 | 2.3129 |
| Presentational Devices | 2.13 | 2.275 | 2.286 | 2.50 |

*Table 4: Writing samples by aspect – girls.*

Chart 4: Comparison by writing aspect - Girls
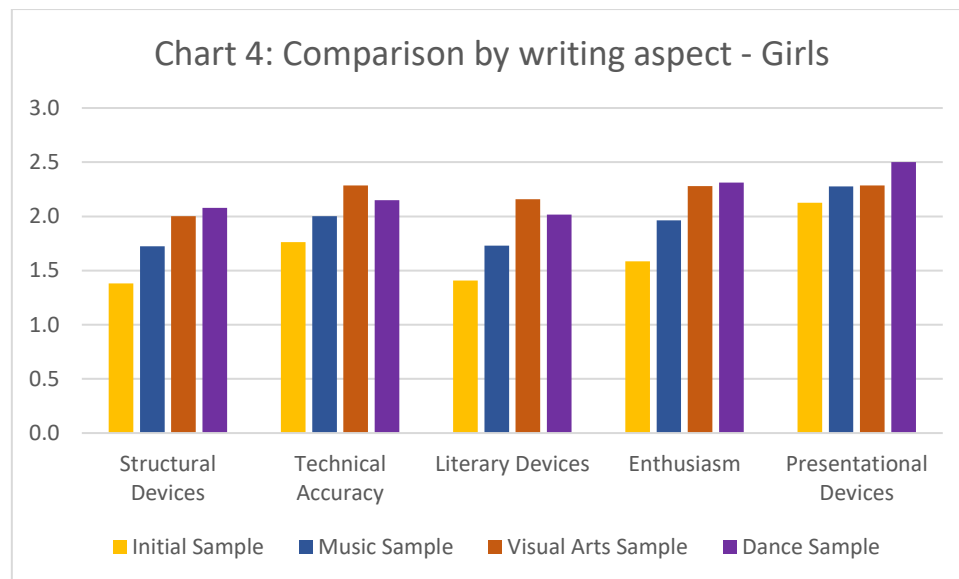
*Explanation of Chart 4*

Chart 4 shows the progress girls made from the Initial Sample to the other three samples. For girls, discounting Presentational Devices and the Dance Sample, Technical Accuracy has the highest level of writing attainment. In the Dance Sample, Enthusiasm scored the highest.

|  | Initial Sample | Music Sample | Visual Arts Sample | Dance Sample |
|---|---|---|---|---|
| Structural Devices | 1.4661 | 1.5846 | 1.8796 | 1.8217 |
| Technical Accuracy | 1.7263 | 1.8648 | 2.1715 | 1.9635 |
| Literary Devices | 1.4984 | 1.6941 | 2.0713 | 1.8470 |
| Enthusiasm | 1.5936 | 1.8723 | 2.1471 | 2.0959 |
| Presentational Devices | 2.17 | 1.982 | 2.368 | 2.38 |

*Table 5: Writing samples by aspect – boys.*
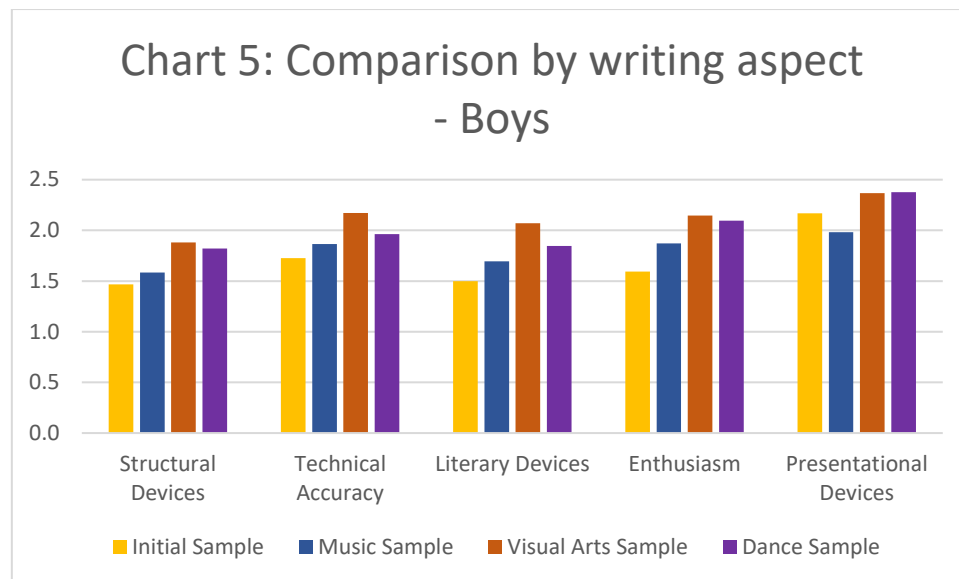
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Chart 5: Comparison by writing aspect - Boys

*Explanation of Chart 5*

Chart 5 shows the progress boys made from the Initial Sample to the other writing samples. For boys, Technical Accuracy was the highest aspect for the Initial Sample and the Visual Arts Sample. For the Music and Dance samples, Enthusiasm was higher. This matched the finding for girls, who also had Enthusiasm as the highest aspect for the Dance Sample.

**Benefits for specific groups of children:**

*Special Educational Needs and Disability*

| | | Initial Sample Average | Music Sample Average | Visual Arts Sample Average | Dance Sample Average |
|---|---|---|---|---|---|
| Special Educational Needs or Disability | Mean | 1.4077 | 1.5517 | 1.8507 | 1.9148 |
| | N | 19 | 19 | 22 | 19 |
| | Std. Deviation | 0.25266 | 0.29333 | 0.36959 | 0.41569 |
| No Special Educational Needs or Disability | Mean | 1.5618 | 1.8342 | 2.1851 | 2.0914 |
| | N | 114 | 106 | 103 | 94 |
| | Std. Deviation | 0.39627 | 0.38099 | 0.39549 | 0.41119 |
| Information not given | Mean | 1.6662 | 1.9818 | 1.6399 | 1.7941 |
| | N | 9 | 10 | 1 | 9 |
| | Std. Deviation | 0.23913 | 0.35673 | | 0.26392 |

*Table 6: Writing samples by group - SEND*
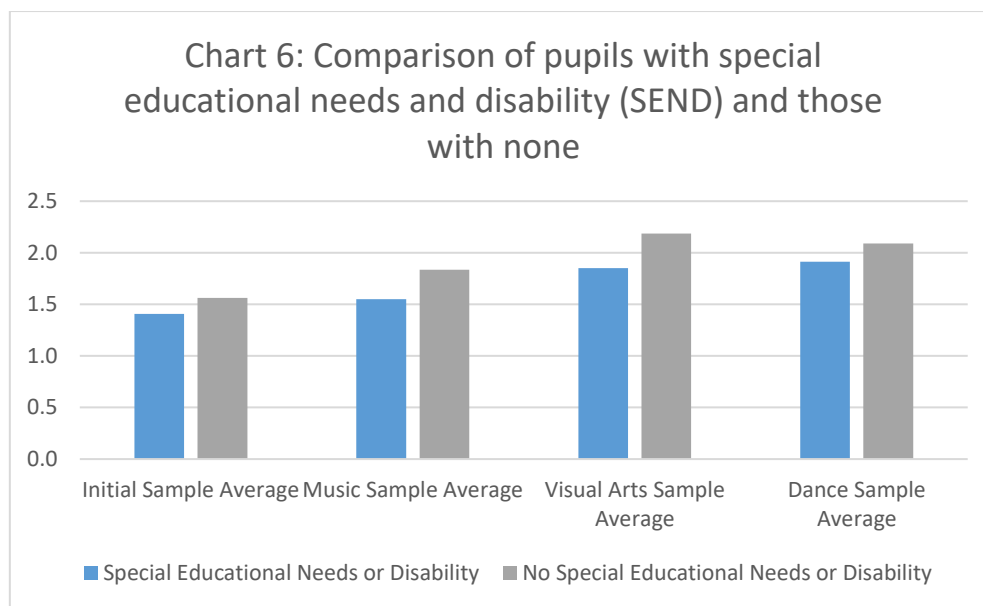
Chart 6: Comparison of pupils with special educational needs and disability (SEND) and those with none

*Explanation of Chart 6*

Chart 6 identifies that both pupils with SEND and those who do not have SEND both make progress from the Initial Sample. Pupils with SEND continue to make progress in the Dance Sample, whilst those with no SEND attain highest in the Visual Arts Sample. For a further breakdown of each sample by aspect see Chart 10.

|  | Initial Sample | Music Sample | Visual Arts Sample | Dance Sample |
|---|---|---|---|---|
| Structural Devices | 1.3101 | 1.3587 | 1.5257 | 1.7595 |
| Technical Accuracy | 1.6316 | 1.6713 | 2.0000 | 1.8981 |
| Literary Devices | 1.2766 | 1.4674 | 1.7926 | 1.7808 |
| Enthusiasm | 1.3333 | 1.5556 | 1.9848 | 2.0877 |
| Presentational Devices | 2.00 | 1.938 | 2.286 | 2.50 |

*Table 10: Writing samples by aspect – SEND*
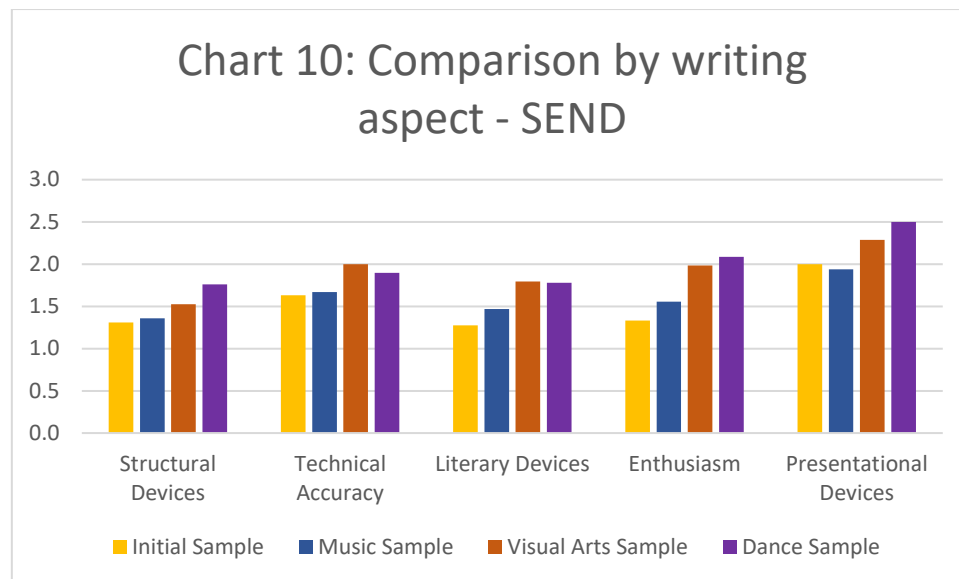
## Chart 10: Comparison by writing aspect - SEND



| | | Initial Sample Average | Music Sample Average | Visual Arts Sample Average | Dance Sample Average |
|---|---|---|---|---|---|
| Has an Educational Health Care Plan or Statement | Mean | 1.5476 | 1.6714 | 2.0821 | 2.1536 |
| | N | 6 | 6 | 6 | 5 |
| | Std. Deviation | 0.20294 | 0.31612 | 0.44073 | 0.47080 |
| No Educational Health Care Plan or Statement | Mean | 1.5394 | 1.7973 | 2.1285 | 2.0574 |
| | N | 127 | 119 | 119 | 108 |
| | Std. Deviation | 0.38908 | 0.38495 | 0.41031 | 0.41465 |
| Information not given | Mean | 1.6662 | 1.9818 | 1.6399 | 1.7941 |
| | N | 9 | 10 | 1 | 9 |
| | Std. Deviation | 0.23913 | 0.35673 | | 0.26392 |

*Table 9: Writing samples by group – Statement or EHCP*

Chart 9: Comparison of pupils with an Education Health Care Plan (EHCP) or Statement and those with none
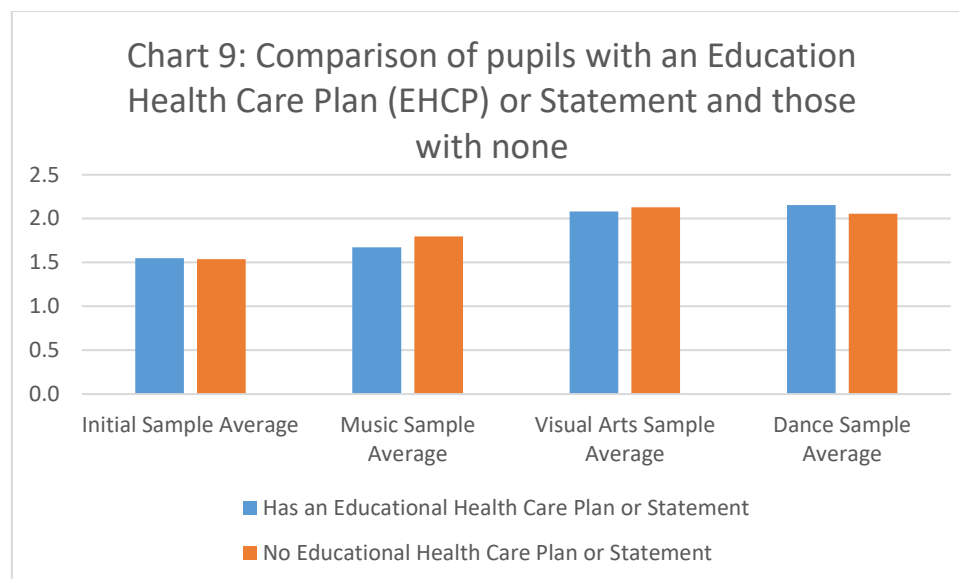
**Explanation of Chart 9**

Chart 9 identifies that from a similar starting point, children with a statement or EHCP have made progress across all three writing samples. Their average attainment is higher within the Dance Sample than that of pupils without a statement or EHCP.

**English as an Additional Language**

| | | Initial Sample Average | Music Sample Average | Visual Arts Sample Average | Dance Sample Average |
|---|---|---|---|---|---|
| English as an additional language | Mean | 1.5389 | 1.9204 | 2.2270 | 2.2222 |
| | N | 10 | 9 | 8 | 8 |
| | Std. Deviation | 0.35176 | 0.45559 | 0.37298 | 0.55997 |
| English is not an additional language | Mean | 1.5398 | 1.7813 | 2.1194 | 2.0495 |
| | N | 123 | 116 | 117 | 105 |
| | Std. Deviation | 0.38588 | 0.37595 | 0.41303 | 0.40325 |
| Information not given | Mean | 1.6662 | 1.9818 | 1.6399 | 1.7941 |
| | N | 9 | 10 | 1 | 9 |
| | Std. Deviation | 0.23913 | 0.35673 | | 0.26392 |

*Table 7: Writing samples by group – English as an additional language*
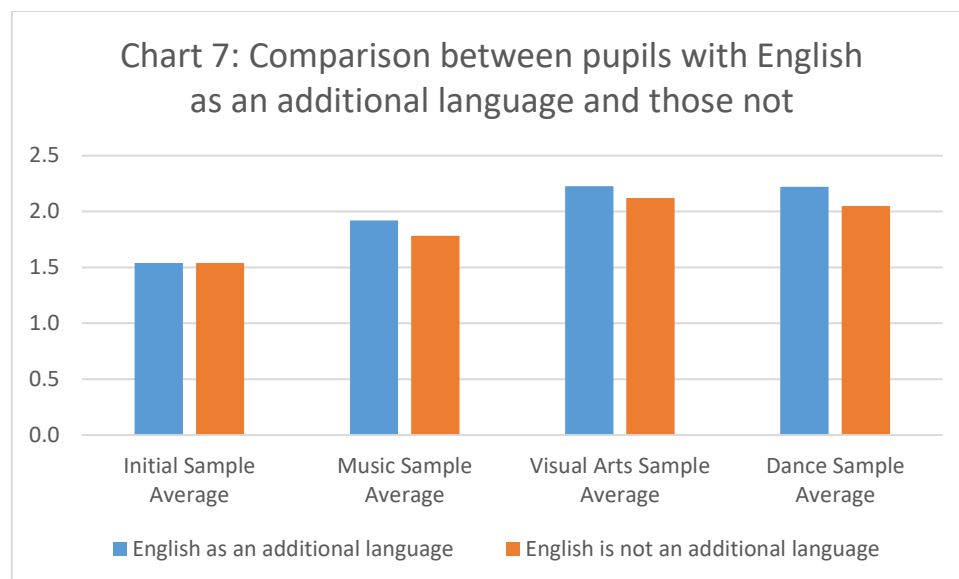
Chart 7: Comparison between pupils with English as an additional language and those not



**Explanation of Chart 7**

Chart 7 shows the accelerated gains made by those with English as an additional language compared with those who do not. From similar starting points, each of the post-practitioner writing samples identify a similar trend for both pupils with EAL and not, although those pupils with EAL have an increased writing competency. For a further breakdown of each sample by aspect see Chart 11.

| | Initial Sample | Music Sample | Visual Arts Sample | Dance Sample |
|---|---|---|---|---|
| Structural Devices | 1.3252 | 1.7286 | 2.1698 | 2.3339 |
| Technical Accuracy | 1.7500 | 2.1759 | 2.5521 | 2.0938 |
| Literary Devices | 1.5982 | 1.7381 | 2.0402 | 2.0200 |
| Enthusiasm | 1.6250 | 2.0000 | 2.1458 | 2.2708 |
| Presentational Devices | 2.00 | 2.333 | No data received | No data received |

*Table 11: Writing samples by aspect – EAL*

Chart 11: Comparison by writing aspect - EAL
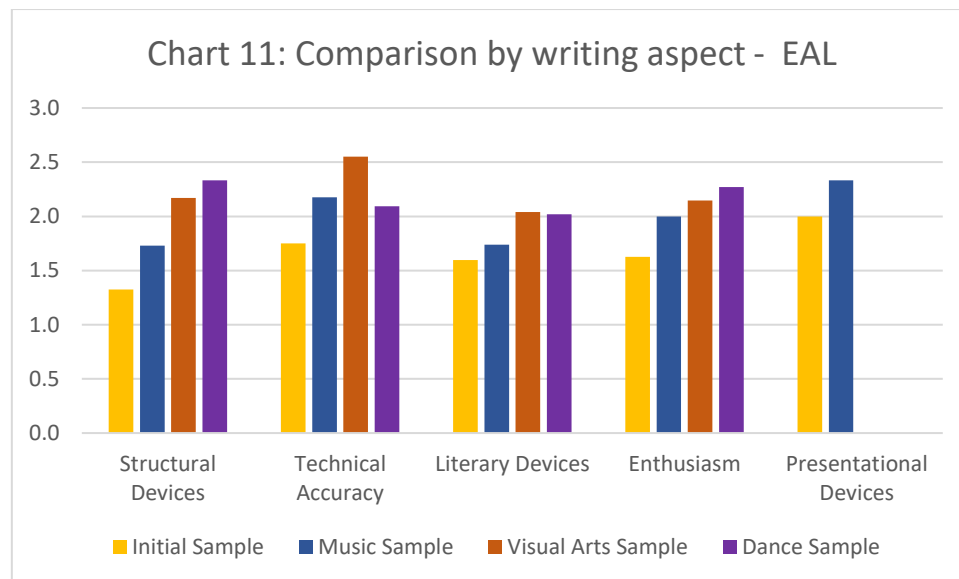
*Explanation of Chart 11*
Due to the nature of the samples, there is no Presentational Devices data for the Visual Arts or Dance samples.

*Pupil Premium*

| | | Initial Sample Average | Music Sample Average | Visual Arts Sample Average | Dance Sample Average |
|---|---|---|---|---|---|
| Pupil Premium eligible | Mean | 1.4890 | 1.5942 | 2.0187 | 2.0206 |
| | N | 28 | 25 | 26 | 22 |
| | Std. Deviation | 0.25834 | 0.32536 | 0.41595 | 0.42333 |
| Not Pupil Premium eligible | Mean | 1.5533 | 1.8406 | 2.1545 | 2.0716 |
| | N | 105 | 100 | 99 | 91 |
| | Std. Deviation | 0.40888 | 0.38035 | 0.40588 | 0.41524 |
| Information not given | Mean | 1.6662 | 1.9818 | 1.6399 | 1.7941 |
| | N | 9 | 10 | 1 | 9 |
| | Std. Deviation | 0.23913 | 0.35673 | | 0.26392 |

*Table 8: Writing samples by group – Pupils eligible for Pupil Premium*
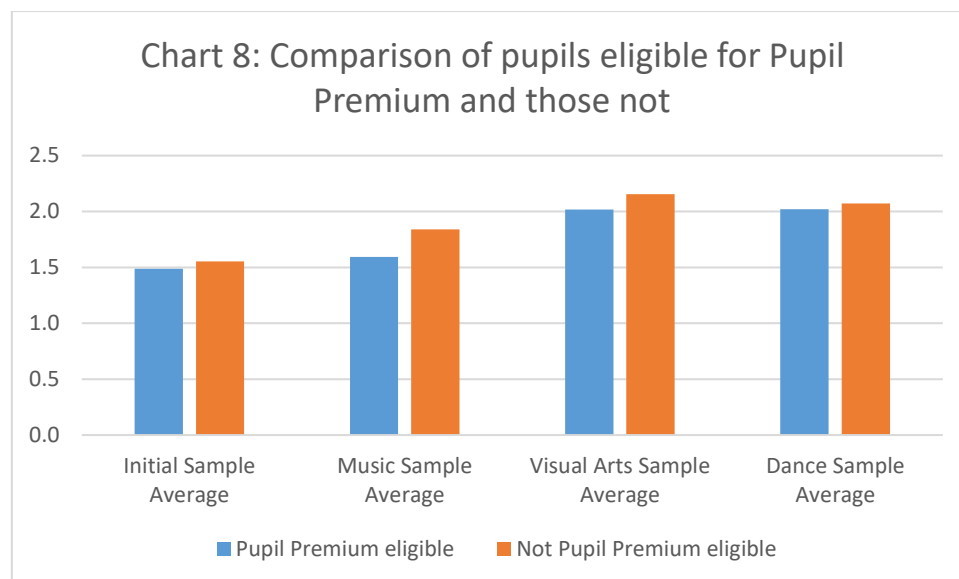
Chart 8: Comparison of pupils eligible for Pupil Premium and those not

*Explanation of Chart 8*

Chart 8 highlights the slower progress made by pupils eligible for Pupil Premium from the Initial Sample to the Music Sample. However, this progress accelerates over the course of the project year and there is significant increase in writing competency in both the Visual Arts and Dance samples. The gap between those eligible for the Pupil Premium and those not narrows between the Initial Sample, which stands at a 6.43% difference and between the same two groups in the Dance Sample, which is less, at 5.1%. For a further breakdown of each sample by aspect see Chart 12.

|  | Initial Sample | Music Sample | Visual Arts Sample | Dance Sample |
|---|---|---|---|---|
| Structural Devices | 1.3636 | 1.4220 | 1.7359 | 1.9705 |
| Technical Accuracy | 1.6845 | 1.8333 | 2.2200 | 2.0644 |
| Literary Devices | 1.3686 | 1.4392 | 1.9116 | 1.8980 |
| Enthusiasm | 1.5000 | 1.6250 | 2.1333 | 2.0682 |
| Presentational Devices | 2.00 | 1.786 | 2.313 | 2.50 |

*Table 12: Writing samples by aspect – Pupil Premium*

Chart 12: Comparison by writing aspect - Pupil Premium
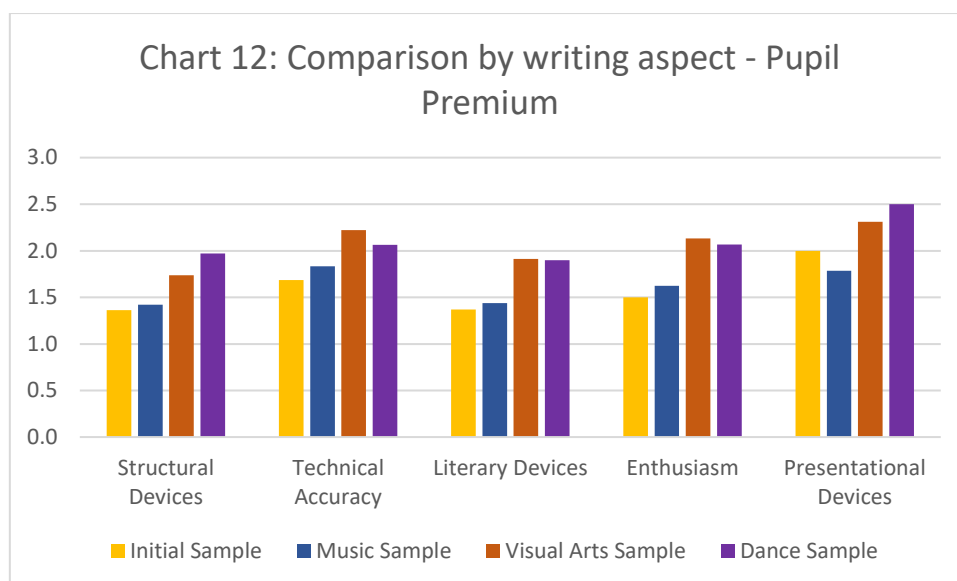
## 2.4.i.b Qualitative analysis of children's writing

All the schools involved in the project produced samples of writing from the initial writing task, and the majority submitted writing following the three arts input days.

Samples of work were initially read and reviewed and re-read to classify different features of writing. This included the use of structural devices and technical accuracy such as punctuation and spelling, which was rated on a scale of 'not secure' to 'generally secure' and finally 'secure'. Similar weight was given to evidence of other features of writing including the use of literary devices as well as characterisation, setting and viewpoint. Evidence of the writer's conscious engagement in the writing, together with additional information from the class teacher was also noted. Where relevant the use of presentational features, headings and illustrations was also recorded. The template was modified slightly for reception and KS1 writing samples, to reflect features of early writing and mark making.

It was recognised that some types of writing would lend themselves more easily to use of particular writing features, for example the use of paragraphs in a poem or a script. In such cases the classification 'N/A' (not applicable) was recorded. Neither could it be assumed that stories would necessarily contain an identifiable character or definite setting. In such cases 'N/A' was also recorded, so that the absence of a particular writing feature did not distort the assessment of writing and the overall analysis of the data. There was also scope to record any additional features of writing, or comments made by the teacher.

**Initial writing task**
The writing samples included stories, letters and postcards and pupils were clearly engaged in tasks. In many cases there was a strong focus on autobiographical writing, with pupils reflecting on their summer holiday (two Year Four classes), or writing a letter to themselves setting a personal target for the year (a mixed age Key Stage Two group). Their aspirations for the new academic year included a clear focus on school work, with a number setting themselves some exacting targets:

*'As well as doing 20 pull-ups I believe Spelling will help me as it is so important and if I know all my spellings I will be more successful. Therefore I will practice day and night and until I know them all. I know this will be challenging but I will do it and I will succeed.' (Year Six pupil)*

*'Remember to have a grothe mindset and stay positive' (Year Six pupil)*

*'This year I want to become more organised so I do not have to get all my stuff the next day then I can get a rest.' (Year Five pupil)*

These aspirations were very interesting and something that we could ask about in the final year of the project, together with children's reflections at the end of the year as to whether their self-chosen targets have been met. Most of the writing samples focused on writing a story, which included writing a story opener in response to a stimulus such as a photograph (a Year Six class), the initial lines of a sci-fi story, the use of a short story and film clip (another Year Six class) and prior knowledge of myths and legends (in Year Five).

**Music writing samples**

There was a strong focus on narrative writing in the music samples with stories written in the first and third person, as well as the omniscient narrator. Other tasks focused on alternative narrative formats including descriptive account, the use of flashback, diary entries (in Year Six class) and newspaper reports (in Year Five).

Classical music was often used as the stimulus to create a specific scene or mood. Music from *Dance Macabre* (in the mixed Key Stage Two group), together with pictures of an old castle and stormy night provided the impetus for writing the description of a setting. The written samples showed strong levels of engagement with the task and conscious use of diction to create and sustain setting and atmosphere. This was evident even from the title of each piece where the castle was given epithets such as 'unpredictable', 'creepy', 'scary' and 'haunted'. Pupils' use of expanded noun phrases and adjectives created a convincing scene and developed the atmosphere.

One Year Six pupil established a sense of foreboding from the opening line of his story: '*A pale, white face watches guests from above*' and gets the reader's interest. The scene is developed through the use of sight and sound imagery, adjectives and pathetic fallacy. It is as if nature itself is conspiring to create a hostile and oppressive setting with words such as 'overpowering' and 'furious'. The pupil confidently uses personification including 'overpowering the sky', 'spiky fingers guard the ancient building' and 'wooden fingers lure you' to develop the oppressive nature of the scene. This is sustained until the final image of the 'face of the moon in sadness'.

<u>*The Unpredictable Castle*</u>

*A pale, white face watches guests from above. Midnight. While a depressing castle awaits for someone to visit, lightning illuminates watchtowers, overpowering the sky. Spiky wooden fingers guard the ancient building surrounding it. Deep within the dense wood, wooden fingers lure you In and spirits peer within the castle walls. The thunder above powers the sky. The furious wind whips the trees to dance; a charcoal-midnight sky covers the face of the moon in sadness. (Year Six pupil)*

By contrast, Tchaikovsky's *1812 Overture* provided the stimulus for writing a myth based on the class' work on the Greeks. Here pupils demonstrated an understanding of some of the conventions of story writing including writing an arresting opening, plotting and the story's resolution. Writing was characterised by the use of expanded noun phrases, adjectives, character descriptions, and in the case of more confident writers the use of metaphors.

Music from *War Horse* and some preparatory drama lessons (for Year Six class) were the starting point for writing a narrative flashback, from the perspective of a possession belonging to a soldier from the war. Pupils were very engaged with the task, and the teacher's assessment confirmed their active involvement in preparatory discussions as well their ability to work independently. The choice of possessions ranged from an old pocket watch, a cigarette packet, and a bullet to soldier's boots. Successful flashbacks established the viewpoint convincingly and writers used this as a device for exploring events of the past. For one pupil, this involved using the pocket watch to re-tell an incident from the war involving its soldier owner.

Music from Tchaikovsky's *Romeo and Juliet* provided the stimulus for another class' work linked to the war. Children wrote diary entries from the perspective of a soldier at the front in the First World War (in a different Year Six class) after listening to the music and participating in drama activities, such as the use of conscience alley. Diary entries were characterised by attention to details, such as the setting and contextual information to establish the soldier's viewpoint. Accounts included descriptions of the trenches and battlefields which drew on prior learning:

*'After four days in this hell hole known as a trench I have finally settle in and got used to it. … Snow was falling over the trenches, beneath the war we hid away from death '(Year Six pupil - YMc)*

and an understanding of the soldiers' predicament:

*'I was being dragged by a team to World War 1 for no reason … '(Year Six pupil - YMh)*

*'Everywhere are dead men some my friend, some not all that is left is bits of people and bones. I can't stop shaking wondering if we would survive each and every day' (Year Six pupil - YMi)*

By contrast one Year Four group had a completely different task, which involved producing an advert for a new chocolate bar. Percussion instruments had been used in a previous lesson to sequence instructions to design the new confectionery. Pupils listened to examples of chocolate bar advertisements and then used instruments to create their own adverts. It was clear that there was a high level of interest and engagement with the task, with pupils devising some imaginative new brands such as 'Scrumptious chocolate Ryan bar', 'Sour Dream', 'Chewy Chunk' and 'Rosen Jelly Bean Choco Bar'. The adverts were characterised by the use of a number of rhetorical devices designed to tempt the consumer to try something new:

*'Bored of the same old chocolate bar? Well you're in luck … '(Year Four pupil - YJc)*

*'Do you have a dream you're in a wonderful land full of chocolate? Now here it is the new chocolate bar' (Year Four pupil - YJd)*

*'Are you bored of the same not so tasteful chocolate bar? Then look no further than the new delicious scrumptious milk chocolate bonbon bar. Finally it's here'. (Year Four pupil - YJb)*

Adverts were characterised by the use of adjectives to convey the tangible sensation of eating the chocolate such as 'smooth', 'creamy', 'crunchy', 'chewy' and 'mouth-watering'. The use of superlatives and hyperbole *'you'll die for them'* and *'quick it's running out in all the shops in the world!'* as well as references to well-known people (Ant and Dec) was skilfully used to promote and sell the product. All the adverts were accompanied by colourful illustrations and the use of selective details showed an awareness of product placement and target audience.


**Visual Arts writing sample**

Teachers drew on a range of stimuli for the next writing task, inspired by the use of visual arts. The resulting types of writing were broader in scope on this occasion and included report, diary, character description, interview, poem and story. There was also evidence of teachers drawing on the class' knowledge and experience in other curriculum areas, such as the Great Fire of London (a Year Two class) and Egypt (in Year Six).

One Year Four class wrote a poem in response to studying a Turner painting, although the specific picture was not stated. The preparatory work had clearly inspired the children whose poems conveyed scenes of a ship on the sea at night. Several focused on creating a chilly atmosphere with reference to the 'frosty sea' (YLb) and 'pitch black' setting (YLd). The use of pathetic fallacy heightened a more ominous note in some of the poems, with darkness used to synonymise mystery and a sense of foreboding. This was reinforced through the use of a literary devices such as alliteration, onomatopoeia, personification and simile. Some poems were more optimistic, with the appearance of the moon providing hope and joy to those on the boat and beach, whilst others focused on the force of nature and the elemental nature of the sea.

A number of classes used photos, artefacts and written sources as stimulus for their writing. Teachers also used the physical process of creating a story map (Year Four), drawings (Year One) and collages (Year One and Year Two) as preparation for the writing process. The use of a story box was popular, with a Year One class creating lolly stick puppets to help them create a different version of the story.

The popular poem 'The Highwayman' by Alfred Noyes provided the starting point for two different classes' work. One Year Five class was tasked with writing an account of the events of the poem, and additional support was available through the use of a word bank and simile bank. The responses showed not only a secure understanding of the narrative and characters, but an awareness of key images and details from the poem from close reading of the text. Tension was created through attention to structure including the use short sentences. Narratives often incorporated key phrases from the poem, and created a convincing scene through the use of diction, alliteration and as seen in the extract below the use of sibilance:

" *'Is that the silhouette of my beloved?' wondered Bess. The landlord's red-lipped daughter, as silent as a serpent, careful not to get her father's attention, tiptoed to the window. Mukely the solemn looking horse squinted at Bess from the old inn-yard, to recognise her as his ambitious owner's girlfriend. The quivering beauty slipped from the hallway with her silver-sandaled feet tapping against the smooth, slippery floorboards.* "(Extract from Year Five pupil YAf).

The second class (the mixed Key Stage Two group) created pictures to help understand the vocabulary of the poem and then a visual image (3D scene box) of one of the scenes from the poem. The accompanying photographs of the finished scenes showed high levels of engagement with the task and contained explicit reference to the scene where Bess meets

the highwayman. Comments from the teacher supported the value of creating and discussing the pictures and completed scenes, which supported less confident writers in particular and enabled them to fully understand the scene. Narratives were also characterised by strong representations of the scene and the characters, and close reading of the text.

By contrast, a Year Six class was given the task of interview a famous thinker: the choice of interviewee was varied, although not always stated, and included Socrates. Writers showed confidence in developing a script which established the role of the interviewer, who was often prepared to ask some challenging questions.

Children in another class created their own collage of a mythical rainforest animal (Year Four), which was used to write a non-chronological report. There was good evidence that this process, together with class discussion, helped provide a structure for writing. Children were prompted to introduce the animal first and then describe where they lived, what they ate and what they looked like. Pictures were colourful and engaging, and more confident writers took pride in labelling their mythical animal.

Non-chronological writing was also the focus of writing completed by another class (Year Six) which was based on an imaginary animal found on a field. Writers gave the animal a name, including the Lothe, Kidscorn and Cornstoch, and maintained a formal written style. The reports included details such as habitat, diet, breeding and survival: many were accompanied by a photo of the animal that the writer had previously created.

A historical context provided the focus for other writing samples. These included a story written from the perspective of an archaeologist who was digging for Egyptian artefacts (Year Six) and diary entries based on the Great Fire of London (Year Two).

Overall, written outcomes were the result of the use of different media, preparatory class work, and often drew on prior learning. The physical creation of a picture, scene of object clearly supported the pupils' writing.  This was commented on by a number of class teachers, who noted higher levels of engagement from some pupils. The resource also provided a means of generating further ideas and developing the child's use of vocabulary before starting the writing. At times the artwork was used to support the closer reading and understanding of text, and the provide a means of generating and organising ideas.


**Dance writing sample**

Teachers used dance in a number of ways as stimulus for the final written piece, with a number incorporating other art forms as well. The majority of tasks had a strong focus on personal narrative and storytelling. Some were written in response to children watching a short silent film (Year Five) or after reading a poem. One teacher used *'Gulliver's Travels' (*Year Four) as the starting point for exploring how Gulliver would have felt when he was imprisoned by Lilliputians. The children worked in groups and created a dance that explored Gulliver's imprisonment, emotions and actions.

Another Year Four class used dance to create the experience of movement (over, under and around) as they travelled around the hall with a purpose. Children drew on this to create the opening to a story and establish a specific setting. Openings ranged from oppressive locations, '*The blackness nurtured a sense of claustrophobia'*, to the enticing view of the vast '*sea green sea which sparkled in the morning light*'. Attention to the senses and the use of colour was evident in another arresting opening which creates a sense of foreboding.

*'As daylight broke through, the raging sun woke everyone. All of a sudden a vast cloud of smoke engulfed everything in its path creating a veil of darkness' (Year Four pupil - YLg).*

Several narratives included personal writing on the theme of empowerment, with one in response to a song and dance based on the greatest showman (Year One). The theme of perseverance was also the focus of poems written by another class (the mixed Key Stage Two group) based on the theme of running a Marathon/race. The teacher commented that this activity linked to the school's KS2 theme of perseverance and the 'You Can Do It' topic. The associated marathon dance focused on different aspects of the race, which helped pupils sequence ideas and events. The physical enactment of the race may well have contributed to creating the rhythm of the poem, as well as the narrator's mood before the race starts:

*'Waiting on the starting line*
*Shaking nervously,*
*Butterflies fluttering frantically inside of my stomach*
*My heart beating like a drum'*

This changed as the race became more difficult, with the repetition of single word lines echoing the physical effect this had on the runner, who finally finds an additional source of encouragement:

*'Suddenly, I'm getting more and more tired*
*I stumble,*
*Trip,*
*Stumble,*
*Trip,*
*My legs are as heavy as an anvil*
*Legs like lead*
*Yet the crowd's cheers lift me up,*
*And give me a new surge of energy.*
*I am determined to finish …'*

Another class (Year Four) was tasked with writing a story that required them to create a number of settings, through which a precious item had to be transported. After listening to a piece of music from 'Alice in Wonderland' the children created a dance, which enabled them to effectively develop the setting and linear narrative. Similarly, dance was used as preparation for writing an explanation text about a volcano and served to reinforce the order of events leading to a volcanic eruption (also Year Four).

The creation of an imaginary world was also the focus of the opening of a sci-fi story (Year Six) entitled 'An Alien Encounter'. The reader was lulled into a false sense of security created by the peaceful early morning scene of the countryside. A change of tempo introduced a sense of foreboding,

*'As I was strolling across the road a strange foggy mist arose from the fields not that far away.'*
*(Year Six pupil YKh)*

reinforced by the unusual behaviour of the protagonist's dog,

*'Suddenly Harper – who is normally quiet – started barking and pulling on his lead'. (Year Six pupil - YKa)*

The meeting with the alien provided writers with plenty of scope to describe the encounter and the main protagonist's response:

*"I saw a patterned, blue-pod- it was half buries in the mud and covered with slime. I was petrified. 'Timmy, step away from it,' I muttered, but he didn't stop barking until it started to shuffle. Suddenly a scorpion-like tail with sharp daggers broke free. A deadly pair off teeth, pearsed through the weak shell then the rest of the body came through …' (Year Four pupil - YKb).*

Another narrative was based on the class text 'The Queen's Knickers' (Year Two). Children made a 3D story planning box first, which was used to create a dance, before writing their own stories. Writing was characterised by a firm focus on character and the use of comparative adjectives:

*'Princess Lyla likes to dress very smartly. She has a COLLOSAL wardrobe for all her clothes and smaller drawers for her knickers' (Year Two pupil YIa)*

*'King George loves to dress in splendid and handson clothes. He has as a large, giant and vast wardrobe and a diamond draw for his pants.' (Year Two pupil YIb)*

The range of types of writing serve to illustrate the use of dance to explore emotions and establish settings, as well as rehearsing the sequence of events.

## 2.4.ii Pupil Voice

***Purpose of classroom visits:***
The schools participating in the project were visited by university researchers during the first, second and third term of the 2017- 18 school year. The purpose of the visits was to find out more about the ways in which teachers were finding out from the pupils their views of their progress in writing/engagement.  The visits lasted approximately for forty-five minutes to an hour, with about fifteen minutes conversation with the teacher and collection of evidence of the activities or wall displays of pupils' involvement.  If the opportunity was available, the researchers also talked to the pupils, but this was not a requirement. All classroom visit notes and photographic evidence were analysed thematically, into five categories:
1. Strategies used by teachers to involve pupils into literacy related activities
2. Encouraging critical reflection and extension
3. Integration of the art forms
4. Scaffolding by all
5. Motivating pupils

Examples under each theme, from different schools, are presented below:

***Strategies used by teachers to involve pupils into literacy related activities***
A variety of teaching strategies were used to involve pupils in literacy related activities and some of the activities from the inspiration days were used within lessons.

Teachers' questioning throughout the class:
The use of questions to extend thinking and reasoning was also used (who, where, when, why, what and how). Teachers would also give prompts, such as, how can we improve our work? What could we change to up-level? Pupils were encouraged read and peer assess each other's work.
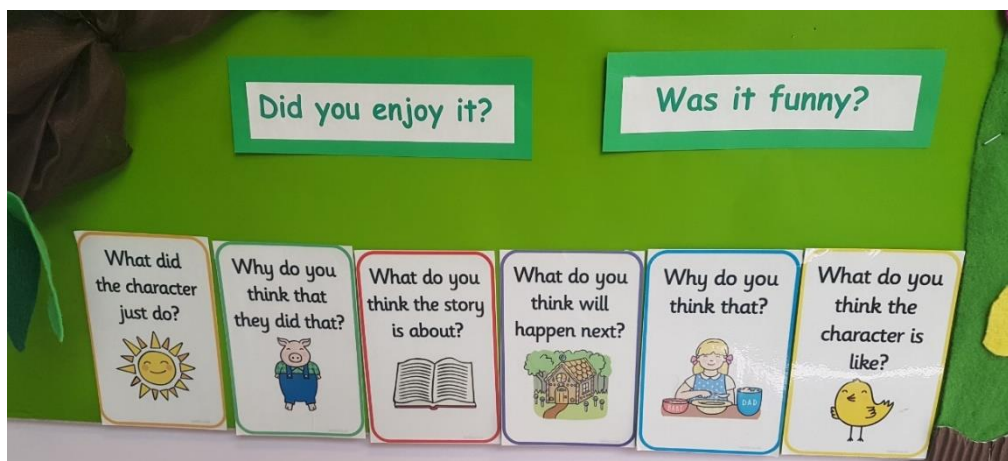


Listening to pupils' responses:
Following on from questioning, teachers ensured that they spoke to each pupil individually and listened carefully to her/ his response. In group activities, the teachers ensured that they listened to a response from each table. Praise was a common strategy used by teachers to encourage pupils to engage with the lesson.

Verbal Feedback:
After questioning and listening to pupils, a majority of the teachers gave verbal feedback to the pupils, explaining how they could improve their sentences and ideas. They also gave further questions to challenge pupils' ideas and to see if they could improve upon their work, independently.

Conceptualising activity/ task, summing up class ideas and extension activities:
White boards, flip charts and talking displays were a common method used in classrooms to capture class views, which were then used as prompts by pupils to extend literacy activities and also add extended concepts to their already existing understanding.
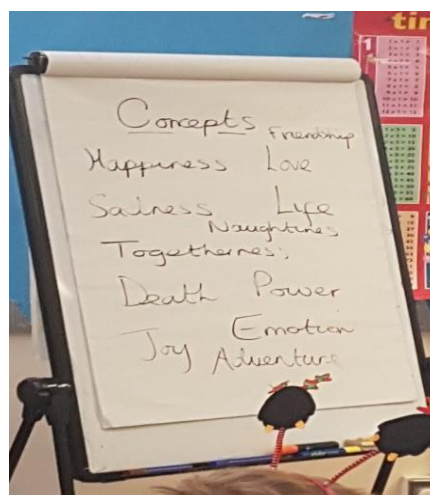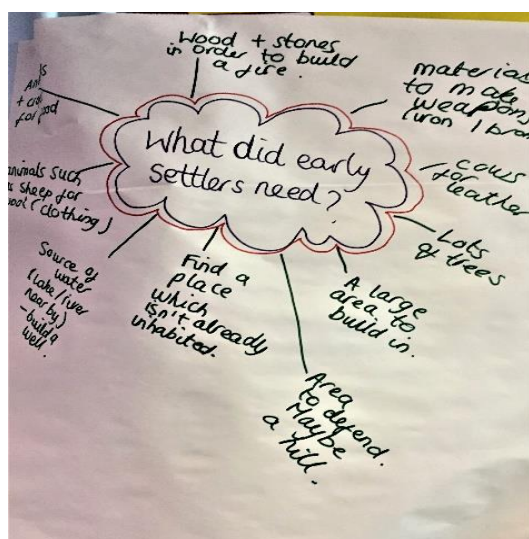
*Encouraging critical reflection and extension*
Teachers used a variety of approaches and methods to promote reflection and critical thinking amongst pupils. Below are a few examples from classrooms:

Challenge buckets – Pupils were advised to choose a challenge card to extend their learning during a lesson. The photo below shows how the teacher was challenging children positively to select a different level of extension. The use of the word 'hard' was used to help children see that every task has an element of difficulty.



Positive reward and encouragement – The pupils were asked to assess their attitude to learning through a lesson. This could be used either individually by children or a combined assessment between the teacher and child.



Confidence flower- The teacher, towards the end of the lesson, asked the pupils to think about where they would be placing their face on the flower in terms of where they thought they were in relation to the work that they had done independently. The flower (and the pot) were used as a metaphor to represent their level of confidence- pot – not quite confident yet, leaves – nearly there but need more practice, flower – got it, confident with it. Pupils were also asked reflective questions to justify the position where they had placed their photo on, for example, why are you on the…, what do you need to do to move to the…,





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Self- assessment and feedback- both teachers and pupils used various visual and text- based methods to assess the work and their learning.
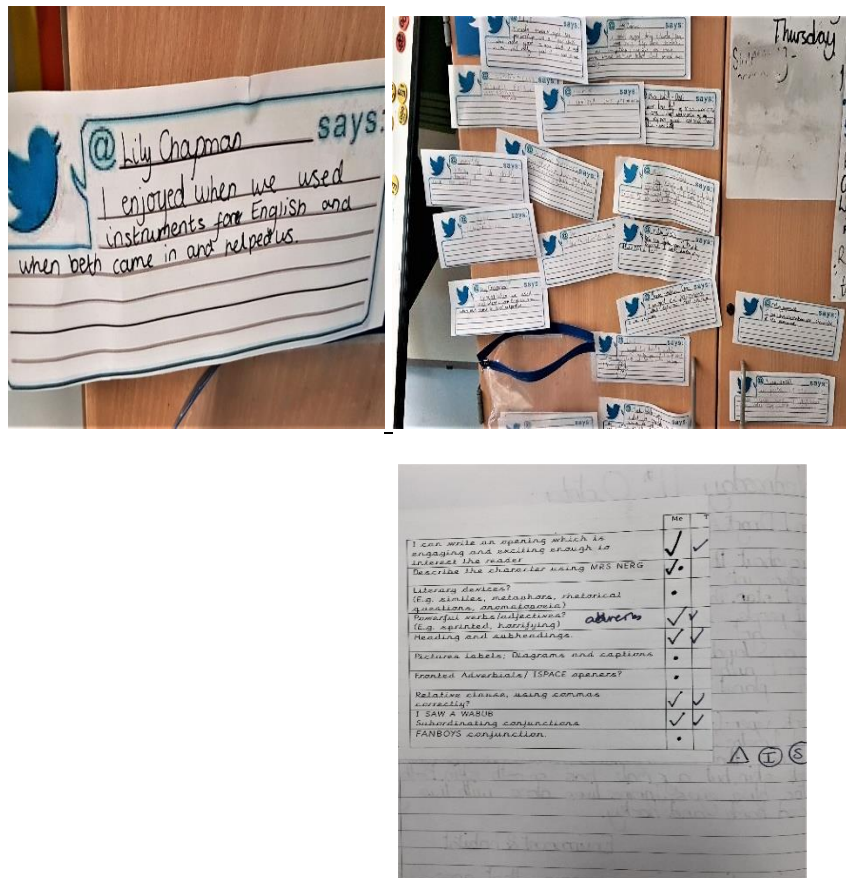




### *Integration of the art forms*

During the classroom visits the researchers saw teachers use a variety of techniques to enhance pupil participation and interaction. For definition purposes interaction includes teacher-pupil interaction as well as pupil-pupil interaction. The teachers, for example, were providing verbal technical language as the children performed to develop an understanding of the meaning of language related to dance, such as, through, under, over, around, travel, dynamics, relationships, light feet, space, pause, capture.

The teachers combined different arts form, for example, visual arts and dance, to promote group work, develop ideas for writing and improve the writing process. Examples of this included the use of 3D boxes from visual arts, dance activities for sections of stories, characters etc. One school (shown below) combined the two art forms as a process to inform the final writing piece. While using the art forms the teachers encourages small group work to help pupils think more holistically and come up with more creative ideas to help with their writing.
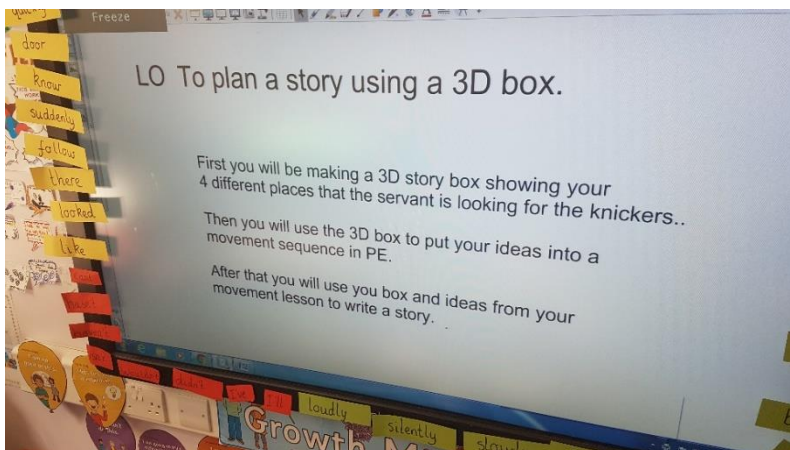




### Scaffolding by all

The use of various strategies between teachers to pupils, pupils to teachers and pupils to pupils were used to support learning and the development of ideas and writing. These were predominately used as group methods which the children then used in their independent work. For example, the use of mini whiteboards to allow all children's ideas to be included in the activity.

*"I like to talk through my ideas before I start. My partner helps me plan" (Year 2 child, School YI)*
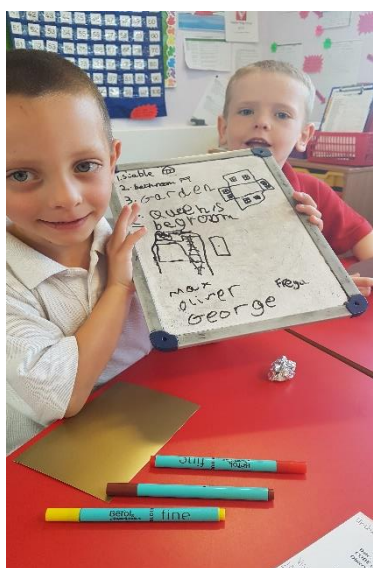
Bono's Six Thinking Hats) to support focused group discussion and planning. Giving the children a role and purpose to structure and manage group interaction.
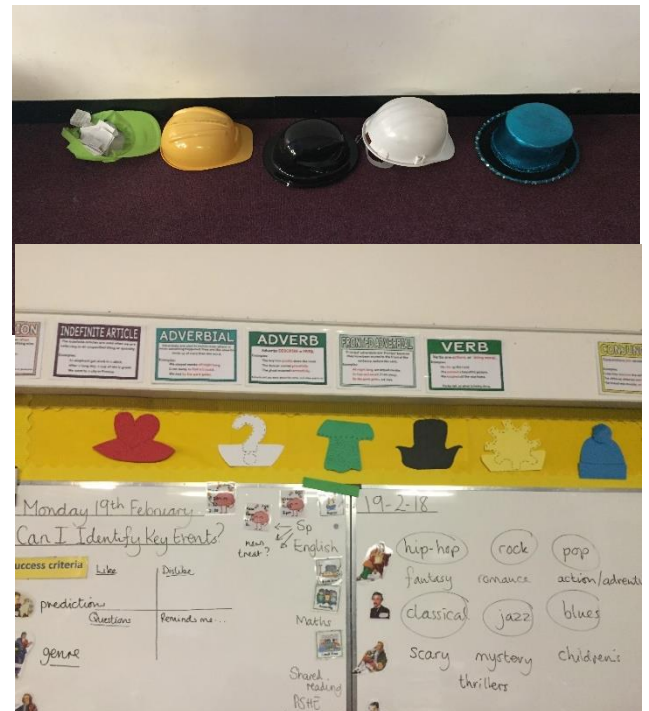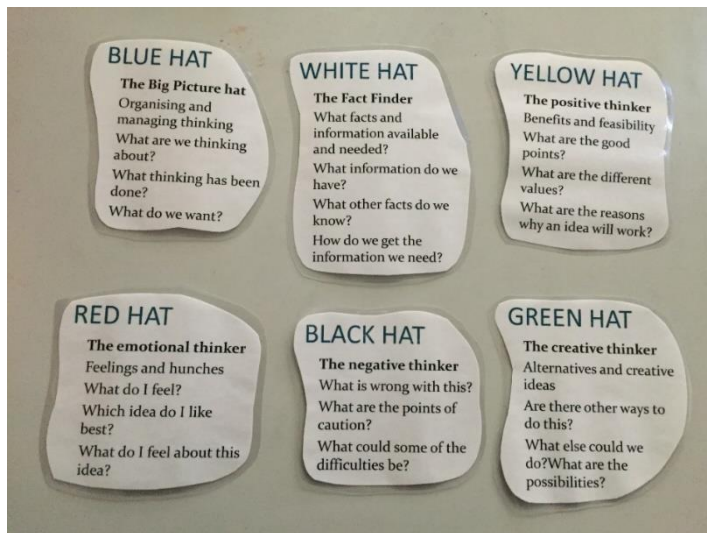


Displays in the class show that children's ideas and input from lessons are accessible which they can then use to build their ideas and develop their work to create their final pieces. The photos below show:

- A working wall where children's developing ideas are displayed leading up to a final piece of writing.
- A process cycle where creative art forms have been used to develop ideas and inform writing.
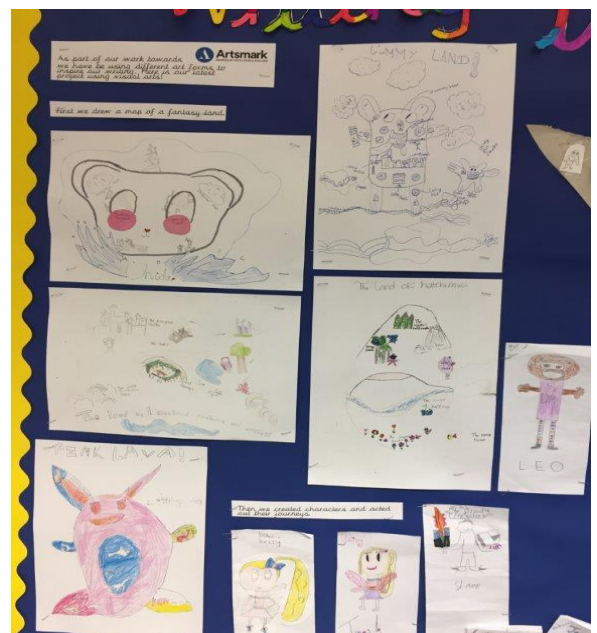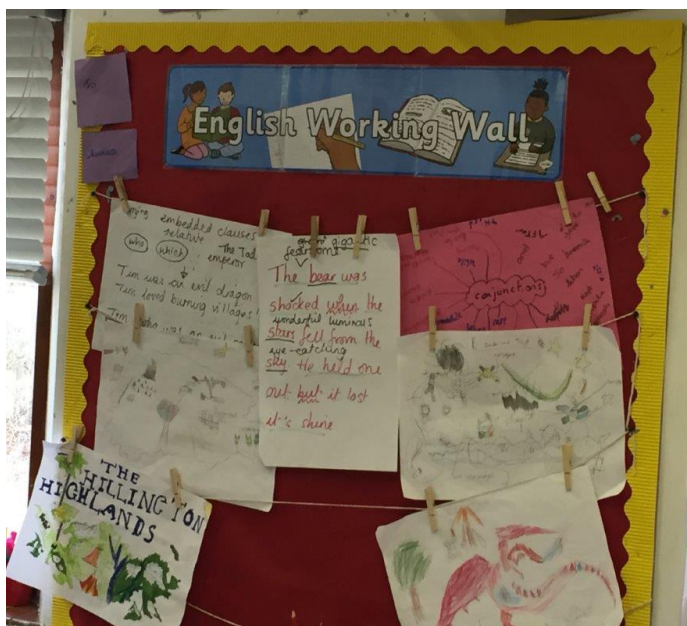
*Motivating pupils*

Various strategies were seen being used in classrooms to create a positive mind-set for learning and overcoming barriers in the process of learning. Examples seen below show displays of individual and group methods.

In addition to displays and visual motivation teachers and support assistants gave verbal positive praise and encouragement to the children. They used certain children to demonstrate and highlight examples of their progress.

Examples of how their work has progressed and improved over time were also displayed – the work chosen for display was as a result of a discussion between the teacher and pupil.
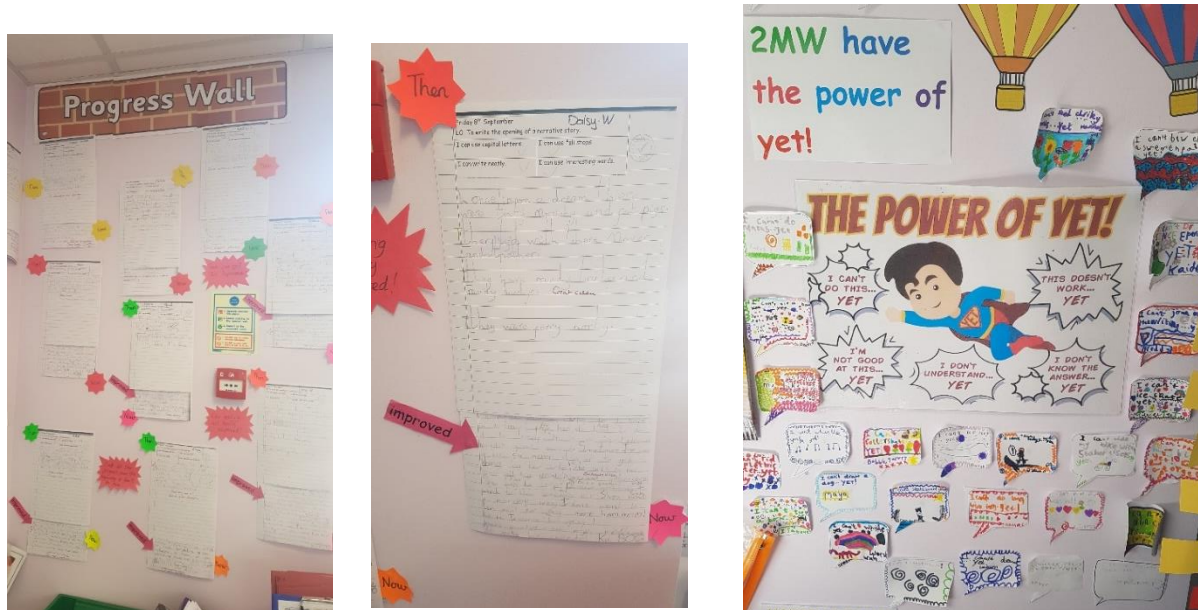


Mind-set was seen to be combined with pupil voice by asking children to rate where their development of learning sat on a scale and then visually represented on a class display.
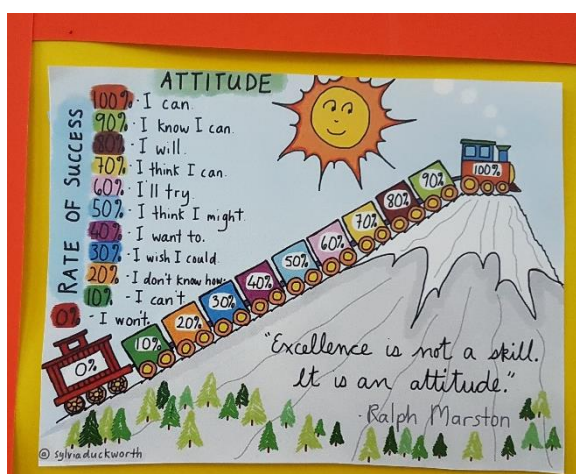
Home- school partnership
Teachers with younger pupils encouraged parents/ family involvement in pupils' care and education. This included questions sent home which encouraged interaction between parents and children to encourage thinking and uncover prior knowledge. These were then used by the teacher to develop the topic content for the following half term.
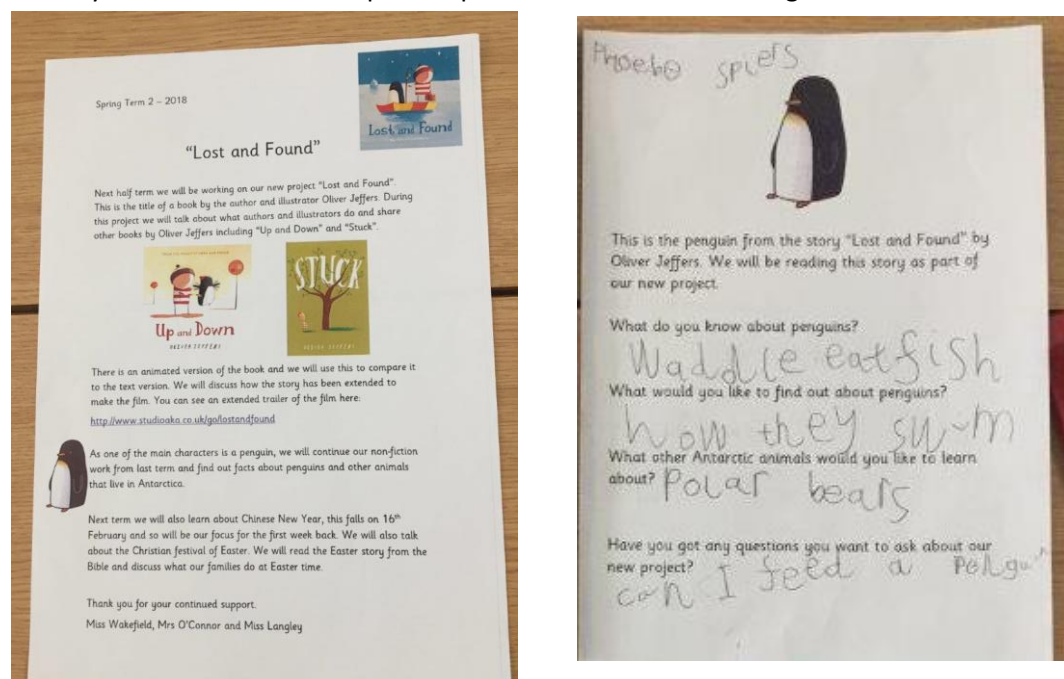


Whole school approaches to Pupil Voice
The value given to pupil voice was not limited to individual classes but was observed to be embedded throughout schools. The concept of pupil voice was seen to influence the language and process used within school council meetings.

## 4.4.iii Teacher Narratives and Posters

Project teachers produced termly narratives of their classroom experiences and A4 posters for display and distribution at the final Sharing Event. Both of these were designed to be summary reports of their work throughout the year for the Creative Writing through the Arts project and the key findings from their classroom action research about the impact of the project on pupils' engagement and development as writers. Narratives were completed each term by all 16 teachers in the first term, 15 of the teachers in the second term and 14 teachers in the third term. The posters were produced by 14 of the 16 teachers.

In order to look for findings across the classrooms, a thematic content analysis of the narratives and posters was undertaken. The first part of this was undertaken with teachers, at a twilight research event, where they looked at narratives together and identified common themes. With these in mind, text from all narratives and posters was combined and looked at by the research. Beginning with the general statements covering all art forms, text was grouped together according to whether it was about: children's writing; children's learning and engagement; arts learning; teachers' development; or the wider school. Within these groupings, text was sorted according to common themes (such as recall, vocabulary and quality of writing). The same approach was then applied to each art form in turn either adding material to the general themes or identifying themes that were distinctive to the specific art form. Finally statements about teacher learning and school participation were grouped thematically. In summary, the themes identified are as follows:

| Summary of Thematic Findings from Teachers' Narratives and Posters | | | |
|---|---|---|---|
| **Children's development as writers** | | | |
| *All art forms* | *Music* | *Art* | *Dance* |
| Memory and recall | Structure | Character | Ideas |
| Use of vocabulary | | Description | Empathy |
| Quality of work | | | |
| Originality | | | |
| **Dispositions for learning** | | | |
| Motivation | | | |
| Inclusion | | | |
| Freedom | | | |
| Confidence | | | |
| **Arts learning** | | | |
| *All art forms* | *Music* | *Art* | *Dance* |
| Opportunities | Singing | Making artwork | Movement |
| Creative learning | Playing instruments | | Choreography |
| | Composing | | Self-expression |
| **Outcomes for teachers** | | | |
| Confidence and creativity | | | |
| Curriculum and planning | | | |
| Professional learning | | | |
| Children's voice | | | |
| **Influence in schools** | | | |
| Immediate sharing | | | |
| Specific activities | | | |
| Wider implementation | | | |

### *Pupil's writing*

Across all art forms there was seen to be a positive impact upon pupils' development as writers. The specific characteristics that teachers noted were:

Memory
Working through the arts created memorable experiences and aided recall when writing. In music, especially, rhythms, melodies and songs helped learners recall and write stories. Creating a composition using percussion instruments and performing this before writing helped children remember sets of instructions and sequence the steps correctly in a text.

Vocabulary
All teachers commented on the wider range and variety of vocabulary used, and ambitious word choices made, when working through the arts. Working with and through music led to creative use of language. In a task based on music for advertisements, this included adjectives to describe texture and taste, persuasive language and designing catchy slogans. Dance was associated with a range of powerful verbs and excellent adverbs that added detail and interest to stories and poems.

Quality of work
Children increased the quantity and quality of writing. They were seen to produce writing that was more fluent and detailed. Inspired by music, children were eager to write longer texts. Art led to interesting reports and exciting stories that were imaginative and full of different ideas. Writing inspired by dance was 'fantastic', descriptive, with well thought out story structures and rhythmic poems.

Originality
A feature of learning through the arts is that children are inspired and have something interesting to write about. Music, especially, was seen to evoke thoughts and feelings and allow for self-expression. Children thought up novel story plots with imaginative characters and were inspired to bring each section of a story to life. Unique and 'boundless' ideas for poems and stories were also inspired through dance, when children were encouraged to think and move to generate new ideas for writing.

### *Dispositions for learning*

Working through the arts was associated with positive attitudes towards learning:

Motivation
The children were very keen and enthusiastic in their approach to the arts activities and this led to their being more focused and interested when it came to writing. Children's attention was captured and held by the activities and they were inspired, absorbed and wanted to write. This willingness to write and desire to write was also shown in sustained engagement and an ability to write for longer periods of time. One teacher described her Year 2 class as 'so engaged you could have heard a pin drop' and, when they had to leave the classroom for break time, there was no rush for the door but instead a slow dragging of feet. There were accounts of children continuing music, dance and story writing activities in the playground and at home.

Inclusion
Notably, children were engaged in lessons who were more typically hesitant or reluctant writers, or likely to be distracted. Children described as 'less able' had opportunities to shine.

Art was seen as a medium that enabled all children to access learning, supporting less confident children to get involved in lessons where writing was a focus and helping all children to visualise and write stories.

Freedom
Children appreciated the freedom to try new things, not worrying about how to start a piece of writing or getting something wrong. Music offered opportunities to explore and imagine without inhibitions and to generate exciting ideas. In the second term, when art was introduced, children has become used to a freer approach and to their teachers being positive and receptive to a range of ideas. Children were more willing to innovate, to take risks and to share their work with others.

Confidence
Children were described as confident in their learning, full of **ideas**, keen to explore and develop thoughts and ideas. Having another medium with which to try out ideas before writing gave children confidence when it came to expressing ideas in writing. The children were also enthusiastic and gained confidence in music, art and dance, with positive effects upon pupils' self-esteem

### *Learning in and through the Arts*
Arts learning was also identified as important by teachers:

Experiences and opportunities
Children gained exposure to music, art and dance that they had not previously experienced. They enjoyed working with practitioners, were inspired by creative workshops and activities and gained new skills.

Creative learning
Arts-based approaches were seen to support learning across the curriculum. Creative learning was linked with improved abilities to: explore, think, talk, understand, empathise and imagine.

### *Music*
Structure
The notable feature about music was that it supported writing with a clear structure. For example, relating sections of a piece of music to paragraphs of writing. In one class, creating a composition using percussion instruments and performing this before writing helped children to produce sets of instructions and sequence the steps correctly in a text. Even with the youngest children in the project, a song about Goldilocks served as a stimulus to support sentence writing. Although the strongest evidence for this is in writing linked with music, creating story maps in art helped with the planning process for writing; and, in dance, movement helped children to understand and sequence the eruption of a volcano and record this in writing.

Music learning
Children had new experiences in music education through the project and encountered different music. They were excited to use percussion instruments, became confident to sing and use instruments when performing and musical creativity was sparked, for example, writing lyrics or adding verses to songs and composing instrumental pieces.

### *Art*

#### Character

Visual art supported exploration and description of character in writing. Creating scenes that characters might inhabit and making pictures of themselves in historical clothing opened children's minds to how characters might feel and behave. This included retelling of stories using 'mini-me' characters and storyboards, exploration of social history with associated diary entries, as well as children's creation of their own unique characters and fantasy worlds.

#### Description

Visual arts techniques such as mapping helped to invigorate children's recounts with lively descriptions of a trip. Story boxes also enabled children to tell story (such as George and the dragon) and add descriptive detail.

#### Art learning

Specific learning and teaching of art and art techniques was not mentioned by teachers. One teacher noted that children had thought carefully about the creation of mythical creatures and made 'beautiful pieces of art'.

### *Dance*

#### Understanding and empathy

Dance was associated with generation of ideas for movement and gaining through movement. Dance was seen to be powerful for engaging with feelings. For example, dancing as a Celt or Roman or as a soldier in the trenches and embodying that experience enabled children to imagine what it might have felt like to be an historical character and then to communicate that understanding in their writing.

#### Dance learning

Children enjoyed the opportunity to learn in physical, embodied ways and to explore different forms of movement with freedom to express ideas in dance. For example, one class looked at shells and then created dances based around the movement of waves and shapes and textures of shells. The children experimented with movements and were excited to share their ideas. This included opportunities for self and peer assessment and dances were developed.

### *Teachers*

All teachers applied the ideas and techniques learned at the Inspiration Day to their classroom teaching, this was supported by the in-school mentoring visits from the Creative Practitioners and discussions with other teachers who were part of the project.

#### Confidence and creativity

Teachers thoroughly enjoyed participating in the project. They gained confidence in teaching creatively and teaching creative arts. Teaching of writing was reinvigorated.

#### Curriculum and planning

Music, art and dance fitted well within English lessons and were also expanded to create more cross curricular links. Teachers found the techniques taught by the creative practitioners to be useful and adaptable. Visual art was accepted most readily as the ideas were easily adapted to fit in with a wide range of subjects and topics. There was also interest in incorporating more music and dance in the curriculum. Teachers became excited to plan lessons incorporating different art forms, knowing that children would be engaged and enthusiastic.

Professional Learning
Teachers identified positive and lasting influences on their professional development. One teacher said, 'music and instruments have played a crucial role in my teaching ever since' and others expressed that they will continue to use the ideas and techniques learned during the project throughout their teaching careers. More broadly, there is greater understanding of the positive impact that learning with and through creative arts can have for all children, across the spectrum of academic attainment.

Children's voice
Teachers also showed the influence of the pupil voice element of the project. One teacher had seen in children's drawings how happier English lessons were depicted with more activities. Another teacher expressed that she had loved exploring pupil voice and now consciously ensures that it is part of every lesson. There was also more openness to using children's ideas, for example, agreeing to a suggestion to record work on iPads.

***The wider school***
Immediate sharing
Some ideas were quickly shared, especially when co-planning in year or phase groups.

Specific ideas
In some schools a particular idea was taken forward. For example, one school was enthused by the creation of 3D box scenarios and used them for fiction and non-fiction writing in several year groups.

Wider implementation
In other schools there were plans for wider implementation. For example, one school plans that in autumn 2018 the entire school will be involved in a Creative Writing through the Arts project over a period of two weeks. This is designed to give teachers of other year groups the confidence and knowledge to embed the approach within the writing curriculum.

## 2.4. iv. Teacher Benefits Analyses

At the first twilight session, teachers were asked to write their views on post-it notes, about any benefits they had experienced or seen evidence of, so far, from participation in the project. Three main categories were identified by different colour stick it notes (benefits for children, teachers and school) and teachers wrote as many notes as they wished. They then organised these into themes. At the two subsequent twilight sessions these themes were revisited and expanded. The main themes are listed here:

***Benefits for the children in my class***

- Opportunities to explore the arts
- Independence and group work
- Developing imagination
- Gaining confidence
- Resilience and a have-a-go attitude
- Concentration and engagement
- Enjoying school

*Benefits for me as a teacher*

- Improved focus
- More enjoyment and excitement
- Increasing confidence
- Openness to new approaches

*Benefits for the whole school*

- Sharing ideas and experiences with others
- Impact on practice (increases in creative and cultural learning)
- General observations of teacher and pupil positive engagement

## 4.4.v. Teacher questionnaires

Teachers completed simple questionnaires at the beginning of the project at the Action Research Day (100% response rate) and again online (link sent via email and WhatApps) at the end of the project (62.5% response rate). Differently from the narratives, posters and benefits analyses, responses were anonymous. Answers and findings are presented here:

*Creative learning in school at start and end of year*

| Amount of creative learning currently in school | Number of participants | |
|---|---|---|
| | Start of year | End of year |
| Not a lot | 2 | 1 |
| Some | 12 | 6 |
| A lot | 2 | 3 |
| **Totals** | **16** | **10** |

There is a reduction in the number of teachers reporting 'not a lot' of creative learning and an increase in the number of teachers reporting 'a lot'.

*Reasons for teacher involvement in project (select all that apply)*

| Reason | Number of participants | |
|---|---|---|
| | Start of year | End of year |
| Head teacher suggestion | 15 | 5 |
| Something different | 3 | 1 |
| Really interested in cultural enrichment | 8 | 4 |
| To develop my teaching | 1 | 3 |
| Other | 1<br>(to eventually encourage this approach across the whole school) | 2<br>(as English subject leader wanted to develop creative arts though writing / Trust CEO prompted participation) |

*Level of experience across creative areas*

| Cohort | Creative area | No experience | A little | Some | A lot | Totals |
|--------|---------------|---------------|----------|------|-------|--------|
| 2 Sep 17 | Art | 2 | 5 | 6 | 3 | 16 |
| | Drama | 4 | 5 | 5 | 2 | 16 |
| | Music | 2 | 7 | 6 | 1 | 16 |
| | Film | 5 | 8 | 3 | 0 | 16 |
| | Dance | 4 | 1 | 8 | 3 | 16 |

| Cohort | Creative area | No experience | A little | Some | A lot | Totals |
|--------|---------------|---------------|----------|------|-------|--------|
| 2 July 18 | Art | 0 | 2 | 3 | 5 | 10 |
| | Drama | 3 | 5 | 5 | 2 | 10 |
| | Music | 2 | 4 | 3 | 1 | 10 |
| | Film | 6 | 2 | 2 | 0 | 10 |
| | Dance | 1 | 1 | 6 | 2 | 10 |

The art forms that were the focus for the project during the 2017-18 school year are highlighted in yellow. For Art, after participation in the project, no teachers in the project report 'no experience' and the number of teachers who consider themselves to have 'a lot of experience' has increased. In Dance there is only one teacher who still considers that she/he has 'no experience'.

The following chart shows how teachers rated the helpfulness of Inspiration Days and follow-up in-school mentoring visits from creative practitioners for their teaching:
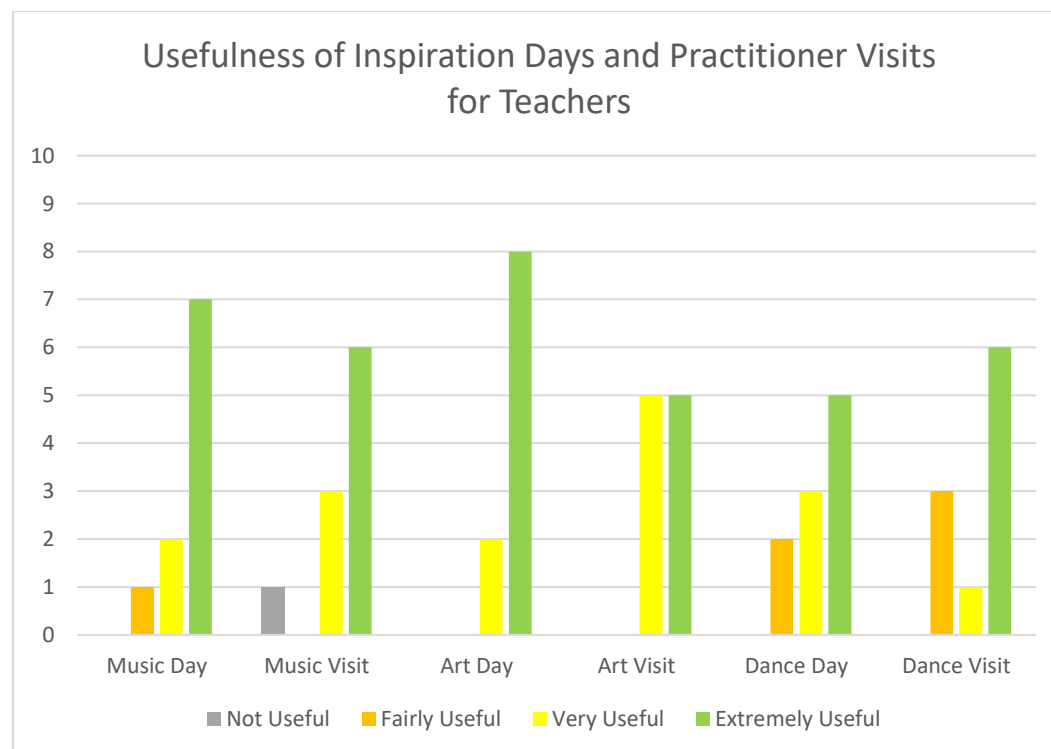


There were positive ratings for all the Inspiration Days and for creative practitioner follow-up in-school mentoring visits. The visual art input was rated most useful by teachers who completed the questionnaires. For Music and Art more teachers found the Inspiration Days

'extremely useful' than the follow-up. This is likely to be because they left the Inspiration Days with ideas that they were confident to implement in their classes. For Dance, more teachers found the follow-up mentoring visits 'extremely useful' than the original Inspiration Day, this is likely to be because confidence and clarity was gained through implementing ideas in school alongside Lucy with her guidance and support.

***Confidence in developing writing through creative arts:***

| Level of confidence | Number of participants | |
| --- | --- | --- |
| | **Cohort 2 Sept 2017** | **Cohort 2 July 2018** |
| Not at all | 2 | 0 |
| A little | 5 | 0 |
| Fair amount | 8 | 6 |
| Very confident | 1 | 4 |
| **Totals** | **15** | **10** |

Teachers' levels of confidence in teaching and developing writing through creative arts increased. By the end of the project no teachers rated themselves as 'not at all' or only 'a little confident' and the number of teachers rating themselves as 'very confident' had increased.
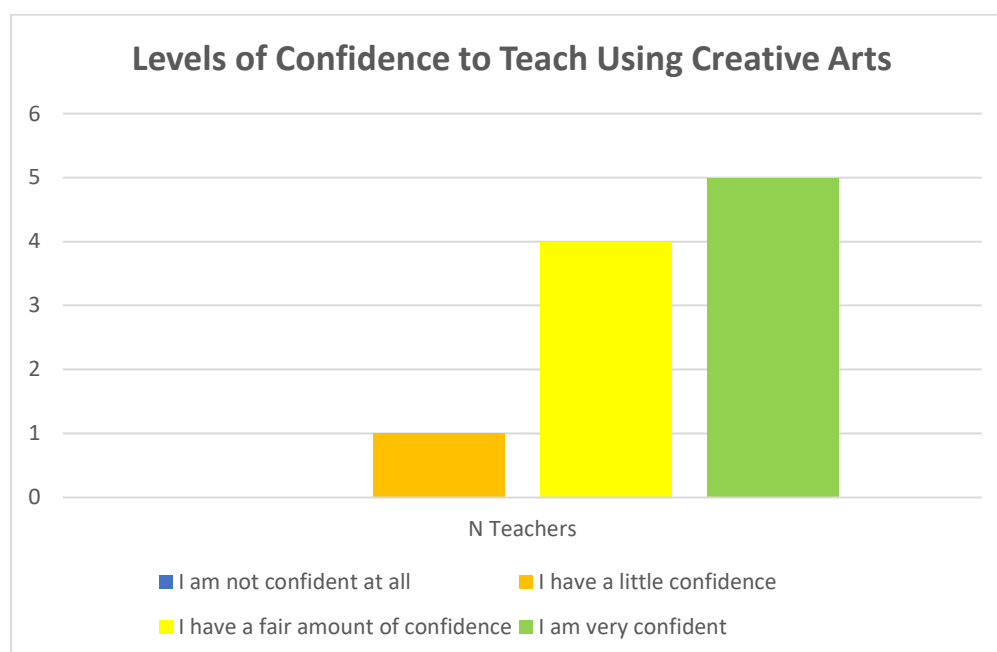


Ideas

In free text comments linked to confidence, teachers reported that they used ideas from the Inspiration Days in their teaching, repeating ideas and activities that worked really well and developing others. Teachers use more art forms and creative methods to engage and enthuse the children at the beginning of writing units and in lessons, to give them more experiences to draw upon in their writing. One teacher reported using Art as a stimulus to 'help immerse the children into their learning' and another now uses dance regularly to develop and extend ideas for writing.

Planning

Teachers have built in lessons, within their current curriculum planning, to incorporate creativity for writing, including talk for writing schemes. Teachers have tried to involve other staff members to encourage creative planning across year groups. One teacher has adapted Trust wide planning, so the arts are used as a stimulus for writing and to engage the children and build on developing vocabulary. Arts have often been used to make more cross curricular links. Teachers intend to incorporate the ideas from the project into next year's planning.

<u>Creative practice</u>
Teachers report having become more creative practitioners who look to include art forms in their lessons. One teacher wrote: '*I stepped out of my comfort zone to plan and implement exciting ways to engage children*' and another said *'It has impacted my work as a teacher in so many ways. I am a much better teacher thanks to the project and my English lessons now inspire the children. Before, they were lacking in creativity and now I try and use it as much as possible.*'

***Challenges anticipated and faced***
Teachers completing the follow-up questionnaire were equally divided between those who did and did not experience challenges during the project. Fewer teachers reported challenges than reported experiencing them, however, teachers who had challenges might be those who did not complete the follow-up questionnaire (6 people).

| Challenges? | | | |
|---|---|---|---|
| **Yes** | | **No** | |
| **Sept 17** | **July 18** | **Sept 17** | **July 18** |
| 7 | 5 | 9 | 5 |
| | | | |
| **Challenges anticipated by participants** | | **Challenges experienced by participants** | |
| Time (2) Fitting everything in with all my other teaching and school responsibilities Implementing ideas and concepts with staff members Ideas and more inspiration Ensuring I have plenty of planned activities and resources to link with them Children not engaging and instead being silly I teach EYFS, so children are still very much at the mark making stage and have very poor fine motor and gross motor skills | | Developing the same approaches throughout the school Adapting ideas to be useful for early years and the ways of working in FS Planning already set so had to be creative in finding ways to adapt the planning Difficult to keep momentum and engagement up at times Trying to link ideas from engagement days with school schemes of work Encouraging others across the school to use the same ideas/activities to enhance creativity | |

Willingness to Take Part in a Future Teaching Research Project
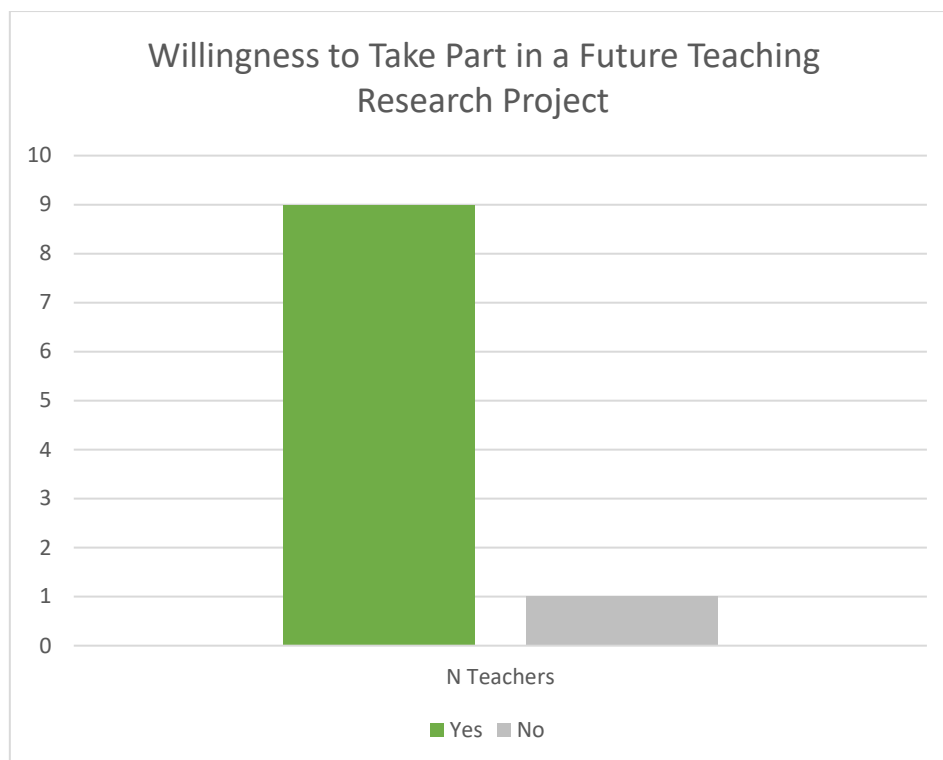
Teachers were asked in the follow-up questionnaire about their willingness to participate in future projects and all but one teacher reported that they would participate in research. Teachers reported finding their involvement in the research aspect of the project enjoyable, motivating and a way to develop their teaching skills and children's learning. One person termed it an '*invaluable experience*'. One teacher commented perceptively that '*teaching, children and society are constantly evolving and so we need to do research*'.

## 2.4.vi Head teacher interviews

Head teachers were invited to be interviewed in the final half term of the academic year, to explore their perspectives on the value of the project and discuss outcomes for their school. In total eleven interviews took place. These interviews were analysed, and the main recurring themes are outlined and exemplified here:

Value for children
Head teachers identified a main value of the project as getting children 'enthused' about their writing and creating a 'love of writing' (HT10), one head teacher referred to 'the children seeing themselves as writers and the joy of the writing' (YHT10). The approach was seen to be multi-sensory, giving children a variety of starting points to spark creativity and to offer 'ways in' to writing. Having something practical to relate to and a context in which to base writing upon was noted as important for pupils:

> '*Where they've done the dancing or the music and the musical instruments and making things, when they come to write they already have the ideas put firmly in their minds.*' (YHT4)

Children's extended use of vocabulary in their writing was also mentioned by some head teachers.

Asked about impact on the children, all head teachers identified children's positive engagement in classes: 'an improvement in motivation and attitude' (HT13). Children's enjoyment of immersive, purposive lessons led to more sustained concentration on writing:

> '*I think having different styles, immersing themselves in a topic has supported them with their writing. Listening to music, acting things out beforehand. It's supported them in becoming more engaged in a particular topic*' (YHT6).

Three head teachers noted that engagement and focus of boys, in particular had increased. Two of the head teachers attributed this to the arts tasks being open-ended rather than constraining and prescriptive.

Positive learning behaviours went beyond individual engagement to collaboration and joint working, on arts activities and also with and for writing:

> '*one of the really significant things that we have noticed with this cohort is the way that they are able to work collaboratively. So, they were really good at commenting on each other's writing. Giving each other ideas. Being able to edit their own work and each other's work. And that builds into that resilience as well, you know, to be able to make changes and to draft, re-edit and change.* '(HT12)

Children were judged to have gained confidence and developed as writers. The project was seen as important for 'mixed ability' teaching and differentiation to meet a range of learning needs. One head teacher specifically commented that some of the 'less able' children were more confident in writing independently now, because of the project, and others agreed that the project was useful for '*bringing up the lower attainers'* (YHT4) and '*it has definitely helped the more lower-attaining boys*' (YHT4). Head teachers working in schools where children are facing challenges, with high numbers of children eligible for Pupil Premium and many children with additional needs, saw the project as particularly valuable in affording opportunities for engagement with the arts and supporting pupils to make progress.

Value for teachers

Head teachers were universal in their expression of the positive impact the programme was having on the teacher involved.  For less experienced teachers, it had facilitated growing autonomy and independence and reduced need for in-school mentoring and support with lesson planning. All teachers were judged to have developed knowledge and new sets of skills, as well as confidence in classroom teaching and in leading projects within school:

> '*I think this has given our teacher a bit more in her toolkit that she can pull out and use in different ways to try and get that engagement with the children and that confidence.*' (YHT5)

There was seen to have been particular value in the opportunities that were given for thinking about the teaching of writing in different ways and even taking 'risks' in incorporating arts into lessons. The networking amongst project teachers was also important, for exchanging ideas and information and for learning from interactions with other teachers with different experiences:

> '*working with people outside school on the same project, having that journey and bouncing ideas, has really helped her to think deeper about what she's doing and compare it to people who are doing similar things or who have taken things off in a different spin; she's really enjoyed that part of it. Also, having people outside school who approach the curriculum differently has, sort of, given her food for thought about another way.* (HT10)

This included establishing a network of other teachers to discuss issues with as well as the development of skills, knowledge and techniques for teaching using creative art forms. And the ability to see outside the classroom

Where the teacher lacked confidence before the programme, teacher confidence improved, and this improvement was directly attributed to the programme.

<u>Benefits and challenges for the school – and future plans</u>
Head teachers identified that participant teachers were demonstrating expertise in the use of creative arts in the classroom, and developing as experts, sharing their learning across the school. In all cases dissemination had occurred in schools by teachers working across year groups or phase groups, either in joint planning or in less formal sharing of resources and/or ideas. Some teachers had presented at a staff meeting. Generally, school-wide impact was seen to be at the early stages.

Challenges of the project included the demands of time management on the part of the teacher and a need for flexibility within the school to release the teacher for all of the project activities. Where a teacher came back and shared with a year group it was not always easy to establish consistency across classes with just one person is receiving the training and has to communicate it to other who have not had the when same 'Inspiration day' experience: '*some colleagues haven't fully understood the learning journey*' (YHT12). There were worries expressed about declining resources for arts in schools e.g. '*how do we have that creativity in a budget that's declining?*' (HT10).

The head teachers all identified the opportunities to further embed the arts practice in the curriculum for the next school year. One Head teacher spoke about embedding the project in the lower part of the school to see an earlier impact on pupils' writing. Others aimed for greater expectations of use of the arts, across writing, to improve the children's creative writing:

> '*We use a three-week cycle of English, where the children will be introduced to a new topic or text. By the end of the three weeks, they've written their own independent version and we're going to hone in on that cycle and where creative arts would fit into that cycle. We were looking at in week one of a new topic, really immersing the children using creative arts in that way.*' (HT6)

All headteachers identified that the coming academic year would enable the learning from the programme to be used across the school, to support a whole school development. In two schools that were part of the same Trust, an arts day was planned for CPD with the two project teachers introducing experiences to other staff members. Some headteachers were already working towards accreditation of their schools for Artsmark or working towards gaining the next level of award, others were starting their school's journey towards Artsmark accreditation. Overall, the head teachers were proud of their participation in the project and it resonated with their beliefs and their aspirations for children's education:

> '*For us, it's been a lovely project to be part of and I think it will be in years to come when we see some of the benefits of some of it when it becomes a natural part of our daily practice really. My hope is that like most things it becomes part of the school's ethos and actually you don't even think about it, it's just natural things that you do.*' *(YHT5)*

## 2.5. Summary and Conclusions

This report, written at the end of the second year of the three-year programme, captures the findings from the school who participated in cohort two in school year 2017-18.

Overall, the evidence shows that:

Working with and through the arts was beneficial for children's learning in writing:
- Children were enthusiastic about the arts activities and highly motivated to write, they engaged with writing processes showing involvement and sustained attention;
- Children displayed use of imagination and originality in their work;
- An expanded range of vocabulary was used with increased use of literary devices;
- Music appeared to provide structure for writing and, for younger children, stamina;
- Visual art supported addition of descriptive detail of character and settings;
- Dance promoted evidence of empathy in writing and use of more abstract ideas;
- Children appreciated freedom and flexibility in tasks and increased in confidence
- Pupils with English as an additional language, those identified with special educational needs and those in receipt of Pupil Premium all showed raised attainment. Integrating arts with writing shows promise as an inclusive, accessible approach;
- Children gained worthwhile opportunities for participation in creative arts learning.

Teachers benefitted from participation in the project:
- Teachers used pupil voice tasks and techniques to encourage critical reflection, self-assessment and extension of learning;
- Teachers are developing confidence in teaching creatively and teaching creative arts;
- Teachers have appreciated the professional learning opportunity and community;
- The teaching of writing has been (re)invigorated;
- Some teachers have already communicated ideas to colleagues and many plans are underway to share the approach and implement activities across the schools.

From the findings from Year Two, the enthusiasm and motivation engendered by learning and teaching through creative arts was clear. Engagement with arts experiences has been used to immerse pupils more deeply in topic areas, for sustained periods of time. Opportunities to explore characters, settings and events from different perspectives and through varying media and modalities gives support and substance to subsequent writing.

The positive outcomes for writing for pupils with English as an additional language, those identified with special educational needs and those in receipt of Pupil Premium are notable. This could be because the multi-modal learning in this project is particularly beneficial for this group of learners and also because the teachers' expectations of these groups of learners are altered and become more positive when they see their abilities to learn through the arts.

The programme continues for a further school year (2018-19), and the findings of this report and the previous report (for 2016-17) will be brought together, with data from the final year, to present overall findings in 2019.

## 2.6. Programme dissemination

During the second year of the programme, the following dissemination activities have taken place. Work from the project has been presented at the following local, national and international events:

*19th October 2017 – Faculty Research Seminar Series – Presentation*
Luff, P., Kanyal, M. and Acton, F. (2017) Creative Writing through the Arts in Primary Schools. Paper presented as part of the FHSCE Research Seminar Series 2017-18. Anglia Ruskin University, Chelmsford, UK. 19th October 2017.

*5th December 2017 – Participatory Inquiry Forum – Presentation*
Luff, P., Kanyal, M. and Acton, F. (2017) The Impact of the Arts on Children's Creative Writing. Paper presented at the Participatory Inquiry Forum on Creative Methods in Participatory Research, Anglia Ruskin University, Chelmsford, 5th December 2017. Reported here: https://aruparticipatoryresearch.wordpress.com/2018/01/16/creative-writing-through-the-arts/

*7th March 2018 – Oxford Schools Hub - Panel Member*
Paulette Luff participated as a panel member for the debate: 'The Decline of Arts in Education: Is Drama More Useful than Maths?' Balliol College, Oxford. Reported here: https://www.oxfordstudent.com/2018/03/17/a-call-for-arts-is-drama-more-useful-than-maths/

*12th July 2018 – Child's World Conference – Presentation*
Kanyal, M. and Acton, F. (2018) Creative writing through the Arts – using the Creative Arts as a stimulus for inspiring writing, encouraging pupil participation and hearing pupil voice. 'A Child's World Conference 2018 - New Shoes New Direction' International Conference. Aberystwyth University, Aberystwyth, Wales, UK. 11-13th July 2018.

*30th August 2018 - EECERA Conference - presentation*
Kanyal, M and Luff, P. (2018) Promoting wellbeing through children's agency in classrooms. Paper presented as part of the Holistic Well-Being Special Interest Group Symposium: Caring Pedagogies at the 28th EECERA (European Early Childhood Education Research Association) Conference: 'Early Childhood Education, Families and Communities'. Budapest University of Technology and Economics, Budapest, Hungary. 28th-31st August 2018.

## Appendices

### A. Brief details of assessed writing tasks:

| INITIAL SAMPLE | | | |
|---|---|---|---|
| *Class* | *Year* | *Nature of task* | *Additional information provided by the teacher* |
| YA | 5 | Letter | Stimulus was letter modelled by the teacher. |
| YB | 4 | | |
| YC | 1 | Summer News | None |
| YD | 5 | Story (narrative) | Cold task – to write a myth/legend in the first person. Details given. |
| YE | 1 | Weekend news | Circle time discussion. |
| YF | 5 | Letter | Write a letter to self, setting a personal target for the year. |
| YG | 2 | To use full stops, capital letters, adjectives and finger spaces (*story)* | Summer Holiday News. |
| YH | 4 | Postcard | Write a postcard describing the boy's day out on the beach with his father? Stimulus – the story 'Father' by Graham Baker-Smith. |
| YI | 2 | Write the opening of a narrative story | To listen and engage with the story. |
| YJ | 4 | Story (opener) | Write a sci-fi story opener – teacher has provided initial text. |
| YK | 6 | Story (narrative) | Cold task narrative. Stimulus – photograph and opening lines given. |
| YL | 4 | Story (recount) | Write about their summer holiday – some chose to write as a diary |
| YM | 6 | Story (beginning) | Beginning of a short story. Text – 'Phoenix' by SF Said. Sc-fi inspiration day. Film clip: Avatar Pandora (Litshed) Time Capsule. |
| YN | 6 | Story | Cold task to write story of own choice. |
| YO | 4 | Story (recount) | Recount of summer. No specific stimulus. |
| YP | R | Name writing | N/A |

| INPUT 1 – MUSIC TASK | | | |
|---|---|---|---|
| Class | Year | Nature of task | Additional information provided by the teacher |
| YA | 5 | Narrative | To write a narrative with a flashback. Stimulus – a modelled piece of writing written by the teacher. |
| YB | 4 | Story | Children listened to music 'Ride of the Valkyries' and drew a story map, then wrote a rescue story. |
| YC | 1 | Story | Independent story writing. Gustav Holst – The Planets – Mars. |
| YD | 5 | Myths and Legends story | Imagine you are a hero who lived many years ago. Your story needs to include an event which results in you, the hero, coming across an unusual character. |
| YE | 1 | Story | We're going on a Journey' song to create ideas. |
| YF | 5 | Descriptive writing of a setting | Stimulus – 'Dance Macabre' and selection of pictures of old castle/stormy night sky and forest. |
| YG | 2 | Story | Write a 5 part creative story – Egypt. |
| YH | 4 | | *No sample recorded* |
| YI | 2 | Story | To write the main events of the Christmas story. Children had spent 2 weeks doing a variety of activities related to the Christmas story. Children put actions to the story. They split into groups and put instruments to parts of the story. |
| YJ | 4 | Advert | To produce an advert advertising a brand new chocolate bar. Percussion instruments were used in a previous piece to sequence instructions to make a chocolate bar. For this piece of writing pupils listened to examples of chocolate adverts and then used instruments to create their own. |
| YK | 6 | Narrative | Told from the point of view of a soldier's possession. Stimulus - music/drama lesson based on music from 'War Horse'. |
| YL | 4 | Story | To write a story which includes a portal to another world.<br>Stimulus - 'Something Fishy' (The Literacy Shed). |
| YM | 6 | Diary | Fictional diary – WW1.<br>Stimulus – Music 'Romeo and Juliet', drama – trenches/conscience alley, fictional diary (example text). |
| YN | 6 | Story | Listening to a piece of classical music. |
| YO | 4 | Myth | Write a myth based on the Greek work we've been going (*not stated).*<br>Stimulus – Tchaikovsky 1812. |
| YP | R | Story | Children to retell a story (traditional tale) in correct sequence (Goldilocks and the 3 Bears). We listened to the 3 Bears Rap, heard versions of the story and used these to create our own song for the story. The children used this to support their writing. |

| INPUT 2 – VISUAL ARTS | | | |
|---|---|---|---|
| Class | Year | Nature of task | Additional information provided by the teacher |
| YA | 5 | Narrative | Stimulus – the poem 'The Highwayman'. |
| YB | 4 | | *No sample recorded* |
| YC | 5 | Story | The king/queen taking a tour around their castle. Individual photo – queen/king pictures/collages. |
| YD | 4 | Newspaper report | Newspaper report on a natural disaster. Box scenes of natural disasters. |
| YE | 1 | Story | A story re-written with different characters based on the story of 'One the way home' by Jill Murphy. The children created a story box and lolly stick puppets to help create a different version of the story. |
| YF | 5 | Narrative | Write a narrative using the stimulus of The Highwayman poem by Alfred Noyes. Focus was on the meeting of the Highwayman and Bess at the inn. |
| YG | 2 | Diary entry | The Great Fire of London – Samuel Pepys. |
| YH | 4 | *Not stated* | Used the story 'Escape from Pompeii as a stimulus. They created settings for the last scene where the children escaped on a boat see photo). They thought about the soundscapes and emotions of the characters and added these. |
| YI | 2 | Character description | Drawings and collage of the main character. Drama activities. |
| YJ | 4 | Story | Fantasy story. Story map, imagination box, creating a character, using different medias. |
| YK | 6 | Non-chronological report | 'Animal' found on field. |
| YL | 4 | Poem | A Turner painting. |
| YM | 6 | Interview | Fictional interview with famous thinker. |
| YN | 6 | Story | To write a story as an archaeologist. Archaeological dig for Egyptian artefacts. |
| YO | 4 | Non-chronological report | Visual arts – collage their own mythical rainforest animal. |
| YP | R | | *No sample recorded* |

| INPUT 3 - DANCE | | | |
|---|---|---|---|
| Samples | Year | Genre | Additional information provided by the teacher |
| YA | 5 | Narrative | A short silent film |
| YB | 4 | Story | To write a story with multiple settings where something precious needs to be carried through the settings. A piece of music from Alice in Wonderland and a dance the children created from this music and the settings and narratives they created from this music. |
| YC | 1 | Independent writing *(narrative)* | Greatest showman song/dance – empowerment |
| YD | 5 | | *No sample recorded* |
| YE | 1 | Story | Story based on 'how flour is made'. We visited a local farm and then the children created a dance based on the process of flour milling. |
| YF | 5 | Poem | Write a poem about a marathon/running race. KS2 theme of perseverance/You Can Do It topic – The Marathon Dance associated with different aspects of the race. |
| YG | 2 | Poem | Poetry – The Seaside. Dance – about water and shells. |
| YH | 4 | Description | A description of Gulliver in a jail cell and planning his escape. The children used the book 'Gulliver' as a stimulus. During the dance lessons, children worked in groups and created a dance that explored Gulliver's imprisonment, his emotions, thoughts and actions. |
| YI | 2 | Narrative | To write a short narrative based on the class text 'The Queen's Knickers'. Children made 3D story planning boxes, then used this to create a dance, then wrote their own stories. |
| YJ | 4 | Newspaper report | Newspaper report about the battle of Watling Street. Dance. |
| YK | 6 | Story opener | Sci Fi story opener. Dance. |
| YL | 4 | Narrative writing | Over, under and around – travelling across the hall with a purpose (dance). |
| YM | 6 | Folktale | Folktale: The Wickford Flood. Model text. Dance session. Local flood project. |
| YN | 6 | | *No sample recorded* |
| YO | 4 | Explanation text | Write an explanation text about a volcano Dance – the children danced the order of an eruption |
| YP | R | Character description | Children has a dance session, moving to 3 pieces of superhero music, considered how their superhero moved, what powers it had etc. Children then created a 'mini-me' version of their superhero to support their writing. |

B.  Templates used for independent assessment of writing tasks:

**Paul Hamlyn CWttA– 2017/18**            **Pupil ID:**            **F/KS1**

**Input: Baseline/Drama/Visual Arts/Dance**

| Genre | Story | | Poem | Letter | Script | Other: | | | |
|---|---|---|---|---|---|---|---|---|---|
| **Structural devices** | **Use of:** | | | | | **Secure** | **Gen. secure** | **Not secure** | **N/A** |
| | Drawings that represent or link to writing | | | | | | | | |
| | Letter like forms or mock letters | | | | | | | | |
| | Letter strings | | | | | | | | |
| | Space between words | | | | | | | | |
| | Beginning word and phrase writing | | | | | | | | |
| | Transitional writing | | | | | | | | |
| **Technical accuracy** | Correct use of capital letters | | | | | | | | |
| | Accurate use of upper and lower case letters | | | | | | | | |
| | Invented or phonetic spellings | | | | | | | | |
| | Conventional spelling and sentence writing | | | | | | | | |
| | Accurate use of full stops | | | | | | | | |
| **Literary Devices** | **Features of writing evident:** | | | | | **Confident** | **Some** | **None** | **N/A** |
| | Drawings link to writing | | | | | | | | |
| | Awareness of character shown in writing or drawing | | | | | | | | |
| **Enthusiasm** | Conscious engagement in writing | | | | | | | | |
| | Other evidence from teacher's comment | | | | | | | | |
| **Presentational devices** | Heading | | | | | | | | |
| | Picture/diagram | | | | | | | | |
| **Any other features** | | | | | | | | | |
| **Other comments** | | | | | | | | | |

## Independent Writing Evaluation (IWE)

**Paul Hamlyn CWttA– 2017/18**          **Pupil ID:**          **Year 2/KS2**

**Input: Baseline/Music/Visual Arts/Dance**

| Genre | Story | | Poem | Letter | Script | Other: | | | |
|---|---|---|---|---|---|---|---|---|---|
| | **Use of:** | | | | | **Secure** | **Gen. secure** | **Not secure** | **N/A** |
| **Structural devices** | Varied length & structure of sentences | | | | | | | | |
| | Sentence forms where appropriate | | | | | | | | |
| | Variation of sentence starts for effect | | | | | | | | |
| | Use of conjunctions to extend/explain ideas | | | | | | | | |
| | Paragraphs developed around a theme | | | | | | | | |
| | Cohesive devices to link paragraphs | | | | | | | | |
| | Speech (including colloquial or idioms) | | | | | | | | |
| | Accurate use of punctuation | | | | | | | | |
| **Technical accuracy** | Common spellings spelt correctly | | | | | | | | |
| | Phonetically plausible attempts at other sps. | | | | | | | | |
| | Capital letters used correctly | | | | | | | | |
| | Correct tense | | | | | | | | |
| | **Features of writing evident:** | | | | | **Confident** | **Some** | **None** | **N/A** |
| **Literary Devices** | Detail and descp through expanded noun phrases/simile/metaphor | | | | | | | | |
| | Development of character | | | | | | | | |
| | Development of setting | | | | | | | | |
| | Rhetorical devices | | | | | | | | |
| | Foreshadowing | | | | | | | | |
| | Emphasis (alliteration, onomatopoeia) | | | | | | | | |
| | Symbolism | | | | | | | | |
| | Use of viewpoint and voice established | | | | | | | | |
| **Enthusiasm** | Conscious engagement in writing process, style/genre maintained | | | | | | | | |
| | Evidence of empathy | | | | | | | | |
| | Range of vocabulary used inc technical vocab | | | | | | | | |
| **Presentational devices** | Headings/sub-titles where appropriate | | | | | | | | |
| | Pictures/diagram/other genre-appropriate devices | | | | | | | | |
| **Other comments** | | | | | | | | | |

## C. Missing Data from Quantitative Analyses

Where a participant has a sample missing for any of the art forms, they have still been included in the total average for the art forms in which they have been included.

YAB and YAE dance samples missing from analysis.
YBE initial and dance samples missing from analysis.
No Visual Arts sample received from YB.
YCI initial sample missing.
YCF dance sample missing.
YDG no music sample.
YDJ no visual arts sample.
No Dance sample received from YD.
YEI visual arts sample missing.
YFF visual arts and dance samples missing.
No YH music sample.
YHJ and YHK no initial samples.
YHB no visual arts or dance samples.
YIC no dance sample.
YMD no music, visual arts and dance samples.
YMJ no music sample.
YN no dance sample.
YNJ no initial and visual arts samples.
YNH no initial sample.
YP no visual arts sample.
YPC and YPF no initial sample.
YPI no music sample.