



ALDGATE & ALLHALLOWS BARKING EXHIBITION FOUNDATION

**Creative Classrooms final report  
Prepared by Adam Annand (Programme Director)**

**May 2008**

This report provides an overview of the Creative Classrooms programme; an evaluation against its stated aims and suggestions for how it can be taken forward. The endnotes include the evaluative evidence that was gathered throughout the project and in the final evaluation session. Further information on the project can be read in the project paper, which includes; a description of the key drama strategies and techniques, the schemes of work and the individual lesson plans.

This project has been made possible by the support of the Aldgate and All Hallows Barking Exhibition Foundation, both through their financial contribution and the specialist support in preparing the monitoring and evaluation strategy.

**"I will continue to use these skills throughout my teaching career"**

Ayesha Solomon. Clara Grant primary school

**"Inspiring for teachers and children"**

Stebon Primary school

**Project Background**

This project was devised in autumn term in 2006 as a response to a high level of requests from primary schools for creative drama and theatre activity from the Half Moon YPT. When contact was made with the schools it was clear that the desire for drama work was general as opposed to specific. The schools wanted drama to improve pupils communication and confidence, however they were not equipped with the knowledge of the possibilities and range of approaches that could be utilised in their settings. In addition, those early meetings highlighted a desire for the work to be whole class and integrated into the curriculum, the teachers simply didn't have time to do anything "extra" in their packed school teaching day.

**Programme Director – Adam Annand**

My background and specialist knowledge is in using theatre and drama as a tool to promote active person centred learning. This knowledge has been gained by working in participatory theatre, facilitating drama workshops and most recently by undertaking a course of post-graduate study, with LIFT (London International Festival Theatre) and the Institute of Education, that explored the learning potential in the relationship between teachers and artists (TAPP)<sup>1</sup>. Through my TAPP research and a programme of work for Creative Partnership's (Hastings and East Sussex)<sup>2</sup> I developed a methodology that engaged teachers in the processes of planning and delivering cross-curricula drama. This handing over of the art-form of drama and participatory theatre to teachers was achieved through a combination of them; observing practice, undertaking training and being supported in delivery.

**The schools**

Four Tower Hamlets primary schools:  
St Annes RC, Clara Grant, Stebon and Manorfield.

<sup>1</sup> Teacher Artists Partnership Programme. <http://www.tappprogramme.org>

<sup>2</sup> Creative Partnerships. <http://www.creative-partnerships.com/projects/138954/?version=1>

## **Project overview**

Creative Classrooms was developed in partnership with four Tower Hamlets primary schools that expressed a desire to explore the possibilities of drama as a cross curricula learning tool and empower their teachers to gain new skills. From the outset it was imagined that the programme would involve drama that took topics from both the National Curriculum and the International Primary Curriculum, as it's starting point and was delivered by a combination of teachers and drama practitioners. Each of the four schools received the programme in two phases and we are currently working with each of the schools to support them in continuing the work in a third phase. In phase 1 of the programme a scheme of work was planned for each school and delivered by two drama workers, with the teachers in a supportive and observational role. In phase 2 of the programme a new scheme of work was planned and this time it was delivered by the teachers with the support of one drama worker. Each phase of the programme was supported by an active planning/training session and a thorough evaluation. A third phase of the programme has been added to support the teachers in embedding drama as a teaching and learning methodology across the curriculum, each class teacher is being supported in planning a scheme of work and is being observed in delivery by the programme leader.

Creative Classrooms was devised as a response to both local and national initiatives. On a local level the Half Moon is continually approached by primary schools to provide creative learning sessions both in and out of school hours, often as a response to the "excellence in enjoyment" agenda. It is felt that whilst the schools want some drama they don't really know what that means. In addition the programme is a creative response to "All Our Futures: Creativity, Culture and Education"<sup>3</sup> in the introduction to which Professor Ken Robinson identifies three principal objectives for "All our Futures"

- a) To ensure that the importance of creativity and cultural education is explicitly recognised and provided for in schools' policies for the whole curriculum, and in Government policy for the National Curriculum.
- b) To ensure that teachers and other professionals are encouraged and trained to use methods and materials that facilitate the development of young people's creative abilities and cultural understanding.
- c) To promote the development of partnerships between schools and outside agencies, which are now essential to provide the kinds of creative and cultural education, that young people need and deserve.

## **Project aims and monitoring**

The project has four aims that relate to both the pupils experience of the drama and the teachers increasing confidence as creative practitioners. A monitoring and evaluation methodology for this project was devised and agreed with the Aldgate And All Hallows foundation at the point when the grant was awarded. In addition to the agreed monitoring methods, all the teachers and drama tutors were encouraged to comment on each aim at the final evaluation session.

### **1) Enhancement of professional competence/confidence in using drama for creative learning across the curriculum<sup>i</sup>**

The four teachers at Clara Grant<sup>ii</sup> and Stebon<sup>iii</sup> have charted their learning journey, writing a paragraph at the beginning and the end of the programme reflecting on their current confidence in using drama/creative techniques and how that has grown.

### **2) Enhancement of the young people's communication skills<sup>iv</sup>**

The two teachers at St Anne's have reported on 30% of each class using their existing assessment system.<sup>v</sup>

---

<sup>3</sup> NACCCE report. Pub;1999. DCMS

### **3) A positive improvement in the young people's self esteem and self confidence**

The two teachers at Manorfield have selected five students each who have low self-esteem/self confidence and written a short profile of these young people at three points during the programme.<sup>vi</sup>

### **4) A development in the young people as creative learners**

Using the National curriculum definition of a creative learner<sup>4</sup> all the practitioners have been asked to identify the development that they have noticed across the programme.<sup>vii</sup>

## **Evaluation**

The process of ongoing evaluation and monitoring was central to the collaborative, partnership nature of this project. The project began with active planning sessions, led by the programme director, with all the teachers and workshop leaders. These sessions established an ethos of trust, support and enquiry and included discussion and practical activity that explored our strengths, weaknesses, hopes and fears for the project. This collaborative way of working was crucial to establishing a community of learners who were enabled to report with a detailed, generous and open nature. The mid point evaluation at the end of phase 1 led directly into a forward planning session for phase 2. This session was particularly noticeable for the liveliness of debate and the collective desire to take the learning forward into the next phase of the programme.

## **Project aim**

- 1 *Enhancement of professional competence/confidence in using drama for creative learning across the curriculum*

Each of the four teachers who were tasked with monitoring this aim started with a different level of confidence and competence at using drama as a cross curricula methodology. Sophie had the greatest confidence *"I do feel rather confident ... and sometimes use it to support collaborative learning especially in literacy"* with Gemma Rose reporting the least confidence. J-Christophe reported a lack of confidence and competence based on a lack of training in using drama alongside the need to use it because the curriculum demanded it and described previous drama sessions *"this quickly degenerated into some incoherent noisy mess as the children had as little idea as I did as how to do it."* By the end of the project all the teachers reported an increased confidence, with plans to do more whole class drama, Ayesha reported *"I will try to use drama in my weekly literacy teaching and in PSHE, Re and Topic"* and a desire to *"share what I have learned with my colleagues."* Alongside the increased confidence they reported an increase in knowledge and expertise, the competence we were striving for, and in the case of J-Christophe a real shift in the understanding of what drama can offer *"...in using, rather than "teaching", drama as part of the curriculum. I now see drama as a tool to involve the children in a topic or even a lesson."* The shift to *"using"* as opposed to *"teaching drama"* extends the reach of drama beyond plays, assemblies and performance to every area of teaching and learning.

The drama practitioners noted that the project also extended their professional practice and understanding of working in schools, the National Curriculum and classroom management strategies. Dee Parmar reported on the programme that *"We all worked as team to share our skills, knowledge and understanding to create the project. We worked in partnership to tailor the work to meet the needs of the group (using the teachers knowledge) and use drama/theatre/performance to create a story and explore the theme (using my knowledge)"*.

---

<sup>4</sup> <http://www.ncaction.org.uk/creativity/spot>

## 2 *Enhancement of the young people's communication skills*

The teachers from St Anne's reported clearly that the young people they observed on their speaking and listening assessments showed progress through the project and that this impacted on their follow up work and in class time. The clearest improvement that they identified was for the lower ability children to work in groups. When we discussed this aim in the evaluation session it was felt to be achieved across the ability range with pupils in all the classes. The improvements were identified as being in both verbal and non-verbal communication skills and in the pupils' ability to listen, share ideas and make decisions in small groups. Ayesha reported that *"...Co-operating even better in group, explaining own ideas and building on others..."* In particular working In-role was identified as a technique that supported this aim and promoted communication from pupil to teacher *"seeing the teacher as an actor in role and being able to communicate with them"* was noted as a particular achievement by Michelle Meeks.

## 3 *A positive improvement in the young people's self esteem and self-confidence*

The two teachers at Manorfield have presented clear and detailed observation of ten children who have taken part in the project and were identified as having low confidence and self-esteem. In both classes four of the five children were seen to make clear improvements directly through the drama practice, Jo Castro's reporting on child b at three stages demonstrates the improvements witnessed;

Before the project *"Is very shy and speaks very quietly...He finds it difficult to share his opinion in group situations and lets others take control."*

Middle of project *"...would often laugh nervously and have to stop during any mini performance...I could see each time he was more willing to be involved,"*

End of project *"...each time we repeated the performance...his confidence grew and grew"*

The reporting of the two children who showed lower levels of improvement still identified a degree of success Jo Castro reported on child e *"... he withdrew himself for many sessions... once the presentation began he sat watching the others in the group intently and gradually moved towards them and joined in... he was very, very pleased with himself by the end."*

Michelle Meeks reports on child W *"...takes up roles were she can stay more in the background...seeing other children participate and having fun has inspired her to join in at times..."*

When this aim was discussed at the evaluation session J-Christophe echoed the fact that the children's confidence and self esteem had grown and attributed it to the differentiated learning that was happening throughout the project *" Children are able to find roles within the performance or sharing of work that they feel comfortable with."*

## 4 *support of the young people's development as creative learners*

All the teachers and drama workers were asked to address this aim at the final evaluation meeting, with the following description of a creative learner, taking from the QCA website National Curriculum Action, as the starting point.

When pupils are thinking and behaving creatively in the classroom, you are likely to see them:

- Questioning and challenging
- Making connections and seeing relationships
- Envisaging what might be
- Exploring ideas, keeping options open
- Reflecting critically on ideas, actions and outcomes

The discussion particularly identified an extension of learning, which was reported as pupils *"taking things further"*, *"building on it"* and making *"connections"*. These comments sat alongside those that identified how the process of working in role allowed the children opportunities to *"question"*, *"making choices and decisions in the role"* and *"thinking through*

*problems*". The children were reported as having gained in their drama skills in the sessions "They are immediately thinking creatively about it – how to make an image or a scene" and "better improvisation skills by the end of the second term". In addition the creative thinking was reported by Ayesha as impacting outside the sessions, "The children have been more imaginative and were able to build on already existing stories..."

### **Future planning<sup>viii</sup>**

In addition to evaluating against the specific aims we asked the drama tutors and the teachers to consider two more questions as part of the evaluation. The questions were set as an in-role writing task and were answered "as if" you were project managing an extensive new programme of creative classrooms to a bigger cohort of schools.

*What will you change when you run this project again?*

The biggest set of responses to this question were asking for additional planning time between the teachers and drama workers, both at the beginning of the project and on a weekly basis. This extra planning would both be in relation to the choice of topic and developing the drama skills necessary to deliver it. The other major change requested was one that we struggled with throughout the programme, and this was to remove the pressure of having a sharing at the end of each phase. This pressure was probably felt because it was a drama project and so in most people's minds that leads to performance, even though we had explicitly stated that this wasn't the case for this project and the work was developmental and process driven. The project didn't aim to provide young people with performance skills so it was clear that at times, especially in phase 1, the final sharings didn't represent the young people's development.

*How will you promote this programme to new schools?*

The answers to this included the increased confidence, the development as creative learners, and the cross curricula nature of the project as well as the enthusiasm of the pupils. The teachers all suggested that we should emphasise the professional development opportunity that the project provided, "Inspiring for teachers and children"

### **Conclusion**

This project has proved to be a highly successful partnership. The teachers' responses have been overwhelmingly positive in relation to both the work with the children on developing a creative curriculum and on their own personal development as creative practitioners. The project was approached with a spirit of enquiry and mutual support, and this was structured into the programme by the collaborative planning, monitoring and evaluation.

Creative Classrooms has gone some way to addressing the three objectives outlined as the challenge in "All Our Futures". The programme has had an impact on the creativity agenda across each of the schools, and has supported the teachers in developing their own and the young peoples creative abilities. It has also been a model of good practice in the partnership between schools and outside agencies.

The third phase of the programme is currently underway with the teachers remaining in contact with the programme director and in school observations booked to take pace throughout the summer term 2008.

This report provides clear evidence of the long-term sustainable impact on the pupils, teachers and drama practitioners who took part. It has potential to be offered to a wider cohort of schools. If the programme were extended it would be essential that it maintained the ethos of ongoing enquiry and remained responsive to needs of the schools and teachers who undertook it, with new schemes of work created as appropriate for each setting. This will require additional fundraising, as the cost of the project is prohibitive for schools to directly fund.

## **The numbers**

### **Funding**

This project has been funded by the Aldgate and All Hallows Barking Exhibition Foundation with a school contribution.

Aldgate and All Hallows £14,100  
School contribution £2,000 (4 x 500)

### **The Sessions**

6 active planning sessions with teachers and drama practitioners

96 whole class drama sessions delivered by drama practitioners and teachers

8 observed sessions booked in for the summer term 2008

7 schemes of work

- The active planet – volcanoes
- World war 2
- Myths and legends
- Anglo Saxons and Vikings
- Control technology
- Airports
- Australian tourism

### **The people**

Over 200 pupils in year's 4 & 5 in Tower Hamlets Primary Schools

8 classroom teachers and 1 EMA teacher

Clara Grant Primary School - Ayesha Solomon & Sophie Gormand  
Stebon Primary School - J-Christophe Brunet, Gemma Rose & Sam Halpenny  
Manorfield Primary School - Jo Castro & Michelle Meeks  
St Anne's RC primary school - Janine Johnston & Mellissa Godden

6 drama workers

*For phase 1 and phase 2*  
*For phase 1*

Dee Parmar, Alice Edwards & Michelle Jamieson  
Vicky Malin, Roxan Kamali & Natalie Mitchell

1 Administrator

Amy Kemp

1 Programme Director

Adam Annand

Additional support from the team at the Half Moon and support staff and senior management in all the schools.

## Endnotes

### **i Creative Classroom Evaluation notes**

#### Enhancement of the professional competence/confidence in using drama for creative learning across the curriculum

- Developed my own ability to communicate aims, objectives and techniques. (A.E)
- Aware of techniques to teach drama. (J.CB)
- Used warm-up and games- worked well
- Using drama ideas learnt in literacy. (G.R)
- Tutors learning classroom from teachers increased curriculum knowledge for theatre makers. (A.A)
- Knowledge of different techniques/ways to organise. (S.G)
- Children are enthusiastic to use hot-seating in literacy and R.E. (J.J)
- Knowledge of different techniques to use to make sure all children feel comfortable to join in with at least a few if not all techniques. (M.M)
- Good to not work from curriculum area- allowed more freedom and expression. (D.P)
- Used freeze frame and hot seating as part of literacy and forum theatre techniques. More confidence in incorporating drama in all areas. (A.S)
- Allows teacher and children more flexibility have used hot seating, drama and mime to aid learning and in bed concepts (M.J.G)
- Helicopter technique is very useful for assessing children's understanding of a story especially EAL or children with difficulties communication. (J.C)

### **ii Clara Grant reporting**

#### Enhancement of professional competence/confidence in using drama for creative learning across the curriculum

##### **Sophie Gormand**

Beginning of project;

##### **Current confidence and practice**

I do feel rather confident in using drama to enhance learning and I sometimes use it as a way to support collaborative learning especially in literacy. However, I do have a lack of knowledge and awareness of the possible techniques that can be used in the classroom.

##### **Expectations**

Organising simple and gradual tasks as well as adult support is an area that I am looking to improve and develop. I hope to become more confident in guiding the children through a project by the use of varied technique that can be used as a tool for learning.

##### **Use of expertise**

By observing and being part of the planning with the staff from Half moon I hope to gain an insight into their approach to a topic and how to break it down.

End of project:

##### **Current confidence and practice**

The expertise offered by the project leader and the drama practitioners has been key in making me aware of varied techniques and approaches that I am confident to use when planning, apply and lead with a group of children.

Having practised a range of techniques has helped me assess how appropriate it could be in cross-curricular context, and valuable it can be in terms of creative learning.

##### **Expectations**

---

My expectations in terms of knowing ways to organise simple and gradual tasks have been clearly met throughout the project. It also met the expectation of exploring a range of techniques that I can use now as a tool for learning.

### **Use of expertise**

The expertise of the people involved in the project was excellent and very insightful. It was solid enough to encourage me to use drama as a tool to approach a topic in a cross curricular manner. What the experts offered was their knowledge, which really inspired me to put into practice the techniques discovered. It has also enhanced a more creative approach to the curriculum. This only happened as a result of a thorough planning and a consistent evaluation of how successful the outcome had been.

### **Ayesha Solomon**

Start of project

I started enthusiastic about drama but wary of using drama as part of my teaching particularly when involving the whole class. I was reasonably confident about using devices like hot seating/questioning in role/anything scripted as I could control these activities within the classroom. However, I was not using even these techniques regularly.

I recognised the benefits of drama as key to developing children's confidence, oracy, decision-making skills, problem solving and teamwork skills. I wanted to learn how to use other dramatic techniques and become confident in incorporating them into my teaching in all areas of the curriculum.

At the end of this term's work I now feel confident in managing dramatic techniques like small group play making but less confident in using freeze frames/improvised scenes for the whole class. I am not yet confident about how to plan and manage drama across the curriculum. But I am even more enthusiastic about its benefits.

End of Project

I now know how to use all of the techniques mentioned above across all relevant areas of the curriculum. I feel a little hesitant about building whole class still scenes and bringing them to life but feel confident in using the other techniques including forum theatre.

I have begun to plan a series of 6 one-hour drama sessions as part of the summer term's topic teaching on food and farming. I am confident that I will be able to teach these sessions with the support of a teaching assistant using detailed lesson plans for each lesson.

I will try to use drama in my weekly literacy teaching and in PHSE, R.E and topic. I can see that it is particularly useful in broadening children's experience and teaching them how to be empathetic.

When using drama control of behaviour is key as is careful planning. I am confident that I can now build on what I have learnt to develop my professional practice. I would like to be able to share what I have learnt with colleagues.

### **iii Stebon reporting;**

#### **Enhancement of professional competence/confidence in using drama for creative learning across the curriculum**

Gemma Rose

**Before** Before the project has started I feel quite unconfident with using drama in the classroom. One of the reasons for this is because I have a very limited idea of how it would work within the context of the classroom and have a lack of skills and abilities with drama and using drama. I hope that by working with the Half Moon I will gain confidence in

---

using drama in the classroom to enhance children's learning. I hope that I will also gain the skills and knowledge of activities that I can then go on using once the project has ended.

After From working with the Half Moon I felt that I have gained much more confidence in using drama within the classroom. My understanding of how drama is used has also grown rapidly. I could see how using drama has such an impact on how children learn and their enthusiasm for learning. I have learnt new skills and ways and techniques of using drama in the sessions that have helped in my understanding of it.

Now the project has ended I have already started to use some of the techniques that I have learnt within all areas of the curriculum. I and the children have enjoyed this very much and as a result has made a positive impact to my lessons. I will continue to use these skills throughout my teaching career.

### **J-Christophe Brunet**

As part of my role as a primary teacher, it had been assumed that I would, and could, teach drama, yet I do not remember having had any training in this subject during my B. Ed studies or thereafter. As a result I had always been a little hesitant and apprehensive on the matter. How was I to transmit to young people a skill I had hardly mastered myself? To say I was feeling less than confident would be an understatement. Luckily as an EMA teacher for many years I could avoid treading such uncharted territories. But three years ago I resumed whole class teaching and drama was on the timetable.

To fill in the half-hour drama slot every week, I would put the children into small groups of about 5. They would be asked to bring to life a scene from some story we would have read as part of literacy. This quickly degenerated into some incoherent noisy mess as the children had as little idea as I did as to how to do it. One of the main issues was organisation: who would do what within the group? There was also the issue of improvising lines – as for gestures.... let's not even go there! the only time it was a bit more successful was when I asked the children to tell a story through miming; at least it was quiet! So I quickly invested in a book with practical ideas. This certainly helped in the short term by providing ideas and structure to the lessons, but failed in the longer term. What was to be done once these ideas had been exhausted?

So working with the Half-Moon Theatre was welcome, despite a certain amount of apprehension. The workshops were tailored in such a way that this apprehension was soon dispelled. Whilst, during the first term, two leaders undertook the bulk of the acting and coaching, I was able to observe and take part alongside the children. This latter helped the children get more involved in the drama. During the second term, I planned alongside one leader from the theatre and took a more active part in the drama.

This project has certainly boosted my confidence in using, rather than "teaching", drama as part of the curriculum. I now see drama as a tool to involve the children in a topic or even a lesson. I have since then used the techniques from the workshops in various lessons to great effect. In Religious Education, in groups, the children re-enacted the creation; in literacy, as part of a topic on persuasive writing / advertising, I got into role as the boss of an advertising agency (putting on a tie to signal the change of character). The children were teams of advertisers who had to plan the most persuasive advert on a given product, using literacy skills previously taught. I was "formerly" observed by our Deputy Head for this lesson, and she remarked how effective it had been to engage, enthuse and motivate the children.

I am now much more confident in using drama in the classroom. I shall continue to use the techniques used with the theatre and will explore further, using the books suggested by Adam.

---

iv **Creative Classroom Evaluation notes**

*Enhancement of young people's communication skills*

- In other subjects children are choosing a variety of ways to communicate learning e.g. verbally or physically. (J.C)
- Improvements in children listening in small group situations. (J.J)
- Encouraged confident/loud speaking
- Boy-Girl groups worked well/better together. (J.CB)
- Being 'in role' as a whole group allowed individuals to share/communicate ideas with the support of the 'collective'. (D.P)
- More able to picture scenes in head and make mind movies. (M.G)
- Co-operating even better in-group, explaining own ideas and building on others ideas. (A.S)
- Lots of 'in role' discussions.
- Seeing the teacher as an actor in role and being able to communicate with them, staying in their character. (M.M)
- Group works improved so much in terms of sharing ideas, listening to each other and decide as a group. (S.G)

*Enhancement of the young people's communication skills*

**St Anne's evaluation for Half Moon YPT**

We observed children from each cohort. Equal mix of both genders and from a pre-determined ability group.

Those children were

AE Female LA (Low ability)  
MM Female MA (Medium ability)  
GB Male MA  
MM Male HA (High ability)

RJ Male LA  
RC Female MA  
RV Male MA  
LK Female HA

We looked at samples of follow up work in Discovery Books before the work with Half Moon began and then compared it to learning at the end of the sessions.

We observed children and their ability to interact and engage with the content of the sessions.

We monitored children's speaking and listening skills and teacher assessed progress.

All children were able to engage with the content but at differing levels, this impacted positively on their follow up work both in the sessions and during the whole class teaching time. We found their ability to work within the group improved vastly and this was especially apparent with children in the LA group.

All children made progress in their formal learning although there is no way of proving that this progress is directly attributed to the theatre and drama techniques. The teachers did observe the children's personal development, increased confidence and enthusiasm for each topic.

---

**vi Evaluation of impact of the project upon a selection of five children with low self esteem**

Manorfield Primary School

**Jo Castro**

**Before the project**

**Child A** is a very quiet member of the class. She is very reluctant to stand up in front of others and speak. She covers her face when she speaks and finds it hard to make eye contact with people. She is a very good writer but doesn't like reading her work to others apart from one to one with me.

**Child B** is very shy and speaks very quietly. He suffers from severe eczema and is small for his age. Which I think has impacted upon his self esteem about his appearance. He finds it very difficult to share his opinion in group situations and lets others take control.

**Child C** started at our school late this term. She has had problems making friends and finds chatting with others difficult. She is very bright but doesn't have confidence in her own abilities.

**Child D.** English is his second language and he also has specific difficulties with speech and language. Because of this he speaks in broken sentences and often finds it difficult to make himself understood. These difficulties mean he is self conscious and uncomfortable when speaking or performing in front of a group.

**Child E** Has severe behavioural problems due to self-esteem and communication problems. He finds group work extremely challenging and does not like to take risks in front of others. He will often find ways to distract and disrupt in order to gain attention to divert people from noticing that he is struggling with a task.

**After First Half of the Project**

**Child A** For the first few sessions she held back and when asked to mime she would join in but make very small movements. She would ensure she was at the back of the group and hidden by others. This began to change very gradually and her movements got bigger and more confident. During the activities where all the class were on imaginary journeys and involved in acting without an audience she became bolder with her role-play and added facial expression as well as moving more assuredly.

**Child B** Found the first few sessions challenging and he would often laugh nervously and have to stop during any mini performance. Once the others got more involved he followed and I could see each time that he was more willing to be involved.

**Child C** seemed like a different person immediately during these sessions. She was very quick to take on a role and once engaged was able to transform herself with actions and words.

**Child D** was very excited and especially enjoyed the warm up games. He found the going back in time quite challenging as he found it difficult to follow the instructions and listen to the monologues by the drama teachers. (We talked about this and adjusted some language in later sessions to make it accessible to all children)

**Child E** was involved in all of the sessions and especially enjoyed creating freeze frames. During independent role-play he was easily distracted and was very self-conscious so was quite distracting. He was able to participate when I worked with him and his confidence when performing was improved when he had that extra support.

---

## End of Project

**Child A** says she feels much more confident and has really enjoyed the project. She is far more confident when speaking aloud and although she will not take on any major role in performance she will be at the front and her movements are much bolder. She is also more confident when talking in class discussions. I am sure this has also made her more confident to share the wonderful stories she writes.

**Child B** During our final presentation child B's previous teacher was present. She could not believe the change in him. He took on a main role and began the presentation with the loudest voice I have heard in produce. Each time we repeated the performance for each small group his confidence grew and grew. When I asked him to put himself on a scale from nervous to confident he put himself in the middle at the beginning of the project. Before the project he put himself at the very nervous end of the scale.

**Child C** said in her evaluation that she loved the project and felt much more confident. In class she is more confident at sharing ideas with others and her communication skills are better. A lot of activities in the project were concerned with empathy for others and I feel this has helped Child C to be more aware of others and therefore find ways to interact with them more positively.

**Child D** has come on tremendously during the project. When we asked the children to move themselves to a position on a line to show that they agree, were not sure, or disagreed with a statement this child was totally engaged. He was totally immersed in the activity and appeared to lose his inhibitions about speaking. He was very passionate and although still had problems expressing himself, he was determined to be heard. He rated a big improvement in his own confidence in our evaluation.

**Child E** His behaviour difficulties became more severe during this half of the project and therefore he withdrew himself from many sessions. During the final session he did not want to join in and was allowed to sit out. However, once the presentation began he sat watching the others in his group intently and gradually moved towards them and joined in. He was very, very pleased with himself by the end and although he is not able to reflect on his behaviour at the moment he did say that he 'enjoyed telling the Year 4 children about Australia'.

### Michelle Meeks

**J** is quite a withdrawn child who has definitely been enjoying the drama sessions, but is still lacking confidence and finds it hard to improvise. Because the drama session included lots of different techniques, J had the opportunity to join in in a way that was comfortable for him, but in a more so 'protected' background situation.

**T** He has learned to participate in drama sessions with a more grown up attitude, but still manages to have fun. T takes up a responsible role when working together with others and is very creative when improvising. He knows he has been doing a great job in the sessions and this makes him feel competent.

**M** She has always been able to put her own opinion forward, but throughout the sessions she has learnt to do this more clearly and at a more serious level. Using the different techniques, M has been able to practice and expand her speaking skills and is excellent at getting messages across now. She picks appropriate body language for her characters.

**W** is quite shy and still takes up roles where she can stay more in the background of a sharing part of the session. Seeing other children participate and having fun has inspired her to join in at times after a bit more encouragement though.

---

H has gained a lot of confidence in this project and takes part enthusiastically when acting out and working together with others. When a group was given a task, H was able to suggest strong ideas. She is very creative when being in role, as she is great at improvising and verbalising the opinions of her characters.

### **vii A development in the young people as creative learners**

This list was created by the whole team at the evaluation meeting for phase two.

Young peoples development as creative learners

When given instructions/information the young people are immediately thinking creatively about it – how to make an image/scene. (A.E)

Observed young people making choices and decisions in the role- (airports, Vikings)

Being placed in role and thinking through problems. (M.J)

The ID cards assisted in role discipline- gave an incentive. (A.E)

Questioning and challenging is not seen as threatening but as a way to get the best from each other. (J.C)

Better improvisation skills by end of the second term. (J.CB)

Supported children to make connections encouraged children to come up with varied ideas that all explored in their own ways. (S.G) Props to support.

Massive improvement in terms of sharing/ voicing opinions / constructing arguments and making connections. (D.P)

Outside the drama sessions the children have been more imaginative and were able to 'build on' already existing stories and adding onto them. (M.M)

More willing to question, share ideas, predict outcomes and think in-depth. More confident children well on way to becoming creative thinkers. (A.S)

Children were 'buying into' the whole idea and were able to take their learning further by asking questions of themselves and others. (W.Y.G)

Working in partnership with teachers, they know who needs support and in what form to give it. (A.E)

### **viii Evaluation meeting – Future planning**

#### **What will you change when you run this project again?**

Term One:

Allowed us to evaluate how successful using technique was with particular groups of children.

Teachers could have been involved with delivery of sessions almost from outset

Whole school presentations too presumed, wouldn't repeat

Term Two:

Teachers- team delivery of sessions from start

End Term Two with teachers doing whole sessions and tutors supporting

Dependant on class behaviour and experience or individual teachers.

End Term Two- avoid whole school show

Set aside specific time weekly as part of time allotted for project for teachers and tutors to plan for next session, evaluate and allocate preparation tasks for next week.

Start the 'teacher in role work' earlier on in the school year.

Choice of topic should be discussed more with tutors and should be agreed on rather than decided.

Have a support tutor throughout all the projects during the school year.

More planning time with teachers

Allow more planning time for teachers and tutors together throughout the project. This would assist in avoiding overlap.

Grouping children –more considerate monitor it more closely.

Think about the project being episodic as well as a story.

---

Vary techniques to keep it fresh for staff and participants.  
Be really clear and respect aims of sharing.  
Overlap between classes when there is two-form entry

More time planning after workshops.  
More time at the start to plan and share skills and ideas.  
More props and visual aids.  
Roles and responsibilities- partnership working- sharing planning-should be 50/50

Could have been nice to have more time to plan together (teacher and Half Moon leader).  
Would depend on how much release schools can give teachers, so may not be realistic.

At times could split class in half:

1 group with teacher, 1 with Half Moon Leader

To gather back towards end of session

### **How will you promote this programme to new schools?**

Improves children's confidence

Raises self esteem and co-operative skills

Broadens experience, looking at areas, learning about concepts in a completely new way

Teaches children to empathise

Involves children in learning in a physical way

Inclusive – all children able and willing to participate choosing their own level of participation.

Inset during a staff meeting, do a session with a group of teachers to get them interested.

Mention that the programme can be used for all subjects across the whole school

The project improves the children's self esteem and confidence and gives them an opportunity to work together as creative learners. The children can be more physically active and 'loud' and its fun.

Show videos of the work/performances that the children have been doing

Half Moon plays at schools in KS2 as well as KS1.

This project works in conjunction with the curriculum.

Extends and expands their learning and enables them to engage more fully. Living it rather than reading it.

Engages young people in a creative and fun way.

Develops imagination.

Enables learning access at different levels.

Bespoke programme- tailored for the needs at the project

Run insets with schools to show how we work-whole school approach.

Structure- 6 weeks- 1.5 hours weekly.

Enthusiasm and passion for learning and confidence- created across whole the school.

Improves verbal skills and communication skills.

Empathy.

Helps schools to implement drama across the curriculum.

Provides teachers with necessary skills.

Very organised Good communication Time keeping was good

Sharp expertise

Boosted teachers confidence in using drama across the curriculum

Taught teachers a range of drama techniques

Helped a creative approach from the children

Half Moon was very flexible to change times to accommodate /resolve

Space conflict in school

Inspiring for teachers and children

Children very enthusiastic- they looked forward to the sessions Helped group cohesion

Well balanced between skills and knowledge