

Miranda Howard

An Investigation into the use of Outdoor Creative Movement in Primary Education.

Truro and Penwith College, 2013

TCDA 207

Word Count: 6,443

Contents

Introduction.....	p.2
Chapter 1: Theoretical research.....	p.4
Chapter 2: Practical research.....	p.21
Conclusion.....	p.36
Bibliography.....	p.38
Appendices A – M.....	p.44

Introduction

This project is an investigation into outdoor dance and creative movement in English primary schools (the reception year of Early Years Foundation Stage, and Key Stages 1 and 2).

The areas of outdoor education and of dance will be briefly looked at separately, particularly the current provision and National Curriculum or Department for Education guidelines for each and also the benefits of including them in primary education. The main aim of the investigation was to research how they can be combined and the advantages in using them together.

One reason for the relevancy of this subject is the growing popularity of dance in England: 'Across the country ...4.8 million people take part in community dance, and 13% of the population are attending performances of dance' (Great Britain. Department for Children, Schools and Families, 2007, p.11).

However, this is not always reflected in education, and the government admits 'issues around primary school provision of dance and knowledge of the necessary facilities needed to provide dance in schools' (Great Britain. Department for Children, Schools and Families, 2008, p.7).

The need for children to be spending more time outdoors is growing problem in this country as both urbanization and child obesity levels continue to increase. The need for creativity, play and physical activity in child development has also been recognised, and dance offers a way to provide all of these. Early Years provision covers these issues fairly well now, but they seem to be much less of a priority in Key Stages 1 and 2. This is despite large

amounts of evidence showing that children from 5 to 11 also need these elements to their education. Combining both outdoor education and dance could be a way to address all of these needs together.

The investigation was carried out using both practical and theoretical research, with both informing each other. The practical research involved working with children in St Columb Minor Primary school and with a teacher there who has also trained in dance. Ways of delivering outdoor dance were planned and tested, including considerations such as health and safety, equipment, weather, organisation, and links with National Curriculum requirements. Pupil and teacher experiences were assessed and evaluated using interviews and questions, observations and predetermined aims for each session.

The aim of this investigation is to trial ideas, and to begin to put information from different areas of research together, rather than to create a prescriptive and comprehensive model for delivering outdoor creative movement. It is important to take into account the pressure that teachers and schools are under already and deliver practical, useful information.

Chapter 1: Theoretical Research

The aim of this chapter is to provide a theoretical context for the practical research, to look at evidence for the potential benefits of outdoor creative movement, and to identify what barriers there are currently in making the most of these.

The research comes from a range of literature, including government publications, and from consulting dance practitioners who have been involved with outdoor creative movement, both through email correspondence and by answers to an online survey sent out to practitioners. Views of parents with primary school children were also sought using an online survey and a thread on the primary education section of a parents' forum. The use of primary sources in this way is a significant part of social and education research, where valuing the knowledge and experience of people relevant to the topic can greatly enrich understanding. Seidman, (2006, p.10) proposes that 'social abstractions like "education" are best understood through the individual whose work and lives are the stuff upon which the abstractions are built.'

Certain assumptions are made in this investigation, such as the use of the terms 'nature' and 'natural'. As it would be beyond the scope of this report to discuss the wide range of interpretations of these words, they are taken in a broad sense to mean that which is not dominated by human intervention, although it may be shaped or influenced by humans. For example, in this context a field, park or garden would be considered 'natural' despite the role of humans in creating it.

'Outdoor' is used to mean any open-air environment, both on and off the school site. The Learning Outside the Classroom manifesto's definition is also used: 'We define learning outside the classroom as: "The use of places other than the classroom for teaching and learning" (Great Britain. Department for Education and Skills, 2006, p.3).

The use of the terms 'creative movement' and 'dance' raises some particular issues. 'Creative movement' was chosen as the primary term as it includes dance but is broader and implies pupils engaging their imaginations and being part of making things happen. It also avoids the preconceptions people may have relating to dance. This can be especially significant in encouraging boys to participate. However, this term is not as widely understood as 'dance', and most literature uses the term 'dance', so the two have been used interchangeably where appropriate.

The lack of specific literature on outdoor creative movement indicates that this is a relatively new and unexplored field, or at least one that is not academically recognised or with any kind of central organisation connecting the practitioners who are using it.

The literature on outdoor education and dance education separately, however, is too wide-ranging and substantial to be covered comprehensively in this study. However, it is interesting to note that in addition to the numerous books and publications in the field of education, there have been recent government reports showing the importance of both dance (the Tony Hall dance review – Great Britain. Department for Children, School and Families, 2007), and the natural world (Department for Environment, Food and Rural

Affairs white paper on the value of nature, Great Britain. 2011, and the *Natural Childhood* report by Stephen Moss, 2012).

Looking back at the history of outdoor creative movement, it is apparent that a large proportion of dance and movement activities took place outside, especially before the development of what has become the conventional proscenium theatre space. Traditional African dance, religious and ritual dance such as Shinto *Kami* (spirit) dances, English folk dances and many more are all performed outdoors. Choreographer Tamar Rogoff describes traditional Indian performance:

In India, most of the living, celebrating, and gathering is done outdoors. Huge theatre spectacles using dance, music, theatre, puppets, text, and community...are legendary. They are site-specific, taking place, for example, at the maharaja's palace or along the River Ganges, where Krishna dives into the river to right a huge snake (cited in Howard, 2012).

In modern and contemporary dance, site-specific work emerged in the 1950s in America. One of the main artists in these early stages was Anna Halprin, who was influenced by her husband, the landscape architect Larry Halprin, and eventually developed a relationship with dancing outdoors which went beyond choreographic concerns:

My greatest love is dancing in the natural world...The birds dance, the clouds dance, everything's in motion all the time. Life is just...in motion....Dance is what you see, what you smell, it's what you hear. It's how you bring your consciousness and your awareness to your experience (Halprin, in *Breath Made Visible*, 2009).

The idea of outdoor dance has influenced the present professional dance world in England (as well as other countries), and site-specific performance

has become much more familiar. There is a strong tradition in Cornwall and South West England of outdoor dance and theatre. Dance companies and organisations such as Cscape, Attik Dance and Dance Republic 2 specialise in outdoor and site-specific dance, as well as theatre companies Wildworks, Kneehigh and Rogue Theatre, to name a few examples. The Minack Theatre also offers a world-famous permanent outdoor theatre space.

However, this is arguably not reflected in dance education. In terms of current education, it is commonplace to conduct PE lessons outdoors, but very much less so for dance, despite the fact that it is placed within the PE section of the National Curriculum. This is in contrast other periods where dance education included more outdoor teaching, such as in the 1950s when aerobics-style outdoor dance lessons became popular in schools (*The American Invasion 1962 - 72*, 2005).

In order to analyse the potential for outdoor creative movement within dance education, the question must be asked: what can outdoor creative movement offer? The answers can be divided into three initial categories: being outdoors, creativity, and movement, as well as the additional benefits from combining these.

There is a large amount of research available showing the necessity of spending time outdoors. This is not a new idea – leaders in education such as Rousseau, Dewey, Montessori and also Rudolf Laban, who influenced so much of modern dance, all championed the benefits of regular and sustained time spent outdoors. These ideas have been continued in some ways in current outdoor education provision. The government's *Learning Outside the*

Classroom Manifesto clearly shows their stance on this, saying 'we believe that every young person should experience the world beyond the classroom as an essential part of learning and personal development, whatever their age, ability or circumstances' (Great Britain: Department for Education and Skills, 2006).

Evidence showing the benefits of time spent outdoors to children's mental and physical health is also extensive, for example in the report *Natural Childhood*, Stephen Moss highlights the problems associated with 'Nature Deficit Disorder' and writes that:

Exposure to the natural environment can reduce stress and aggressive behaviour in all children, and give them a greater sense of self-worth. In the longer term, continued regular contact with nature brings an increased level of satisfaction with life in general. A recent National Trust survey revealed that 80% of the happiest people in the UK said that they have a strong connection with the natural world, compared with less than 40% of the unhappiest (Moss, 2012, p.8).

Even children's learning can benefit from time outdoors:

Child psychologist Aric Sigman ...found that children exposed to nature scored higher on concentration and self-discipline; improved their awareness, reasoning and observational skills; did better in reading, writing, maths, science and social studies; were better at working in teams; and showed improved behaviour overall (Moss, 2012, p.9).

Many Early Years classes have outdoor learning areas and significant amounts of time outside, however this often decreases as they progress through primary school. Several parents identified this trend, which is also consistent with the Early Years Foundation Stage guidelines as compared with those for Key Stages 1 and 2. A typical comment was: 'reception can spend far longer outside as they have free flow morning and afternoon, and at

least two outdoor spaces are available each time' (Hulababy, cited in Mumsnet Talk 2013).

However, Key Stage 1 and 2 is also a vital time for children to be spending time outdoors.

Dr William Bird notes in his work for the RSPB: The critical age of influence appears to be before 12 years. Before this age contact with nature in all its forms, but in particular wild nature, appears to strongly influence a positive behaviour towards the environment (Moss, 2012, p.11).

In terms of physical fitness, outdoor activity could help tackle the worrying trends in child health.

Physical health problems on the increase include vitamin D deficiency, leading to a major rise in the childhood disease rickets; short-sightedness; and asthma. There has also been a reduction in children's ability to do physical tasks such as sit-ups, producing 'a generation of weaklings'; and a major decline in children's cardiorespiratory (heart and lung) fitness, of almost 10% in just one decade. All these health problems have been, at least in part, attributed by the researchers involved to a decrease in the time children spend outdoors compared with previous generations (Moss, 2012 p.5).

The benefits can also go two ways, with children learning to respect and value for environments which they spend time in. Sir David Attenborough is quoted saying that 'no one will protect what they do not first care about' (2010, cited in Great Britain. Department for Environment, Food and Rural Affairs, 2011, p.45).

Echoing this, one of the key benefits of outdoor creative movement for dance artist Lois Taylor is that 'for all it increases a sense of belonging that might encourage protection and care in the future. It de-alienates nature and brings

them into direct contact with it in all its messiness and beauty' (Taylor, 2013).

She describes a project illustrating this:

The aim of the project was to give the children a shared experience and to introduce them to the woodland Ham Woods that would be near the site of the new school. Many children had little experience of a nature scape as a positive place to go, the woods tended to be seen as a dangerous place (Taylor, 2013).

The second main element which outdoor creative movement can offer to children is something which is fundamental to all living things, and to development - 'movement is the very basis of life. It is also our first language' (Mertz, 2002, p.xiii). The idea that the opportunity to move in different ways and learn through movement is vital to not only motor development, but children's mental and emotional growth, has long been advocated, for example: 'educational reforms from Rousseau, through Steiner, to Dewey argued that movement education is essential if children are to develop intellectually in a healthy and natural way' (Moore, no date, cited in Mertz, 2002, p.xiii).

Dance in particular has recently gained support, and reports such as the review by Tony Hall highlight some of the wide ranging benefits dance can offer:

Like all forms of art, dance deals with the "big issues": love, loss, trust, betrayal, relationships – things we all have to deal with at some point in our lives. But dancing can also reduce obesity, guard against osteoporosis, improve posture and muscle strength and increase fitness generally (Great Britain. Department for Children, Schools and Families, 2007, p.4).

The growing popularity of dance is reflected not only in the media, but also in education, where it is now the second most popular activity in British schools

(the first being football). Arts Council research shows 'the number of pupils choosing dance has risen 83% in four years' (cited in Lightfoot, 2009).

Dance is part of the primary National Curriculum for Key Stages 1 and 2, within Physical Education (PE). Outdoor creative movement can be a way to deliver the dance curriculum, but also other elements of the PE curriculum, and many other subjects through cross-curriculum links, especially due to the unique position of dance as both a physical and an arts subject. For example the PE curriculum states 'during Key Stage 2 pupils enjoy being active and using their creativity and imagination in physical activity' (Great Britain. Department for Education, 2012).

In Early Years Foundation Stage (EYFS), dance and movement can deliver elements from the 'physical development' guidelines, which includes 'providing opportunities for young children to be active and interactive; and to develop their co-ordination, control, and movement. Children must also be helped to understand the importance of physical activity' (Great Britain. Department for Education, 2012). In 'expressive arts and design' criteria, dance can deliver the instruction to provide 'opportunities and encouragement for sharing their thoughts, ideas and feelings through a variety of activities in art, music, movement, dance, role-play, ...' (Great Britain. Department for Education, 2012).

In addition to the curriculum, dance and movement have the potential to be an enormously positive on children's lives and behaviour, as show through the success of many dance-therapy programmes and research. Dance therapist

Donna Newman-Bluestein makes the case for better support of dance and movement therapy, saying:

Through attention to the kinesthetic sense, children can learn to become more aware of their emotions and alternative ways of communicating, including assertiveness skills. Children can learn to manage their stress without reliance upon drugs and alcohol. *By having learning grounded in the body through the medium of dance, children will learn more respect and responsibility for their bodies, which are their first homes, and from there can learn more respect and responsibility for their environmental homes* (Newman-Bluestein, 2011, italics by author).

As with outdoor education and movement education, the value of creativity in education has many voices and bodies of research supporting it. One example is the governments *Find Your Talent* scheme which brought cultural activities to specific areas of the country. The evaluation of this programme found that:

Existing evidence suggests that engagement in cultural activities can be beneficial to a young person's development, potentially enhancing transferable and inter-personal skills and improving motivation and behaviour. Greater take up of cultural activities could enhance and extend learning opportunities and help improve outcomes for children as outlined in the Every Child Matters framework (SQW Consulting, 2009, p.2).

Unfortunately, the scheme was ended prematurely due to funding cuts, despite the evidence that 'there are clear market failures to cultural provision and participation for children and young people' and that 'the current cultural offer is fragmented and poorly coordinated' (SQW Consulting, 2009, p.2). Educational advisor Sir Ken Robinson has a similarly low opinion of the current provision of creativity in education, actually arguing that the British education system actively makes children less creative, and 'educating people

out of their creative capacities' (Robinson, 2006). He asks for a reversal of this, saying that 'my contention is that creativity now is as important in education as literacy, and we should treat it with the same status'.

One of the main aims of learning outside the classroom is to give children 'real life' experiences as a way of learning about a topic. The government's *Learning Outside the Classroom Manifesto* says 'research suggests the need to re-engage learners with the world as they actually experience it. This is often called 'experiential' or 'authentic' learning' (Great Britain. Department for Education and Skills, 2006, p.5). Evidence for the need for experiential learning is found in the *Natural Childhood* report – 'The growth of virtual, as opposed to reality-based, play is, not surprisingly, having a profound effect on children's lives; indeed, it has been called 'the extinction of experience' (Pyle, cited in Moss 2012, p.4). Most learning outside the classroom activities in English primary schools are either adventure activities, or visits to observe museums, galleries etc. Outdoor creative movement can add another type of experience to this important area of education.

In terms of outcome-based advantages, outdoor creative movement potentially offers another dimension to physical and dance training, stretching the students' abilities and offering new challenges. Perceived effort has been shown to be less in cold weather than in heat, so in winter this can be a training benefit (Fink, Costill, & Van Handel, 1975). Adapting movement to various terrains can broaden the repertoire of dance skills. For dance teacher,

choreographer and performer Emily Dobson, one of the benefits of outdoor creative movement is that it gives the pupils 'freedom to move, to push their physicality especially if working on surfaces that they can jump, roll and dive onto safely' (from practitioners' survey results, see Appendix K).

Another interesting area is how taking dance outdoors can be more inclusive of a wider range of dance styles, and also make dance more visible and potentially create more connections with the wider community. A good example of this is the 'Ploughwitches and Bears' project in which children from two primary schools in Cambridgeshire between 2009 and 2011 participated in a revival of traditional dances and customs. The project was very successful and achieved all of its initial aims, which included:

To forge stronger links between older and younger members of the community through pupil led reminiscence work.

To raise the profile of local traditions in the area to increase community pride

(Phillips, 2011, p.10-12).

Currently, ballet and contemporary dance are the dominant genres offered in dance education. According to the Tony Hall report,

The richness of art forms in communities not currently supported by publicly funded institutions needs to be investigated. We need to nurture many more different genres of dance than at present to reflect the hybrid diversity of dance from the wealth of communities that make up our nation (Great Britain. Department for Children, Schools and Families, 2007, p.19).

Given the numerous advantages of outdoor creative movement, why is it not more widely used in education? Some of the issues are to do with barriers to taking children outside – 'some functional, and others more deep-seated and

psychological – which stand in the way of excellent ideas being turned into effective actions’ (Moss, 2012, p.12). These have been identified by Stephen Moss as traffic, attitudes to risk, stranger danger, authority attitudes and ‘nature tourism’. Relating these to outdoor creative movement with primary school children, traffic is certainly something which needs to be identified and risk-managed for any off-site excursions. Attitudes to risk could arguably be an unnecessarily large barrier, as the Health and Safety Executive advises that ‘accidents and mistakes may happen on school trips – but fear of prosecution has been blown out of all proportion (Health and Safety Executive, 2011, p.3) and urges those in authority ‘to allow ‘sensible risks’ (2006, cited in Moss, 2012, p.14).

Stranger danger is statistically one of the least likely dangers but ‘there can be no doubt that most parents’ greatest fear is stranger danger’ (Moss, 2012, p.15). Outdoor creative movement at school ensures there is a trained, CRB checked adult present who can supervise a whole group of children allowing them outdoor experiences, and allaying parents fears and the small but real danger of attacks or abduction.

Authority attitudes in a school context relates to the attitude of the head teacher, school policies, local authority attitudes, and anyone in a position of granting permission for using an outdoor space. These can vary widely, from the open-minded to the ‘don’t dance on the grass’ mentality. Part of the reason for this is the mind set of ‘nature tourism’, where nature is something to be visited and looked at, but as something separate from ourselves. Younger children especially are much more likely to want to touch, explore and interact with a

space in a way that can be discouraged by those in authority and policies of 'arms-closed conservation' (Moss, 2012, p.17).

Other problems specific to outdoor creative movement include the facilities and equipment available – while different terrains can be a positive aspect, the lack of a sprung dance floor and a warm studio with mirrors can also be a disadvantage. Some consider these essential for dance training:

A sprung floor in a warm place is essential for teaching dance, and yet the majority of schools do not have adequate and basic facilities. For them to carry out dance lessons without such a floor could be dangerous (Great Britain. Department for Children, Schools and Families, 2007, p.19).

However, in reality even professional dancers often have to dance in conditions that do not meet these ideals. Some dance styles such as African and street dance, and activities such as parkour and running also involve high impact on the body yet routinely take place outside. In additions, dancing outside on grass or a bouncy playground surface, could be preferable to dancing indoors on a concrete floor, which is what many dance activities take place on in the majority of primary schools which do not have a proper dance studio.

In her chapter on safe dance practise, Linda Ashley advises that:

Noisy fans can be problematic because of the interference with music, the teacher's instructions and concentration. The Equity Union recommends a minimum safe working temperature of 18°C (around 65F), but many prefer between 21°C and 24°C as a minimum to allow for the stop and start nature of dancing in class or rehearsal' (Ashley, 2008, p.81).

Both of these issues would be a problem in most outdoor situations, and therefore measures would have to be taken to ensure safe working conditions. However, she also recommends that:

The studio should allow adequate space for travelling, be high enough for jumping or lifting others and generally let you feel free enough to fully express yourself. Air should circulate freely and be fresh so that there is plenty of oxygen to keep you aerated when working to the max (Ashley, 2008, p.81).

These would actually be better met in an outdoor class than indoors. Another important consideration is the difficulties of being inclusive when using outdoor sites, for example ensuring there is wheelchair access if necessary.

Lack of information is another barrier to outdoor creative movement as it is not a well-known activity, and may not be included simply because it is not known about or understood. In this investigation, there were a number of comments from parents and teachers who said that they did not know what outdoor creative movement was. This is also borne out by the lack of literature on the subject.

Government focus on literacy and numeracy contribute to a lack of confidence amongst teachers in delivering dance activities:

Teacher training for Primary education will commonly include just two or three hours of dance training during a one-year PGCE course. Clearly this is insufficient to deliver the entitlement at Key Stages 1 and 2, and the majority of teachers in this phase feel under-confident and lacking in the necessary skills (Great Britain. Department for Children, Schools and Families, 2007, p.16).

Teacher skills in outdoor activities are also often lacking:

Many of those working with young people recognise the benefits of out-of-classroom learning experiences as an essential part of teaching and learning; others feel they lack the confidence, expertise or time to

prepare and deliver such activities (Great Britain. Department for Education and Skills, 2006, p.15).

Financial pressures are often cited as barriers to providing things like dance facilities, extra training, external practitioners and school trips. Recent government cuts make it unlikely that the Dance Review's call for all schools to have designated dance studios with sprung floors to become a reality. Education secretary Michael Gove's plan 'to cut school building costs by 30%' will be achieved partly by creating schools '15% smaller than those built under the previous government, squeezing space for corridors, assembly halls and canteens' (Booth, 2012).

Rowan Moore, reporting on these cuts asks 'at what point, if ever, will it be thought worthwhile to spend on a better environment?' (Moore, 2013). An example of this is the wave of schools selling off their playing fields and outdoor spaces (again, authorised by Michael Gove). Newquay Tretherras Academy is one school trying to sell playing fields, with the justification that more hi-tech classrooms and IT facilities are needed. The school argues that the space they wish to sell to Tesco is rarely used – one answer to this could be outdoor creative movement, which could potentially help protect outdoor spaces by showing their value. As the Rt Hon. Caroline Spelman MP says:

Too often, we take for granted the goods, services and amenity value that nature freely provides us. They risk being lost as a consequence. We can and we must do things differently. With a new way of thinking we can nurture them (Great Britain. Department for Environment, Food and Rural Affairs, 2011, p.2).

Looking beneath the practical reasons for the lack of support for creative, outdoor and dance activities in education, there are undercurrents of social control - 'the idea of children being treated as units in a distribution warehouse, as bricks in a wall, as products on a Tesco shelf' (Moore, 2013). Interestingly, many of the key features of outdoor creative movement are part of the four elements identified by Jung as having 'undergone the most severe repression in the Judeo-Christian world' - these are 'nature, animals, creative fantasy, and the "inferior" or primitive side of humans, which tends to be mistakenly conflated with instinct or sexuality' (Sabini, 2008, p.2).

Fear of the unknown and untameable, and the need to control nature, are issues which have influenced the Western world and its education systems. These have been written about by many, including writer and explorer Jay Griffiths, who says: 'I was taught – as we all are – to stay inside...to be scared of the prowling unknown, of the wild deserts of Beyond' (Griffiths, 2006, p.5). Attitudes towards the body, and ideologies advocating its inferiority to the mind, have arguably placed kinaesthetic learning at the bottom of the pile in education. Ken Robinson shows that this hierarchy is true even within creative subjects:

Art and music are normally given a higher status in schools than drama and dance. There isn't an education system on the planet that teaches dance every day to children the way we teach them mathematics. Why? Why not? I think this is rather important. I think maths is very important but so is dance. Children dance all the time if they're allowed to, we all do. We all have bodies, don't we? Did I miss a meeting? (Robinson, 2006).

And the classroom is, in part, a place to control and contain. In contrast,

Children feel free to be themselves outside of the constraints of the classroom. Those who struggle to concentrate indoors often blossom outside, where their kinaesthetic learning needs can be addressed more fully (Woodland Trust Scotland, n.d., p.3).

Chapter 2: Practical Research

The aim of this part of the investigation was to experience some of the practicalities of delivering an outdoor dance lesson, test some examples of activities, get information from primary sources, and observe how some of the ideas from the previous chapter occur in real life situations. Six workshops were arranged with a local primary school, St Columb Minor Academy – three with a Foundation Stage class and three with a Year 4 class.

Ideally the study would have been longer with more opportunity to test different variables; however these workshops are useful as a starting point. As they are only in one school and just three sessions with each group, findings should not be extrapolated to make assumptions about wider trends.

Interviews were conducted with class teachers at St Columb Minor Academy, with the head teacher there, and with a number of dance practitioners with experience in outdoor work. In addition, two online surveys were created using a free programme, as this allowed distribution to a wider range of people than paper ones. Links to the survey were placed on various websites, as well as being emailed to specific people. The surveys were planned to be brief, objective, simple and specific, and to include no loaded questions, assumptions or double-barrelled questions (Survey Monkey 2013).

Although the surveys are quantitative research, the value of the data is in some ways qualitative, partly because the number of respondents was too low to generate reliable statistical data, and because the nature of this topic is something that people have subjective and individual experiences of.

Collecting sufficient data over a wide enough range to identify generalized

trends would be outside the scope of this investigation. The aim is to identify major issues and starting points for further research or practice. The project was reviewed by the Plymouth University ethics board, and ethical guidelines were followed at all times.

St Columb Minor Academy caters for children from age 4 to 11 and has just over 400 pupils. The school uses the International Primary Curriculum, which includes the National Curriculum but is topic-based rather than subject-based. The arrangements for the workshops were made with the two class teachers, who were asked for their wishes on timescale, topics and site. The available times were afternoons, for 1 ½ hours, once a week. There was not enough time or resources to attempt any off-site workshops so the school playground was chosen, with the main hall available for part of the sessions.

Risk assessments were created which were appropriate for the school site and the activities planned (see Appendix D). However, if planning an off-site lesson, more complex risk assessments are necessary, as well as consent forms and authorisation from the head teacher.

In planning the lessons, many resources were used for guidance. The overall lesson structure was based on the format advised by the Woodland Trust: firstly an introduction (hook), followed by the journey out, the main activity, reflection and sharing, the journey back (plenary) and finally the follow-up in the classroom (Woodland Trust Scotland, n.d., p.4).

The dance and movement content was designed to include the three strands of the midway model of dance education; creating, performing, and appreciating (Smith-Autard, 2002). All lessons included warm-ups and cool

downs as safe practice, and particularly applicable in cold weather. Warm ups included 'exercises which raise the pulse rate, such as moderate aerobic whole-body exercises, mobilise the joints and use the big muscle groups to raise internal body temperature quicker, and stretch the muscles (simple stretches)' (Ashley, 2008 P.54).

Many, if not all areas of the curriculum can be incorporated into outdoor creative movement. 'Outdoor learning can support educational attainment across the curriculum' (Department for Environment, Food and Rural Affairs, 2011, P.48). In a telephone interview in April 2013, dance teacher Helen Musser says that she has 'cross-linked with every curricular topic'.

The current class topics were discussed with the teachers and it was decided that the most suitable areas of the curriculum were personal, social and emotional development (PSED) for the Foundation Stage class and, similarly, personal, social and health education (PSHE) for the Year 4s. The use of the school playground for the location of the classes was used as a starting point for exploring the experiences of playtime or break time, and the related issues.

PSED for Early Years Foundation Stage

'involves helping children to develop a positive sense of themselves, and others; to form positive relationships and develop respect for others; to develop social skills and learn how to manage their feelings; to understand appropriate behaviour in groups; and to have confidence in their own abilities' (Great Britain. Department for Education, 2012).

The parts of the PSHE curriculum for Key Stage 2 used in lesson planning were:

‘During Key Stage 2 pupils enjoy being active and using their creativity and imagination in physical activity’

‘They learn how to make more confident and informed choices about their health and environment; to take more responsibility, individually and as a group, for their own learning; and to resist bullying.

a. what makes a healthy lifestyle, including the benefits of exercise
e. to recognise the different risks in different situations and then decide how to behave responsibly, including sensible road use, and judging what kind of physical contact is acceptable or unacceptable’
(Great Britain. Department for Education, 2012).

For EYFS the ‘physical development’ curriculum was used to inform the movement content of the lessons and part of the ‘expressive arts and design’ curriculum was also used (Great Britain. Department for Education, 2012).

A key source in planning the lesson content was the work of Rena Kornblum, an experienced movement therapist who has developed a successful programme in America called ‘Disarming the playground: Violence Prevention Through Movement’ (2010). Specific methods recommended by Kornblum which were incorporated into the workshop activities were: abdominal breathing and relaxation, spatial awareness, building empathy and decreasing alienation.

Due to the unpredictable nature of the weather, decisions had to be made at the last minute about where to conduct the lesson. Therefore, lesson plans had to include contingencies for the following: whole lesson indoors; starting indoors, going out if the weather cleared; starting outside, coming in if the weather became too bad; parts of the lesson in the classroom if the hall was not available.

The methods of evaluating the lessons were: observing the children during lessons, feedback from the class teachers, asking the children questions during lessons, and comparison of outcomes with initial aims.

As primary school teachers are very busy, finding out information such as music equipment and details of children with special educational needs, can be difficult. It is important for a practitioner coming into a school to be understanding of the teachers' busy schedules and take responsibility for being flexible and adapting to unknown situations as much as possible.

Having helpful teachers who were happy to participate in the sessions made delivering the workshops at St Columb Minor Academy much easier and more successful as this encouraged the children to view them in a positive way. It was useful to have another adult in charge to help with demonstrating tasks and managing behaviour.

Most of the Foundation Stage class did not have tracksuits with them, and a number of the Year 4 pupils did not have their PE kit in school. Potential solutions for this are to have outdoor kit in school all the time, or for schools to provide it. Several parents on the *Mumsnet* forum mentioned appropriate clothing as being a significant issue in determining how much time children spend outdoors at school, with many giving examples of schools that provide outdoor clothing, or make a routine of requiring parents to send it in. As one parent comments, this is not necessarily restricted to more affluent schools: 'Another school (in the poorer part of town) has class sets of Welllys [sic] and raincoats, so everyone goes out every day' (mummytime, cited in *Mumsnet Talk*, 2013).

The Year 4 teacher Emma Lawton explains: 'if you're bringing it in every Wednesday, it does become a problem but if it's always out there, a bit like your PE kit, it's on your peg and it's just always there. And that gives you greater flexibility as well' (Lawton, 2013). She also mentions another local school that has set up a 'Beach School' and have all-in-one waterproof outfits for all the pupils.

Of the respondents to parents' survey, 100% would definitely send in outdoor clothing for a specific occasion and 90% would definitely provide clothing to keep at school permanently. However, Lois Taylor, a practitioner who has worked extensively with outdoor creative movement with children, warns that 'not all children have the luxury of warm or waterproof clothing or spare shoes, this can cause them discomfort and stress if they feel they will be told off for getting their clothes dirty' (Taylor, 2013).

One of the main aims of the activities was to keep moving in order to keep pupils warm enough to stay outside. This was largely successful. It was interesting to note that the children who complained of being cold in both the Foundation Stage and Year 4 classes were the ones who had chosen not to wear their warm coats – this created a 'teachable moment' where we discussed the benefits of suitable clothing. It was an encouraging outcome that 5 out of 6 sessions managed to be outdoors, even at the wettest, coldest part of the year.

The discussion times in the classroom at the beginning of each lesson were used to introduce the lesson content and aims to the children, to set up rules and behavioural expectations prior to going outside, and for them to notice

what it felt like indoors to enable comparison with outdoors. The children noticed a range of sensory differences such as: temperature (colder), light, the feeling of the air (breathing and on skin), noises, birds, and movement. The Year 4 class were able to compare the two outdoor lessons with the first one which was indoors. An informal vote afterwards showed 18 pupils preferred the outdoor lessons compared to 6 who preferred it indoors.

A circle formation was used for starting all the lessons, and for regrouping and giving instructions, as advised by the Woodland Trust (Woodland Trust Scotland, no date). This proved very useful for focussing the children in the large space outside. In particular instructing them before they left the classroom to form a circle when they reached the playground prevented them from running off.

Music and equipment were a problem in the sessions at St Columb Minor Academy, which is echoed by the number of practitioners who mentioned this in the survey. Power supplies, inadequate volume, dangers of electrical cables and using electrical equipment in wet weather, and noise pollution are all issues to consider. Year 4 teacher Emma Lawton commented on the positive and negative aspects of music: 'some children find that they respond, that that kind of draws it out of them, and others it makes them feel a bit silly, and I think that's what kind of 'dancifies' it in their minds' (Lawton, 2013).

Class control was significantly harder outdoors than indoors. This was reiterated by several practitioners and the Foundation Stage teacher, Bex Shaw, who commented that behaviour management is 'very difficult when working outside and with such young children' (Shaw, 2013). The

associations with the usual activities in the playground also affected their behaviour: 'it's harder outside because children don't listen as much. Because that's their play space. They feel it's perfectly fine to be chatting to their friends while you're talking, which they wouldn't do in the classroom, so it's a different dynamic out there' (Lawton, 2013). Helen Musser said retaining students was one of the difficulties of teaching outdoors, saying 'they tend to go crazy in the space' (Musser, 2013).

One of the main factors making it harder to control a class outdoors is making sure children can hear instructions. In the survey, 6 practitioners out of 14 mentioned this specifically. For the Foundation Stage classes I played a trill on a wooden flute, which proved to be an effective way of attracting the children's attention, and something which they enjoyed. However, the Key Stage 2 playground used for the Year 4 classes was too large for this to be heard, so I used a conventional PE whistle.

Repetition was used successfully with both classes, which allowed progression throughout the three sessions and also helped with class control and communication: 'so then you're not having to constantly be using your voice out there and giving lots of instructions, they knew what to do so that was good' (Lawton, 2013).

In keeping with the themes of playtime, many of the tasks and exercises were presented as games. Both groups had games which aimed to develop spatial awareness of other people. This is an important skill to develop during primary school, as Emma Lawton notes 'what they're not so aware of is space, very

early on, and when they are younger, and we take that for granted, especially if you've done any dance' (Lawton, 2013).

For example, one game for Foundation Stage used imagery of seagulls, which were visible outside, to practise adjusting body positions when passing from open space to close proximity with others. One result of being in a larger space outdoors was that there were fewer occasions where the children passed near each other, and therefore less opportunity to practise the movement. Defining the spatial boundaries of an activity was also an issue with the Year 4 class's 'big blobs of slime', game which used a low centre of gravity, curved pathways, and awareness through the limbs to enable people to move past each other at speed without colliding.

Other games focussed on awareness of the outdoor environment, for example the game for Year 4s where they had to point to specific objects with their eyes shut. The children were better at this than adults usually are, although they said they found it harder outdoors as there was more to look at.

However, when asked to point in the direction of the sea (which was not visible), the teacher was the only person who was correct. It would be interesting to work more with children's ability to observe their immediate environment and work out their methods of locating themselves in wider geographical space.

Keeping things clear and simple was one of the key lessons from this practical research. An example of this is in one of the Year 4 choreographic tasks, which I stopped and simplified as it proved too confusing. Once the task had been made clearer, most of the children were engaged and found many

imaginative movement solutions. Emma Lawton described the need to give a limiting factor in tasks to avoid too many possibilities. Practitioners' comments via the survey support the added need for simplicity outdoors, with several citing added distractions outdoors as a disadvantage. One practitioner explained: 'Outdoors can be overwhelming, raise feelings of 'where are my boundaries? Alternatively, a difficulty may be that pupils feel less constrained and therefore need more focussing.' 'Possibly best to keep ideas and instructions simple or uncluttered - there is so much going on anyway' (see Appendix K).

The third main focus of learning was contact and empathy. This was delivered using games such as 'huggy bears' (Foundation Stage) where children have to get into groups using ways to hug each other, and a choreographic task for Year 4 where they used movements from playing together to create a phrase incorporating moments of contact. Co-operation was used in many games, such as 'froggy can't jump', and 'stuck in the mud'. Overall, the children worked well together, supporting one practitioner's view that outdoor creative movement 'Often has a beneficial effect on the relationship between pupils, encouraging playfulness and a feeling of common ground, literally and metaphorically'.

Cool downs focussed on slowing down activity levels gradually, stretching, and breathing and calming. Allowing the children to notice their breathing gave them an opportunity to internalise the sensory information discussed at the beginning of class, in particular the difference of being in fresh air.

Floor surfaces were an inhibiting factor in the variety of movement which could be included. The Year 4 cool down included a 'cat' position, which involved having hands and knees on the hard playground surface, as well as the 'plank' position in the warm up. Some children did not mind this, but others complained of it being uncomfortable, and the teacher agreed, so this would not be included in future.

At the end of each lesson there was a short time for discussion upon returning to the classroom. The majority of responses from the children were very positive, and overall the lessons achieved the aim of being an enjoyable experience. Emma Lawton said she had been feeling unwell before the lesson and felt much better and more clear-headed for being outside.

Some of the Year 4 children's comments were:

'I feel less tired than before'

'It's like when I first come into school or after breaktime'

'It's nice to get fresh air and makes you feel a bit better if you're not well'

'I was feeling sneezy before but I'm better now'

'I prefer being outside because you get fresh air and more exercise'

'It's more fun outside – it's boring inside with computers and TV'

'I really enjoyed it'

'I really like dancing'

Teacher Emma Lawton said of the overall response of the pupils that 'they've been much more positive, I think, with outside dance than inside' (Lawton, 2013). In particular, she commented on the boys being more engaged, which is often problematic in dance and movement teaching – 'being outside has

taken that kind of 'dancey' element away,...they see it more physically'
(Lawton, 2013).

The Foundation Stage teacher reported similar 'children clearly enjoyed the sessions and working with you', 'parents were happy and interested in what they had been doing', and ' I have used the cool down in our own P.E sessions and have continued with the 'happy feet' dance. The girls often like to dance freely to this in class!' (Shaw, 2013).

Several practitioners also highlight the enjoyment aspect of outdoor creative movement. Positive aspects given included:

'Much more fun than being stuck in a black box theatre with small children who enjoy being outside so much.'

'Have a change of scene! from studio, theatre or classroom.'

'It gives them freedom to move, to push their physicality especially if working on surfaces that they can jump, roll and dive onto safely. It gets them working with nature, the outdoors and stories related the sites they are working with, bringing to life their curriculum. But mainly because it's fun.' (See Appendix K).

Curriculum links Dance and PSHE/PSED were made throughout the sessions, for example activities beneficial to fitness, health, and discussions of these topics. The children showed their understanding by contributing ideas, especially about sensory differences, looking after our bodies, and spatial awareness of others.

The sessions were not outcome-oriented in terms of creating a performance or end product, but this could have been a further stage had there been more time. Emma Lawton suggested finding ways to use the space more imaginatively, which was only really attempted in the final session using a

wall. Although the three elements of creating, performing, appreciating were included, there was not so much chance for groups to watch each other outdoors, especially with the Foundation Stage group, as the cold weather meant it was necessary to keep moving most of the time.

Overall the sessions seemed to benefit the teachers as well as the pupils.

Emma Lawton said:

'I definitely felt so much better having been outside. ... by the afternoon you can feel yourself sort of getting a bit headachey, and you can feel a bit of tension, a bit of stress by the end of the day, everyone has had enough but it was very different. .. I definitely think that being outside kinda energises you and makes you feel, you know, more relaxed. And for the children as well – I think they feel tired but not that sort of agitated tired which you can often feel if you've been inside all day I think' (Lawton, 2013)

Both class teachers said they would definitely consider doing more outdoor creative movement in the future:

I would go so far as saying, if the weather's good I would do it outside as a matter of course actually now. Because why not? It's better all round. They enjoy it more; they're much more engaged with it (Lawton, 2013).

There are many different options for taking outdoor creative movement into primary schools. In the practitioners' survey, all respondents had delivered outdoor creative movement on the school site, and 79% had worked off-site as well. The school grounds seem to be a popular, practical option for working outside, especially when financial or time restrictions make trips to another location harder to facilitate. All respondents had delivered outdoor creative movement within school hours, and many had also delivered after school as well (79%).

There was a range of different funding sources for the work, but the most common was the school (71%), followed by voluntary work (64%), and finally funding from another organisation (57%). Emma Lawton advises that some schools are more flexible than others, and recommends practitioners offering a whole afternoon/morning of activities to schools – ‘It’s almost impossible to do anything creative in an hour I think’ Along with Helen Musser, she recommends it as a way of delivering parts of the curriculum: ‘ it’s a really nice starting point for children’.

Lois Taylor says the best ways to encourage schools and teachers to support outdoor creative movement activities are:

Very well supported projects that take on board the concerns of schools and parents rather than dismiss them. Start small and encourage the use of the schools own spaces and immediate surroundings for a range of explorations - counting petals for maths, watching clouds for geography, sourcing textures for art etc. Show examples of good practice and share other teacher feedback (Taylor, 2013).

The St Columb Minor Academy head teacher, Jennie Walker, advised that it is harder to get money from parents for activities happening at school and they are more likely to contribute for trips off-site. She suggested using teachers’ PPA time as a way of funding outside practitioners coming in, as a cover teacher has to be paid for this time anyway. She also confirmed that many teachers are apparently not confident teaching dance and would prefer to hand over to professionals. Lois Taylor says that funding for her outdoor work in schools ‘has varied over the years but there has always been additional funding found by the artist’ (Taylor, 2013).

The survey revealed mixed feelings from parents about outdoor creative movement: most (92%) preferred creative movement classes to take place outside in sunny/hot weather, and 86% in cold weather, but 61% would rather an indoor lesson in wet weather (even with appropriate clothing being available), and there was a fairly even split for strong wind and snow. The majority of parents said they would like their child to spend more time outside at school, however this was only a small amount higher than the remaining 44% who said that it was about the right amount. In comparison, the call for more creative activities was stronger, with 63% of parents saying the amount was not enough. The reaction on the *Mumsnet* forum was significantly more in favour of outdoor education.

Part of the mixed support for outdoor creative movement may come from lack of information amongst parents – the survey showed that only 21% of the respondents' children had done outdoor creative movement, and 27% were unsure whether their child/children had or not. Of those that had, 75% were reported to have enjoyed the experience, with the remaining 25% saying 'Don't Know'. It is important to take into account the variety of opinions, as Lois Taylor advises: 'Don't assume everyone loves being outside like you or I do, so think and prepare in a way that supports everyone to find something' (Taylor, 2013).

Conclusion

This investigation has identified a use for outdoor creative movement in primary education. The mental and physical health benefits for outdoor, creative and movement activities separately are already well researched. In addition, combining these activities offers unique advantages to cross-curricular learning, connection of individuals with each other and the environment, and creative and training outcomes. Outdoor creative movement also has the potential to address certain imbalances in the current education system, providing opportunities for kinaesthetic and experiential learning, and a sense of freedom which is harder to find in the classroom or with more regimented activities.

Another advantage of outdoor creative movement is that it can be more inclusive and promote equality and diversity. The practical research found outdoor creative movement to be more gender-inclusive than indoor dance or creative movement lessons, and information from practitioners shows that it can make links across generations and communities as well as being applicable to a wide range of dance styles from different cultures.

The disadvantages were found to be mainly practical and organisational, most of which can be overcome as shown by the sessions at St Columb Minor Academy and by the experiences of practitioners who use outdoor creative movement. The most significant difficulties were: managing risks, facilities (particularly music and flooring), weather conditions, appropriate clothing, communication and behaviour. Identifying these and taking them into account in planning lessons can ensure successful delivery.

The investigation explored just some of the many possibilities for outdoor creative movement, and is not sufficient to provide conclusive answers.

However, the theoretical and practical research both suggest that the advantages outweigh any negative aspects, particularly as the responses from teachers and students involved were very positive. Comments from parents, while mixed, also show a significant amount of support for this type of activity and in particular a desire for more creativity in education.

Considering the time and financial pressures of UK primary education, it would seem that an activity like outdoor creative movement which can deliver so many benefits at once, is worthy of inclusion.

Bibliography

- Ashley, L. (2008) *Essential Guide to Dance: Safe Dance Practice*. Abingdon: Hodder Education.
- Bakhshi, H., Hargreaves, I. and Mateos-Garcia, J. (2013) *A Manifesto for the Creative Economy* [pdf] Available at: <http://www.nesta.org.uk/library/documents/A-Manifesto-for-the-Creative-Economy-April13.pdf> [Accessed 12.04.2013].
- Ball, S. (2012) *The Complete Guide to Writing Your Dissertation*. Oxford: How To Books Ltd.
- Blake Laphorn (2012) *Live Music Act 2012 Update* [Online] Available at: http://www.blaw.co.uk/services_for_businesses/licensing_and_alcohol/news_and_updates/live_music_act_2012_update.aspx [Accessed 12.04.2013].
- Bloor, S (2013) 'Barefoot: The naked truth', *Fit Cornwall*, Issue 5, April/May 2013, p6.
- Booth, R. (2012) 'New school building designs hit by curve ban' *The Guardian*, 02 October [Online]. Available at: <http://www.guardian.co.uk/education/2012/oct/02/new-school-building-designs-curve-ban> [Accessed 05.02.2013].
- Breath Made Visible* (2009) Ruedi Gerber [DVD]. UK: West Grove Film & Media.
- Council for Learning Outside the Classroom (2012) *Council for Learning Outside the Classroom*, [Online], Available: <http://www.lotc.org.uk/> [Accessed 03.10. 2012].
- Davies, D (2010) 'Enhancing the role of the arts in primary pre-service teacher education', *Teaching and Teacher Education*, Volume 26, Issue 3, April 2010, pp. 630-638. *Science Direct* [Online]. Available at: <http://www.sciencedirect.com/science/article/pii/S0742051X09001917> [Accessed 02.03.2013].
- Fairclough, S & Stratton, G (2004) 'Physical education makes you fit and healthy'. Physical education's contribution to young people's physical activity levels, *Health Education Research*, 20, Issue 1 [Online] Available at: <http://her.oxfordjournals.org/content/20/1/14.full#ref-26> [Accessed 03.04.13].
- Fink, W., Costill, D. & Van Handel, P. (1975) 'Leg muscle metabolism during exercise in the heat and cold', *European Journal of Applied Physiology and Occupational Physiology*, Volume 34 (Issue 1), pp 183-190.

Fit Cornwall (2012) 'Natural, Wild & Healthy' *Fit Cornwall*, Issue 2
September/October 2012, p.18.

Great Britain. Department for Children, School and Families (2007) *The Dance Review: A Report to Government on Dance Education and Youth Dance in England by Tony Hall* [pdf] Available at:
<https://www.education.gov.uk/publications/standard/publicationDetail/Page1/D/CSF-00908-2007> [Accessed: 28.11.2012].

Great Britain. Department for Children, Schools and Families (2008) *Government Response to Tony Hall's Dance Review* [pdf]. Available at:
http://www.yde.org.uk/documents/pdf_docs/Government%20Response%20to%20the%20Tony%20Hall%20Dance%20Review.pdf [Accessed: 07.04.2013].

Great Britain. Department for Education (2012) *Department for Education*, [Online], Available: <http://www.education.gov.uk/> [Accessed 03.10.2012].

Great Britain. Department for Education (2012) *Primary National Curriculum until 2014* [Online]. Available at:
<http://www.education.gov.uk/schools/teachingandlearning/curriculum/primary> [Accessed: 18.12.2012].

Great Britain. Department for Education (2012) *Statutory Framework for the Early Years Foundation Stage* [pdf]. Available at:
<http://www.foundationyears.org.uk/wp-content/uploads/2012/07/EYFS-Statutory-Framework-2012.pdf> [Accessed: 17.12.2012].

Great Britain. Department for Education and Employment: National Advisory Committee on Creative and Cultural Education (1999) *All Our Futures: Creativity, Culture and Education* [pdf] Available at:
<http://sirkenrobinson.com/skr/pdf/allourfutures.pdf> [Accessed 07.04.2013]

Great Britain. Department for Education and Skills (2006) *Learning Outside the Classroom Manifesto* [pdf] Available at:
<http://www.lotc.org.uk/about/manifesto/> [Accessed 10.11.2012].

Great Britain. Department for Environment, Food and Rural Affairs (2011) *The Natural Choice: securing the value of nature* [pdf] Available at:
<http://www.ukeof.org.uk/documents/Defra-white-paper.pdf> [Accessed 08.11.2012].

Great Britain. Scottish Executive. 2004. *Health & Safety on Educational Excursions* [pdf] Available at:
<http://www.scotland.gov.uk/Publications/2004/12/20444/48943> [Accessed: 10.12.2012].

Great Britain: Health and Safety Executive(2011) *Five Steps to Risk Assessment* [pdf] Available at: www.hse.gov.uk/pubns/indg163.pdf [Accessed 11.12.2012].

Great Britain: Ofsted (2010) *St Columb Minor School Inspection Report* [pdf]. Available at: <http://www.ofsted.gov.uk/inspection-reports/find-inspection-report/provider/ELS/111908> [Accessed 07.11.2012].

Griffiths, J. (2006) *Wild: An Elemental Journey*. London: Hamish Hamilton.

Health and Safety Executive & Middlesex University (2002) *Playgrounds - risks, benefits and choices* [pdf]. Available at: http://www.hse.gov.uk/research/crr_hrm/2002/crr02426.htm [Accessed 10.12.2012].

Health and Safety Executive (2011) *School Trips and Outdoor Learning Activities: Tackling the Health and Safety Myths* [pdf] Available at: <http://www.hse.gov.uk/services/education/school-trips.pdf> [Accessed 02.12.2012].

Hodgson, J. and Dyer, A. (2003) *Let your children go back to nature*. Milverton: Capall Bann.

Howard, A. (2011) *What issues emerge for consideration when making dance in and for gardens?* MA. London: London Contemporary Dance School, Conservatoire of Dance and Drama, University of Kent.

Howard, M (2012) *Why are the origins of site-specific performance believed to have been in America in the 1950s?* Falmouth: University College Falmouth.

Jaarsveld, S., Lachmann, T., van Leeuwen, C., (2012) 'Creative reasoning across developmental levels: Convergence and divergence in problem creation', *Intelligence*, Volume 40, Issue 2, March–April 2012, pp. 172-188. *Science Direct* [Online]. Available at: <http://www.sciencedirect.com/science/article/pii/S0160289612000037> [Accessed 02.03.2013].

Kassing, G & Jay, D (2003) *Dance Teaching Methods and Curriculum Design*. Champaign, IL: Human Kinetics.

Kornblum, R (2010) *Violence Prevention Through Movement Curriculum* [pdf]. Available at: <http://disarmingplayground.files.wordpress.com/2010/03/violence-prev-outline3.pdf> [Accessed: 13.12.2012].

Kornblum, R (2002) *Disarming the Playground: Violence Prevention Through Movement and Pro-Social Skills* Google Books [Online]. Available at: <http://books.google.co.uk/books?id=uXR0i8Qc5pQC&pg=PT1&dq=disarming+the+playground&hl=en&sa=X&ei=x35qUdjVA4Xt0gXYzoGoCg&ved=0CC8Q6AEwAA> [Accessed: 13.12.2012].

Lightfoot, L. (2009) 'Huge rise in boys taking dance lessons' *The Observer* 15 March [Online]. Available at:

<http://www.guardian.co.uk/education/2009/mar/15/school-sports-dance>
[Accessed: 28.03.2013].

Met Office (2013) *Newquay Climate* [Online]. Available at:
<http://www.metoffice.gov.uk/public/weather/climate/newquay#?tab=climateTables> [Accessed 10.04.2013].

Moore, R. (2013) 'Michael Gove's standardised schools not such a class act',
The Observer, 14th April [Online] Available at:
<http://www.guardian.co.uk/artanddesign/2013/apr/14/michael-gove-standardised-school-architecture> [Accessed 15.04.2013].

Moss, S (2012) *Natural Childhood* [pdf]. National Trust: Available at:
<http://www.nationaltrust.org.uk/document-1355766991839/> [Accessed:
06.04.2013].

Mumsnet Talk (2013) *Do you think kids spend enough time outdoors at primary school?* [Online forum] Available at:
<http://www.mumsnet.com/Talk/primary/a1719540-do-you-think-kids-spend-enough-time-outdoors-at-primary-school> [Accessed: 03.04.2013].

Newman-Bluestein, D (2011) *The Kinesthetic Sense* [Online] Available at:
<http://www.dancetherapymusings.com/2011/08/index.html> [Accessed
28.11.2013].

NHS (2012) *Shin Splints – NHS Choices* [Online] Available at:
<http://www.nhs.uk/conditions/shin-splints/Pages/Introduction.aspx> [Accessed
06.04.2013].

Occupational Safety & Health Administration (no date) *Cold Stress* [Online].
Available at:
<http://www.osha.gov/SLTC/emergencypreparedness/guides/cold.html>
[Accessed: 09/01/2013].

Phillips, G (2011) *An Evaluation of the Heritage Lottery funded project, 2009-2011: Ploughwitches and Bears* [pdf]. Email to Miranda Howard, 16 April 2013.

Robinson, K (2006) *Sir Ken Robinson: Do Schools Kill Creativity?* [Online].
Available at: http://blog.ted.com/2006/06/27/sir_ken_robinso/ [Accessed:
12.11.2012].

SQW Consulting (2009) *Evaluation of Find Your Talent Programme Executive Summary: Year 1* [pdf]. Available at: <http://www.findyourtalent.org/about>
[Accessed 08.01.2013].

Stewart, G. 2009. *Why don't children play outside any more?* [Online]
Available at:

http://www.bbc.co.uk/blogs/grahamstewart/2009/08/why_dont_children_play_outside.shtml [Accessed 06 04 2013].

Survey Monkey. 2013. *How to create a survey*. [Online] Available at: http://help.surveymonkey.com/articles/en_US/kb/How-to-create-a-survey [Accessed 16.03.2013].

TED, 2006. *Ken Robinson Says Schools Kill Creativity*. [Online] Available at: http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html [Accessed 08.11.2012].

The American Invasion 1962 – 72 (2005) Valerie Preston-Dunlop [DVD]. UK: Spirit Level.

The Health and Social Care Information Centre, 2012. *Obesity*. [Online] Available at: <http://www.ic.nhs.uk/statistics-and-data-collections/health-and-lifestyles/obesity> [Accessed 08.11.2012].

The Peninsula College of Medicine and Dentistry (2011) 'Benefits of outdoor exercise confirmed', *ScienceDaily*, February 5 [Online]. Available at: <http://www.sciencedaily.com/releases/2011/02/110204130607.htm> [Accessed: 14.04.2013].

Wainwright, M. (2012) 'The increasingly rare sight in UK's green spaces – children playing', *The Guardian*, 30 March [Online]. Available at: <http://www.guardian.co.uk/uk/2012/mar/30/national-trust-children-playing-outdoors> [Accessed: 06.04.2013].

Warden, C. (2013) Email to Miranda Howard, April 4.

Woodland Trust Scotland (no date) *The Woodland Trust Outdoor Learning Pack For Primary School Teachers* [pdf] Available at: www.woodlandtrust.org.uk/en/about-us/projects/.../learning-pack.pdf [Accessed 13.12.2012].

Mertz, A (ed.) (2002) *The Body Can Speak: Essays on Creative Movement Education with Emphasis on Dance and Drama*. Carbondale: Southern Illinois UP.

Mosston, M & Ashworth, S. (2002) *Teaching Physical Education* (5th edition). San Francisco: Benjamin Cummings.

Pascoe, M. (2013) 'ABCs for Active Kids: Agility, Balance, Co-ordination', *Fit Cornwall*, Issue 4, February/March 2013, pp 4-5.

Robson, C. (2002) *Real World Research: A Resource for Social Scientists and Practitioner-Researchers*. Oxford: Blackwell.

Sabini, M (2008) *The Earth Has A Soul: C.G. Jung on Nature, Technology & Modern Life*. Berkeley, California: North Atlantic Books.

Seidman, I. (2006) *Interviewing and Qualitative Research: A Guide for Researchers in Education and the Social Sciences*. New York: Teachers College Press.

Smith-Autard, J.M. (2002) *The art of dance in education*. London: A. & C. Black.

DJ Fresh (2010) *Gold Dust*. Napster [Digital download]. Available at: <http://www.napster.co.uk> [Accessed 17/12/2012].

Ray Parker Jr (1984) *Ghostbusters*. Napster [Digital download]. Available at: <http://www.napster.co.uk> [Accessed 17/12/2012].

Egyptian Hip Hop (2010) *Rad Pitt*. Napster [Digital download]. Available at: <http://www.napster.co.uk> [Accessed 17/12/2012].

The Beach Boys (1964) *I Get Around*. Napster [Digital download]. Available at: <http://www.napster.co.uk> [Accessed 15/12/2012].

Brittany Murphy (2006) *Boogie Wonderland*. Napster [Digital download]. Available at: <http://www.napster.co.uk> [Accessed 15/12/2012].

Bombay Bicycle Club (2010) *Rinse Me Down*. Napster [Digital download]. Available at: <http://www.napster.co.uk> [Accessed 15/12/2012].

The Brand New Heavies (2006) *Jump N' Move (2006 Remastered LP Version)*. Napster [Digital download]. Available at: <http://www.napster.co.uk> [Accessed 15/12/2012].

Two Door Cinema Club (2010) *Something Good Can Work*. Napster [Digital download]. Available at: <http://www.napster.co.uk> [Accessed 15/12/2012].

Camille Saint-Saëns *Aquarium*. Napster [Digital download]. Available at: <http://www.napster.co.uk> [Accessed 15/12/2012].

Randy Newman (1996) *You've Got A Friend In Me*. Napster [Digital download]. Available at: <http://www.napster.co.uk> [Accessed 15/12/2012].