Exploring the potential development of the Sounds of Intent model as a curricular framework and assessment tool for dance with children who have profound and multiple disabilities.

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ABSTRACT

Little research has been carried out in the area of dance for children with profound and multiple learning disabilities (PMLD). The purpose of this study is to investigate the new draft curriculum and assessment framework for dance – "Movements of Intent", based on the now established "Sounds of Intent" model for music. Two classes of children with PMLD received dance sessions for six weeks and were assessed using the new framework. Pupils were filmed throughout to collect data for assessments. Five dance teachers, working with SEND children, were also interviewed regarding their experience and knowledge of curriculum and assessment frameworks suitable for these children. Data was analysed against the framework and three case studies were highlighted. The results showed that the draft framework allows these children to demonstrate that they can and do make progress in dance, that dance can be defined differently for each individual and that there is a need for an assessment framework in this area in order to ensure that such creative opportunities will continue for these children into the future.

Key Words: PMLD, SEND, dance, movement, assessment, curriculum

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INTRODUCTION

When the UK Government introduced the National Curriculum in England and Wales in 1988, (Education Reform Act, 1988), the only information for teachers of children with SEN (special educational needs) was in Section 18. It states, with no supporting guidance, that pupils may have the curriculum adapted, as specified in their statement of SEN. The launch of statutory "p-levels" (QCA, 2007) signified the only (some would say tokenistic) attempt to include these children (Imray and Hinchcliffe, 2012). Dance was always marginalised, mentioned extremely briefly in one sub-level deep within the PE P Level descriptors (DFE, 2014:29). In 2016 it was recommended by the Rochford Review report that P Levels should be abolished as a statutory requirement (UK government, 2016) and the charity NASEN (National Association of Special Educational Needs) warn that this represents a "lowering of aspirations and expectations" (Ward, 2016).

When developing "Sounds of Intent", an alternative assessment and curriculum for music, Adam Ockelford found that the music p-levels had serious shortcomings; they were "founded on social constructs" and were conceptually flawed (Ockelford, 2008: 262). Other researchers have commented on the anachronistic nature of assessment programmes that do not take into account the extensive differences between individuals (Gardner, 1992). Ockelford found that in many cases children with severe learning disabilities were able to engage meaningfully with music and sometimes at a higher level than their global functioning indicated (2008:213-215). This was also true for children with severe learning

disabilities (hereafter referred to as PMLD). This showed that domain-specific intelligence, as introduced by Fodor, (Fodor, 1983) was possible. Could the same be true for dance?

"Sounds of Intent" is such a successful alternative in music that Ofsted have held it up as an example of good practice (Ofsted, 2012: 51-52). It is both a qualitative and quantitative assessment tool and is rooted in findings of research into how children develop musically from the very earliest stages. It can be used for initial baseline assessments, formative assessments and summative assessments, helping teachers to know what needs teaching next. There is now a proposal to extend "Sounds of Intent" across the various expressive arts and multi-sensory domains and Ockelford has suggested further research in this area (Ockelford, pending 2018).

The Village School, Brent, with its large expressive arts department, previously hosted a study, which continues in the form of a six-school task group, exploring the possibility of using "Marks of Intent" for Art. This research, also hosted by the Village School, will explore "Movements of Intent" with a sample of PMLD students to question its usefulness, appropriateness and accessibility. Could it be a way forward for movement and dance teachers of PMLD children? Is it sufficiently robust, developmentally appropriate and inclusive? Indeed, what are these teachers currently using as a curriculum and assessment tool and what is their training and background? The study will examine not only the draft framework but also the attitudes and backgrounds of a small number of professionals in the field and issues that arise from the fact that dance is, perhaps more that music and art, often seen as a not-quite-necessary "add-on".

LITERATURE REVIEW

HOW IMPORTANT IS MOVEMENT?

> Children love to move
>
> (Pica, 2004:4)

Pica believes that in the West we have yet to accept the unity of mind and body and to understand fully how movement can help with social and emotional development as well as being satisfying in its own right. (2004:5).

Gallahue and Ozmun (2011: *Introduction*) write that too often, human development is studied from a "compartmentalized viewpoint", separating out cognitive, affective and motor domains and seeing them as unrelated.Yet most child development theorists agree about the importance and significance of physical and movement development. Piaget and Inhelder (1969: viii) state that "mental growth is inseparable from physical growth". They describe the child's tendency to reach out and grab objects in their development of spatial awareness. The authors conclude this is done without thought or intelligence but with perception and sensory coordination (1969:4). Piaget's stage theory takes the child through "spontaneous movements" and reflexes, through acquired habits, to intelligence (1969:5). He believed that the onset of an awareness of cause and effect (repeating an action to produce the same response again) put the child on the "threshold of intelligence" (1969:10).

Several decades later, Howard Gardner rejected the stage theorists' view of child development and intelligence, believing that Piaget mistakenly thought he was looking at all intelligence but had in fact only been concerned with logico-mathematic intelligence (1987:189). This aspect of learning and intelligence has been on a pedestal ever since Burt developed his IQ tests (Burt, 1923) which still influence SATs tests and other exams today. It is this distortion that sees the reporting of achievement in English, Maths and Science, even for pupils with PMLD, as essential, and all other domains as secondary. Gardner discussed bodily-kinesthetic intelligence (1987:190) and stated, in his multiple intelligence theory, that

every type of intelligence was as important as any other, and schools should develop all of them. He also stated that competence in one sphere did not dictate competence in other spheres- achievement would be specific to the domain. This perhaps refutes Piaget's idea that children working through physical development such as grabbing objects and working out cause and effect are not yet intelligent- or the idea that the various physical development stages have to be worked through in a particular order for normal development and intelligence to be reached. This has great significance to those of us working with children who have PMLD.

Laban, who has written extensively on the mastery of movement and its significance, and whose name is still prominent and respected in many of the dance and movement therapy traditions in Europe, believes "Man moves in order to satisfy a need" (Laban,2011:1). He suggests one can see personality and attitude through movement. "Movement", he says, "underpins all arts and expression" (2011:7). He goes on to say that thinking is not only done using words but that there is "thinking in terms of movement" (2011:15), perhaps underlining Gardner's idea that there are many types of intelligence and that one could excel in mastery of movement even though it might appear, through lack of verbal ability, that the person is low in intelligence. Again this would have repercussions for assumptions made about children with PMLD. Nicola Shaughnessy, Professor of Performance at the University of Kent, UK, is researching the use and effects of performance, dance and drama on children with special educational needs and autism and she (Shaughnessy, 2013:108) also observes "thought can be expressed without language- a movement across the floor".

The stage theorists disagree. Piaget's sensori-motor phase assumes lack of intelligence and thought where there is no language and each stage is a pre-requisite for the next:

> In the absence of language or symbolic function, however, these constructions are made with the sole support of perceptions and movements and thus by means of a sensori-motor coordination of actions, without the intervention of representation or

> thought…there is a continuous progression from spontaneous movements and reflexes to acquired habits and from the latter to intelligence
>
> (Piaget & Inhelder, 1969:4-5)

Conversely, Vygotsky, the Russian founder of developmental psychology, states that "learning in one area has very little influence on overall development" (Vygotsky, 1978: 82). He describes the mind as containing specific, not general capabilities, each independent of the others.

Laban stresses that there is movement even in the most "inert human body" (2011:68) caused, for example, by changes in breathing patterns and movement of the eyes. These are the very responses a teacher of a child with PMLD is looking for. Laban believes "we have artificially separated the art forms" and that in ancient times they all overlapped (2011:90), in other words, movement is crucial to them all. We cannot participate in art, music or drama without movement.

Children with PMLD inevitably have a different experience of the world from those who experience so-called "neurotypical" development so it follows that their interpretation of art will be different also. But different does not need to mean deficient if we accept the premise that domain-specific intelligence is possible.

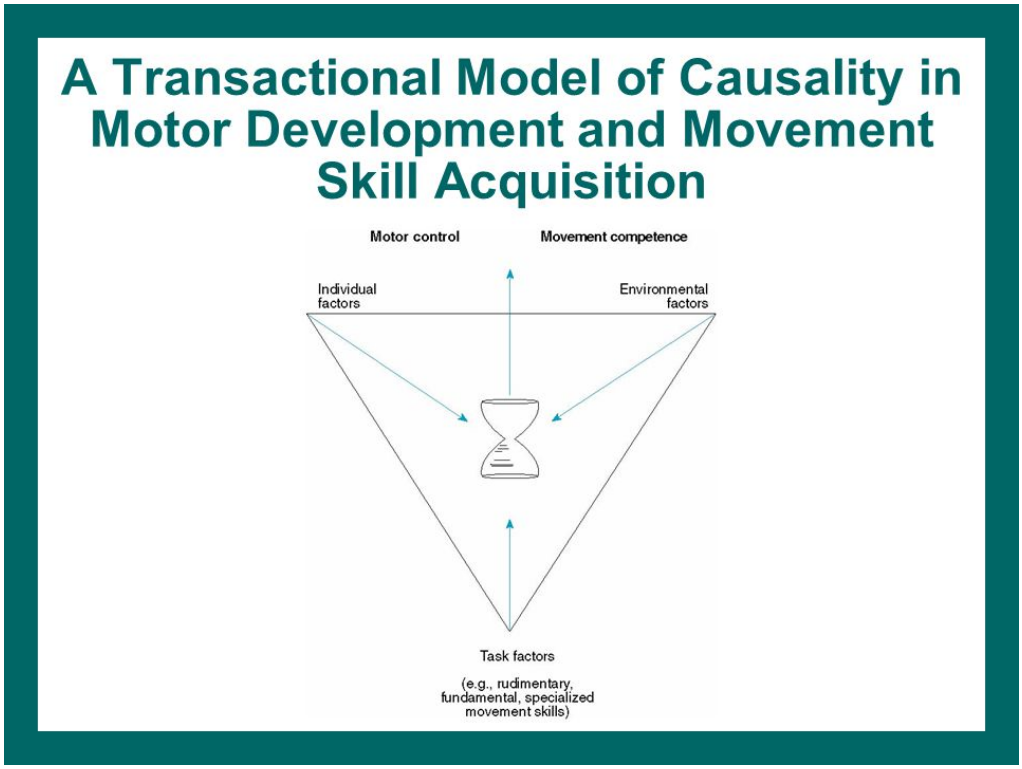
HOW DOES MOTOR DEVELOPMENT OCCUR?

Zachopoulou et al (2004) stress the importance of the development of motor skills because they enhance psychological, social, cognitive and affective development. They state that social development progresses through successful interactions with others during movement development programmes. However they also acknowledge that there is little research into the effects of certain PE programmes on motor development.

Hardy et al (2010) identify locomotive, stability and manipulative skills as being key to movement development. The findings of their study in Australian pre-schools showed that structured movement skills sessions are needed to help in functional skills development. Gallahue and Ozmun (2011: *Categories of Movement*) also identify stability, locomotion and manipulation as the main categories of movement. They say that development of motor skills, though, is reliant on "the letters *T, I, E*" which means the task, the individual and the environment. These factors combine to "determine the sequence rate and extent of learning any movement skill" (2011: *Introduction*). They go on to refute the idea that all students could be at the same level of motor development at a given chronological age and emphasize that more attention should be given to individual appropriateness. Gallahue and Ozmun see motor development from what they call a "life-span perspective" ie neither a stage theory nor an age-related theory (2011: *Motor Development Defined*). They say that some aspects of a person's development could be domain specific, stage like or age-dependent but others cannot. All persons experience a progressive change in movement behaviour throughout their life cycle. Further, they view motor development as a "dynamic system" which means "**nonlinear** and **discontinuous**":

> Individual change over time is not necessarily smooth and hierarchical, and it does not necessarily involve moving towards ever higher levels of complexity and competence in the motor system
>
> (Gallahue and Ozmun, 2011: *Motor Development as a Dynamic System*)

This is because of disabilities, impairments, variations in gait and other factors. All changes occur in a highly individual manner influenced as well by the "T, I, E": task, individual and environment:



(Gallahue and Ozmun, 2011: *Motor Development as a Dynamic System*)

SENSORY INTEGRATION AND THE ROLE OF MUSIC

A current theme in motor development theory is that of sensory integration. Due to ongoing research in a range of settings, programmes that are based on ideas pertaining to sensory integration are being introduced into many special schools, often by occupational therapists, using additional resources and curriculum strategies, as a way to improve development, physical or otherwise. It is thought that the various impairments that often accompany physical and learning disabilities, including autism, are responsible for a lack of sensory integration and therefore sensorimotor stimulation can enhance development and learning (Gallahue and Ozmun, 2011: *Sensorimotor Stimulation*). This usually focuses on the senses most closely associated with movement- tactile, vestibular, proprioceptive, kinaesthetic, visual and auditory. Flo Longhorn's influential book (Longhorn, 1988) was aiming for the same results but relatively little was known then about the 'other' senses or how they assist each other. However her work did leave the legacy of the 'multi-sensory curriculum' for

PMLD children, which has lasted to this day. We ought not to be surprised, then, that in special schools movement is often combined with music and there is often not a clear delineation between what is dance, what is music and what is movement.

Zachopoulou et al (2004) cite a few examples of earlier projects in which music was used with movement. One was undertaken by Brown, Sherrill and Gench (Brown et al, 1981), where movement was found to have more effect when combined with music. Another was High (1994), who had introduced a rhythmic movement programme and found that this improved the children's rhythmic ability more than free play alone had done. They also refer to Orff (1960) and Dalcroze (1921), who both gave their names to now famous traditions which were developed last century and involved strong elements of movement in the teaching of music. In Zachopoulou's study, an experimental group who had access to high quality music and movement sessions showed greater improvement in their movement skills than a control group who continued with high quality movement sessions without the use of music.

Gallahue and Ozmun's model for activities associated with sensorimotor development (2011: *Sensorimotor Stimulation*) suggests developing auditory integration through "listening and responding to auditory stimuli". Boswell (2011: *Rhythmic Movements*) advocates rhythmic movement programmes in which opportunities are given to students to "become competent in moving to rhythmic patterns". He believes that all children have a sense of rhythm but due to "lack of appropriate rhythmic experience, poor concentration and physical differences", some may appear to lack it. He says that when students develop their sense of rhythm, the quality of their movements reflect this.

It was Dalcroze's conviction that music could only be taught through movement and muscle response that motivated him to set up his method in rhythmic gymnastics-"eurhythmics"-which was revolutionary in the 1920s (Mead, 1996). It was a backlash against the disciplinarian and slightly militaristic 1909 "Drill Curriculum" taught in English schools but,

similar to Laban's models, focused on "time, space and energy" and came from a belief, similar to Piaget's (Piaget and Inhelder, 1969:6), that there are constantly "rhythmic patterns in the head" (Pope, 2006). Nowadays, music and movement are combined in almost every school at least for the nursery and early years classes, so Dalcroze clearly had a significant influence over time.

This exploration of the literature reveals a gap in the research, though, regarding the development of children with PMLD in movement and dance. Much of the academic writing relates to Physical Education as opposed to dance and movement which may fall within the expressive arts curriculum and thus have creativity as one of its aims in addition to physical motor development.

In Ockelford's research (pending 2018:50) he mentions Laban and Sherborne but suggests that they are not developmental in their approach and he asserts that approaches from the health sciences do not address issues of creativity. Inner Sense (Vogiatzolou et al, 2014) report on their study which did focus on creative expression in a multi-sensory context, but state that it was hard to determine what element of the multi-sensory mix was being measured (ibid.:8), suggesting that further research was needed here to break down the separate elements, two of which were movement and dance. Lamond (2010) undertook a PMLD dance project in a school and children were assessed using their PIVATS scores (PIVATS is a system developed for breaking down measurements of progress against P-Levels-see Lancashire county Council, 2017). "Broadly these improved", he says, but many activities had taken place so no causal conclusions could be drawn. He suggests that more research should be done, particularly as staff had concluded, anecdotally, that dance had enriched the lives of the children and the school and they were so convinced by it that they had begun dance training themselves in order for it to continue.

TACTILE AND HAPTIC DEVELOPMENT

The history of research into tactile development, sometimes referred to as haptic, which can be defined as the perception and manipulation of objects through touch and proprioception, has been told by Grunwald and John with reference to the “German pioneers” (2008). Geza Revesz (1878-1955) was a music psychologist who also intensively researched the sense of touch and defined the term “haptic”. He presented the idea, radical at the time, that spatial perception could exist independently of visual perception and that all people were born with this, even if blind from birth. He refused to accept that the visual sense was superior to the haptic. He described the “essential importance of movements in the touch process (Grunwald and John, 2008:24).

Robert Jütte refers to the strong significance placed on hands and the tactile sense in the bible with hands used to both bless and pronounce doom and yet, he writes, “it has frequently been ranked both at the bottom and at the top of the scale of esteem” (Jütte, 2008:5). The discussion on the hierarchy of the senses has been taking place since Aristotle who, according to Jütte, placed an emphasis on the importance of touch while his teacher, Plato, had believed vision to be dominant (Jütte, 2008: 24).

Ernst Heinrich Weber, born in 1895, was an influence to many scientists exploring touch and the sensory systems. He believed all senses were created for the perception of the world around us and each was capable of triggering different sensations. (Grunwald and John, 2008:17). Christiane Kiese-Himmel believes haptic perception is present from birth and the hand has a huge part to play as the tool which sets primates, particularly humans, apart from other animals. She states that the density of receptors in the finger tips is greater than anywhere else on the body (Kiese-Himmel, 2008).

In 1923, Max von Frey developed an electro-magnetic instrument which had bristles of varying stiffness attached which would be applied to the body of his subject and this was tested on both male and female prisoners without their consent (Grunwald and John, 2008). Unethical as this may have been, he discovered the existence of pain points as a result.

Gallahue and Ozmun's (ibid.) and Hardy et al's (2010) identification of manipulative skills as a category of movement is borne out by the extensive work carried out with persons with PMLD using tactile experiences and touch.

Hen and Walter, in their evaluation of the Sherborne approach to movement education, describe "interactive learning through shared movement experiences" (Hen and Walter, 2012:11) and suggest it comes from a belief that an individual can gain "awareness of themselves through movement". Schools and centres using the Sherborne method often use "touch" as a centerpiece of this work. Veronica Sherborne used to pair up children, sometimes an SEN child with a mainstream child, to encourage support and interaction through partner work and movement (Sherborne, 2001:3).

In one research project involving adults with PMLD, led by Butté (Butté, 2007), participants explored and analysed the use of touch with their PMLD clients. 100% of the participants concluded that inter-personal touch was inherent in their relationship with adults with PMLD. The significance of touch will be seen later in some examples from The Village School research too.

Shaughnessy (2013) refers to Tiffany Field's work that in modern society people suffer a shortage of touch. Field says "we forget that touch is not only basic to our species, but the key to it" (cited in Shaughnessy, 2013:128).

Gallahue and Ozmun's analysis of sensory integration (2011: *Sensorimotor stimulation*) includes a "need to focus on… tactual perception" and for tactile integration he suggests "massage; stroking; partner touching activities". Flo Longhorn's book includes a whole

chapter on the tactile curriculum in which she states: “The most important resource in the Tactile Bank is the *human being* who is working with the child”. (Longhorn, 1988:129). She presents as a goal “increased tolerance of handling” and “awareness of contact” as well as “human contact through touch”. In her introduction to this chapter she explains how the child with PMLD is constantly being touched by a whole range of people due to personal and medical care needs. This leads to an inability to discriminate between different types of touch and quality of touch. She sees a tactile programme as having the purpose of helping these children to begin to discriminate forms of touch and to be able to respond to them as they wish.

THE IMPORTANCE OF INTERACTION

Vygotsky saw the potential for studying mental processes through studying those with medical problems and disabilities. The context was the communist Soviet Union in which it was believed every child should be able to reach their potential. His model was based on the premise that each child had an *actual* level of development and a *potential* level of development (1978:85); the distance between these two levels was termed the “Zone of Proximal Development”. This zone defined the functions that “have not yet matured but are in the process of maturation” (1978:86). It was thought that older or more experienced learners or teachers could help to “scaffold” a child’s learning to guide them to reach their potential, therefore they would learn by imitation and through interaction. He stated that “the only good learning is that which is in advance of development” (1978:89) and also that:

> human learning presupposes a specific social nature and a process by which children grow into the intellectual life of those around them
>
> (Vygotsky, 1978:88)

Most theorists agree on the importance of interaction for learning. Maturation, says Piaget, "relies on social interaction and transmission" (Piaget, 1969:156) and "they derive a fundamental enrichment from interpersonal or social exchange" (1969:158).
Sherborne also wrote of the "quality of interaction between the caregiver and the child" having a profound effect on the child (2001:3). Flo Longhorn stressed "the importance of interaction" (1988:30) and it is worth repeating her assertion here that the most important resource is the "*human being* who is working with the child" (1988:129).

Shaughnessy suggests that dance is a relevant area to study the significance of the body in how we perceive others and "how the presence of others influences our actions and perceptions" (2013:42). She also mentions our innate inclination to imitate (2013:121).

PROPRIOCEPTION AND MIRROR NEURONS

For children with PMLD, as we have seen in relation to touch, life is not always something the child can control. All too often they are passive recipients of experiences and necessary procedures. An element of education for most people involves observing demonstrations and watching others perform. While it would probably be our aim to make PMLD children's lives as active and participatory as possible, it is also interesting to know if there is value in watching movement and dance done by others (assuming, of course, no visual impairment).

Montero (2006:237) believes that due to the discovery of mirror neurons, we can now suggest that it is possible to "proprioceive" other dancers' movements to the extent that "observing dance may give one the internal experience of dancing". Imagine the worlds this could open up for children with PMLD! However Montero states that lesions in the brain can cause loss of proprioception and she suggests this as an area to be investigated. Therefore, we carefully observed children's reactions to demonstrations by the dance professional during dance sessions as part of this research.

WHAT DO WE MEAN BY PMLD DANCE?

Previous researchers in this field have come up against a lack of academic writing in the area of dance education for children with profound disabilities. Most writing, as we have seen, has focused on either health science or PE, lacking a creative and symbolic input, or on movement therapy, with the emphasis on the psychological wellbeing of the child.

The University of Bedfordshire (2017), in partnership with the Stopgap Dance company, are currently piloting a curriculum aimed at developing dance in integrated settings, but the focus is not profound and multiple disability. The same is true of the work of Burridge (2017).

Boswell (2011: *Introduction*) describes dance as a "joyous and meaningful part of your physical education curriculum". It offers, he says, the opportunity to improve motor skills but also to have fun and develop creative expression. He goes on to list three movement forms in dance: rhythmic movement, creative educational dance and structured dance. All these, he says, include the principles of balance, transfer of weight and alignment as well as the concepts of time, space and force. Laban (2011:47) also uses the words time, space and force in describing the possible movements for the body. This similarity is interesting because Laban is sometimes referred to as the father of dance therapy whereas Boswell makes a point of stressing (2011: *Teaching Dance: What Is It Not?*) that dance therapy is "a psychotherapeutic use of movement focused on the emotional and physical integration of participants…used primarily with clients with mental illness or emotional and behavioural problems". Boswell goes on to say, though, that "anyone with or without a disability who dances can experience therapeutic effects".

The debate over therapy versus education is ambiguous in music (Bunt, 2003); perhaps the same can be surmised for dance education. The reality is that there is very little difference between the two once the curriculum is adapted to meet the needs of individuals with the most profound disabilities. Boswell (2011) believes that rhythmic movement and dance are powerful not only as vehicles for creative expression but also to develop the motor skills of

those both with and without disabilities.

EMPOWERING THE CHILD WITH PMLD

Winnick (2011: *Brief history of adapted physical education*) explains that therapeutic exercise could be found in China as far back as 3000 BC. The ancient Greeks and Romans also recognized the value of exercise therapeutically and medically. In 1838, the first physical activity programme for students with visual impairments began in Boston. In the nineteenth century, most physical education programmes were designed with the aim of preventing illness and promoting a healthy mind and body. It was not until the start of the twentieth century that concern for the "whole child" began to take shape, though the eugenics movement which swept Europe fed into the idea that certain children were unworthy of life, cost too much and were a burden to society. In 1944, England's Education Act (Education Act, 1944) designated certain children ineducable.

Although the current league table and testing regimes in schools remain the legacy of early theories of so-called intelligence, later theorists sparked the nature/nurture debate and Equality Act of today. These issues all feed into the discussion around finding a meaningful and appropriate curriculum and framework for children with PMLD.

In looking for or testing out a curriculum and assessment framework for dance with vulnerable children who have profound disabilities, we would hopefully seek out a model which allows the child to show interest and ability in very specific domains, despite their other disabilities, and which gives them opportunities for developing interactions with others, leading to progress towards reaching their potential. We would want the framework to be able to teach others about the potential that these children have, in order to empower them and give them a voice to show that they like the arts, love to dance, and wish their lives to be enriched in that way.

Adam Ockelford's "Sounds of Intent" model (Ockelford, 2008) is underpinned by the belief in domain-specific assessment. Unlike P-Levels in music, which assess music using non-musical skills (for example, the child will play a drum when they are shown a picture of a drum; there is nothing inherently musical in the skill being assessed here; it is the ability to follow a visual instruction), Sounds of Intent assesses music-specific skills,for example, recognizing and imitating a 3-note motif (2008: 106-108).

> **P5 Pupils take part in simple musical performances**
>
> • **They respond to signs given by a musical conductor [for example, to start or stop playing]**
>
> • **They pick out a specific musical instrument when asked [for example, a drum or a triangle]**
>
> • **They play loudly, quietly, quickly and slowly in imitation. They play an instrument when prompted by a cue card**

(DFE, 2014:25)

The preoccupation with domain-specific assessment goes to the heart of our beliefs about intelligence. Profoundly disabled children with no formal language can communicate through making beautiful music. They may not ever achieve P-Level 2(ii) in Literacy but could make outstanding progress using the music-specific "Sounds of Intent".

Howard Gardner said:

> assessment must probe those abilities and concepts which are most central to the arts. Rather than crafting the curriculum to suit the assessment, we must devise assessments which do justice to what is most pivotal in an art form.

(Gardner, 1989:77)

Successive Government Education departments and schools have struggled to find a meaningful role for dance and movement in the curriculum, other than through PE, perhaps because it is not a subject which is easy to test, or even to place in a department or faculty.

It is a strange mix of creativity, imagination, discipline, physical strength and attitude underpinned by notions of spirituality, community and symbolism.

Gardner describes society's inclination to consider most important those subjects that lend themselves easily to testing (1992). He does not believe that "children's competence in one cognitive sphere should predict the child's level of competence in other spheres" (Gardner, 1989:73).

The belief that PMLD children can learn, think and achieve has led Imray and Hinchcliffe to call for pedagogies appropriate for PMLD children. They question the importance placed on literacy and numeracy over the arts underlining Ockelford's, Gardner's and Vygotsky's implications that we cannot use a one-size-fits-all sequential curriculum. Children with learning disabilities "can achieve in the creative arts", they say, but will mostly work at or below the starting level of the curriculum. They state "there is no formal government document or reform which accepts and acknowledges that a different curriculum framework is needed" (Imray and Hinchcliffe, 2012:154). We are passively following an out-dated model and need one which specifically addresses children with PMLD.

The "Sounds of Intent" model (Ockelford, 2008: chapter 5), now established as an appropriate music curriculum and assessment tool in many special schools and nurseries, has possibilities for being extended beyond the reach of just music. Adam Ockelford has undertaken some initial research into its extension into the other expressive arts areas of art, dance and drama (Ockelford, pending 2018).

Segments

Level 1

R.1	P.1	I.1
encounters things that could potentially be seen (but does not process visual, tactile or haptic information)	unknowingly does things and is unaware that others see or feel them	relates to people unwittingly through vision or touch

Level 2

R.2	P.2	I.2
shows an emerging awareness of visual images and tactile or haptic sensations	deliberately does things for others to see (eg scribbles on paper, moulds clay)	interacts with others using vision or touch (eg, eye points or moves someone's hand onto something to gain shared attention

Level 3

	R.3	P.3	I.3
abstract	is aware of simple visual and tactile / haptic patterns (eg repeated blobs of colour, balls of clay)	creates simple patterns (eg repeated blobs of colour, lines that are intentionally more or less straight)	interacts with another through creating simple patterns together in the visual or tactile / haptic domains
representational	is aware of the simple representation of objects, events, places, people or ideas	creates simple representations of objects	interacts with another through creating simple representations of objects, events, places, people or ideas

Elements A

R.1.A	P.1.A	I.1.A
is exposed to a rich variety of visual images	involuntary or co-active movement is used to create or control images (eg through switches / eye gaze devices linked through a computer to different forms of visual display)	practitioners seek to stimulate interaction by prompting with visual images made or controlled through a switch / eye gaze interface

R.2.A	P.2.A	I.2.A
shows an awareness of an increasing variety of visual images and objects	makes marks or manipulates objects intentionally, potentially through an increasing variety of means and with greater range and control	interacts with others using vision or touch (eg eye points or takes someone's hand to gain attention)

R.3.A	P.3.A	I.3.A
recognises simple patterns, such as repeated blobs of paint or balls of clay	intentionally makes simple patterns through repetition	recognises own images or made / manipulated objects being imitated

Elements B

R.1.B	P.1.B	I.1.B
is exposed to a wide range of objects through touch (being physically assisted to explore things)	involuntary or co-active movements are used to create or modify physical entities (eg paint on paper, shapes in clay)	practitioners model interaction through making or controlling visual images through switches / eye gaze interfaces

R.2.B	P.2.B	I.2.B
makes differentiated responses to the qualities of images and objects that differ (eg dark / bright), and/or change (eg disco lights)	expresses feelings through mark-making or moulding	makes are made or objects manipulated to stimulate a response in sound by another

R.3.B	P.3.B	I.3.B
is aware of the imitation of the simple representation of objects, events, places or people through imitation of fragments or features of them (eg a patch of blue for the sky)	imitates fragments or features of objects, events, places or people through images or objects (eg draws a circle for a head)	imitates the images or objects made or manipulated by another

Elements C

R.1.C	P.1.C	I.1.C
is exposed to images and objects in different contexts	activities to promote image or object production or modification occur in a range of contexts	activity to promote interaction through visual images occurs in a range of contexts

R.2.C	P.2.C	I.2.C
responds to images and objects increasingly independently of context	makes marks or manipulates objects intentionally in a range of contexts	interactions occur increasingly independently of context

R.3.C	P.3.C	I.3.C
is aware of the imitation of the simple representation of objects, events, places, people or ideas through repeated association through vision or touch (eg a green circle meaning 'yes')	represents objects, events, places, people or ideas through the association of images or objects (eg a line meaning movement)	interacts through representing objects, events, places, people or ideas through images or objects (eg take turns in rolling out clay to make 'worms')

Elements D

R.1.D	P.1.D	I.1.D
is exposed to images and objects that are systematically linked to other sensory input (eg sound and music)	some activities to promote image or object production or modification are multisensory in nature	some activities to promote interaction through sound are multisensory in nature

R.2.D	P.2.D	I.2.D
responds to images and objects that are linked to other sensory input (eg sound and music)	makes marks or manipulates objects as part of multisensory activity	interaction through vision and touch involves activity that engages the other senses too

R.3.D	P.3.D	I.3.D
is aware of the imitation of the simple representation of other sensory modalities (eg sound) through repeated association through vision or touch (eg tinsel depicting high, tinkling sounds)	represents sensory experiences in modalities other than vision or touch through images or objects (eg a loud sound through bright colour on an iPad)	interacts through representing sensory experiences in modalities other than vision or touch through images or objects (eg take turns on a touch screen programme to represent different sounds)

Through looking into every area of the senses impacted by the arts, a multi-sensory framework is in its infancy which may be a valuable way forward for assessing sense-specific responses in PMLD children to the now established "multi-sensory curriculum" first introduced by Flo Longhorn (1988).

The draft table entitled "Movement, Gesture, Mime and Dance" which we will call "Movements of Intent", shows the beginnings of a possible curriculum and assessment framework for dance and movement sessions with children who have SEND, including those with PMLD.

Genre		Movement, Gesture, Mime and Dance		
Domain		Reactive	Proactive	Interactive
Level 1	C	Is unaware of being moved or of movement in the external environment	Makes movements unwittingly (including reflexes)	Relates unwittingly through movement
Level 2	I	Is aware of being moved and movement in the external environment	Moves intentionally	Interacts with others using movement
Level 3	R	Is aware of simple patterns of abstract movement in people (eg, 'to and fro'), that these can have meaning (as gestures), and how movements can imitate the simple movements of other people, animals or things and thereby symbolise them	Creates simple patterns of abstract movement intentionally (eg, rocking to and fro); can use simple movements as gestures; and can imitate the simple movements of other people, animals or things, and is aware of their potentially symbolic import (ie, by moving like someone else, you may indicate that you are pretending to be them)	Engages with others through imitating simple patterns of abstract, gestural or imitative movement
Level 4	C	Understands how individual movements can combine to form short abstract sequences, which may be abstract, gestural or imitative of external combinations	Creates or re-creates short, coherent abstract sequences of movements which may be abstract, gestural or imitative of external combinations; these may form fragments of mime or dance	Engages with another to create or re-create short, coherent abstract sequences of movements which may be abstract, gestural or imitative of external combinations; these may form fragments of mime or dance
Level 5	L	Understands and responds to short, simple, conventional routines of movement that may form mime or dance	Creates or re-creates short, simple, conventional routines of movement that may form mime or dance	Creates or re-creates short, simple, conventional routines of movement with other that may form mime or dance
Level 6	E	Appreciates extended and complex routines of mime or dance within cultural or stylistic artistic contexts, and potentially as metaphorical narratives	Creates or re-creates extended and complex routines of mime or dance within known cultural or stylistic contexts, and uses to express metaphorical narrative	Engages with others to create or re-create extended and complex routines of mime or dance within known cultural or stylistic contexts, and uses to express metaphorical narrative

(Ockelford, pending 2018)

With its emphasis on imitation and responses to patterns and sequences, it is possible to see how this has developed from Ockelford's "zygonic theory" (Ockelford, 2008:59-70) on music, based on the idea that all music is made up from imitations and repeats of patterns.

Zygonic theory necessitates interaction as an essential ingredient in teaching and learning because how can I learn a musical motif if you do not sing it to me first? How can I develop that motif if you do not copy mine then change it slightly, then offer it back to me for further improvised responses? Therefore the "interactive" domain is essential to the Sounds of Intent model. Even the proactive and reactive domains could be seen as responses or initiations within an interactive context.

Therefore this research into dance curriculum and assessment for PMLD children will take as its basis the draft "Movements of Intent" model which seems, at the start of the project, to cover some of the elements mentioned in the literature such as interaction and partner work, creativity, body awareness and motor development.

METHODOLOGY

RESEARCH INVOLVING CHILDREN WITH PMLD

> Research works within the realms of probability where nothing is absolutely certain
>
> (Coughlan et al, 2007: 658)

Creswell (2003: 3-5) suggests asking ourselves what our claims are about knowledge, reality and existence in order to know within which paradigm we sit when undertaking our research. What is existence? What is it to be human? In this case, what is it to be a child with profound and multiple learning difficulties?

One motivating factor for this study is to develop new forms of communication, for example, using dance as an expressive and interactionist medium and to seek to transform the way expressive arts and other multi-sensory learning is taught and assessed for children with profound and multiple disabilities. Previous studies have shown that these children can develop musically (Ockelford, 2008: 259). If children have the potential to be artists, musicians and dancers, they must be given the opportunity to develop as such. Many teachers, therapists and community artists are working with profoundly disabled children in the arts but this does not always involve education; often it will be therapeutic. Arnstein's model (1969) suggested that working with marginalised groups therapeutically risks being at best tokenistic and at worst manipulative. Arnstein was criticised for placing too much emphasis on authority but her model still illustrates the trap society can fall into by failing to truly involve and empower marginalised people.

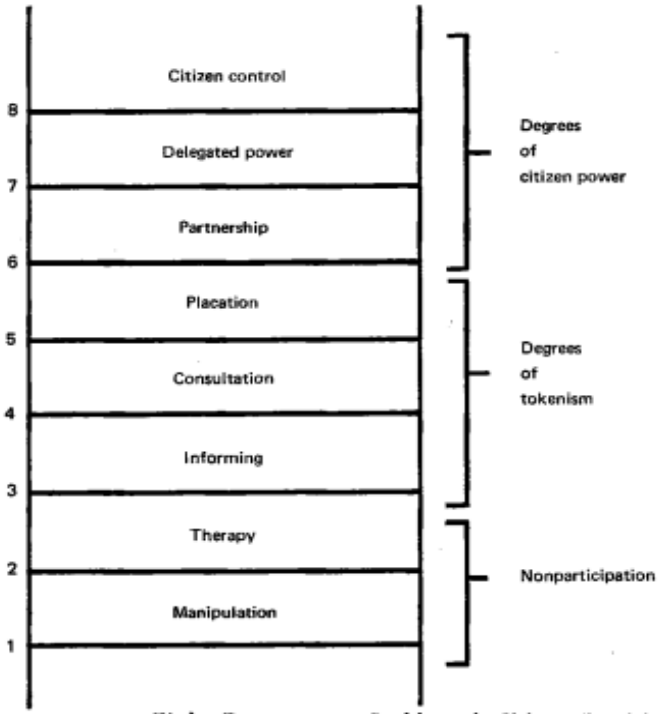


FIGURE 2 *Eight Rungs on a Ladder of Citizen Participation*

(Arnstein, 1969:217)

Thus, it is worth finding out whether the Sound of Intent model, primarily an educationalist's tool, succeeds in involving and empowering children with PMLD where other models may not.

In this study the target sample of children with PMLD would be collaborating with the research; in their own way they may show, through interactions in the observed sessions, whether or not the assumptions enshrined in the draft framework are appropriate. McLaughlin advocated the value of including service-users in research leading to a truer inductive, or bottom-up, approach where we can benefit from new knowledge claims and experiences (2010:1601-1602).

This perspective and the broad themes of inclusion, participation, alternative ways of interaction and empowerment places the project partly within an advocacy paradigm; sometimes described as participatory research. Kemmis and Wilkinson (1998) talk about advocacy research freeing people from the constraints of unjust structures in education and elsewhere as well as advancing a structure for change.

Vygotsky states that social interaction is crucial for learning to occur (1978: 84). This underpins Blumer's belief that meaning arises "in the process of interaction between people" (1986: 4). On the "nature of social interaction" (1986: 7) he points out that many scholars have ignored the significance of social interaction despite the fact that societies consist of individuals interacting with each other.

Interaction is central to the Sounds of Intent model examined in this research; one of the three domains in the framework is entitled "Interactive" (Ockelford, 2008: 83) and therefore this ontological angle seems appropriate. This places the research within Blumer's interpretative paradigm of "symbolic interactionism" (Blumer, 1986:4); for the interpretivist, not all "rules and meanings are clear for all participants in the same way" (Flick, 2015: 24) because of the belief that we are influenced by our experiences and interactions. The nature of those interactions are expected to be a focus of the data gathered in this project.

Creswell (2003:7) states that “most quantitative research, for example, starts with the testing of a theory”. If this approach was used here, the hypothesis would be the draft Movements of Intent Framework (Ockelford, pending 2018 and Appendix 2) which would be tested to find out whether it is reliable and valid in order to recommend changes (both to the framework and possibly also to existing practice). The project cannot claim to be totally objective and unbiased, though, since the testing is based on interactions with others within observations and the selection of participants and setting is deliberative and purposive. The research will be both inductive and deductive in its approach; that is, new theory may be generated from emerging data alongside carrying out top-down testing of existing data. This approach was used successfully by Fereday and Cochrane (2006). Relatively little is known about the psychology of children with PMLD, but by necessity they will develop ways to interact and communicate beyond conventional language. Therefore the study will benefit from a more qualitative approach than a positivist stance would allow. It is this variation in the human experience which determines that this study cannot be undertaken from a positivist perspective. The idea that “science provides us with the clearest possible ideal of knowledge” (Cohen et al, 2011:7) becomes problematic when applied to the complexity of the human experience and interaction because is not possible to generalise studies in the same way.

This study, then, will be what Punch and Oancea (2014: 19) describe as “Question-driven” not “Paradigm driven”.

> …pragmatism opens the door to multiple methods, different worldviews, and different assumptions, as well as to different forms of data collection and analysis in the mixed methods study
>
> (Creswell, 2003:12)

A pragmatic approach will enable this exploration into the knowledge claims of the researcher, the differing experiences of the participants and the evolving experiences of the

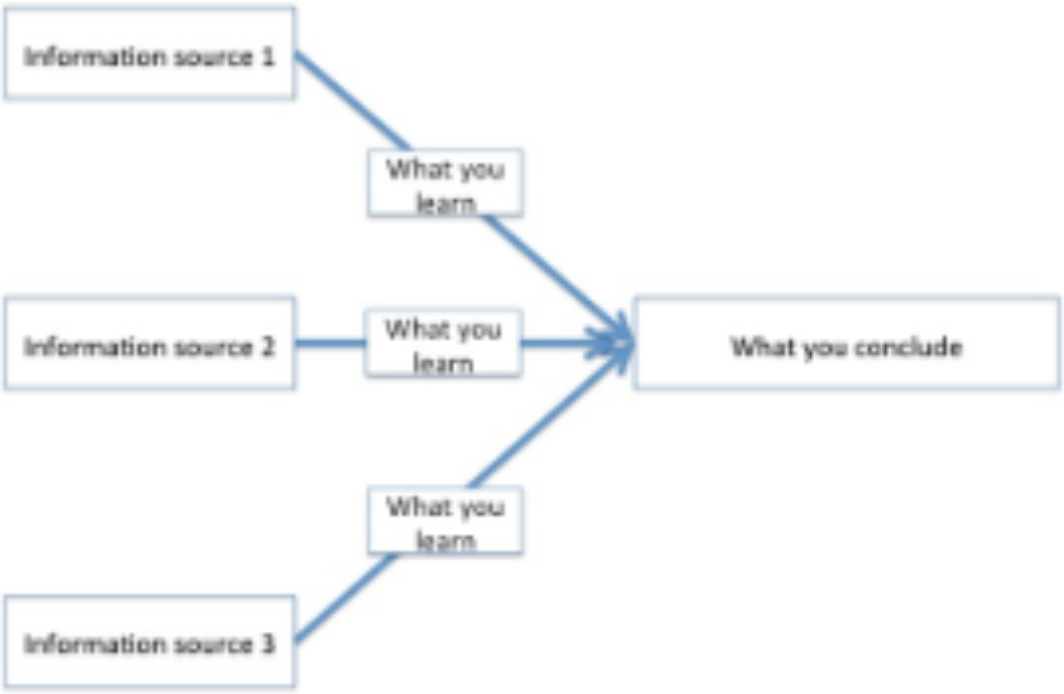
participant staff through the project. McLaughlin (2010: 1601-1602), writing about advocacy research involving service-users, speaks of the need to "pragmatically include quantitative methods and statistics to help reinforce their findings or to ensure that powerful groups will listen to their arguments". Pragmatism allows an "explanatory design" for the research, which is:

> a two-phase mixed methods design, where the researcher uses qualitative data to help explain, or to build upon, initial quantitative results…outlier results or surprising results…
>
> (Punch and Oancea, 2014:345-6)

THE METHODS FOR THIS STUDY

This project involves three stages and three forms of data collection. First is the filming of short clips during observations within dance sessions. Secondly there are short individual case studies highlighting outliers or areas of unique interest which have come to light as a result of the filming and analysis. Thirdly, a small number of short interviews with key professionals working in the field.

This brings three sources of data together that can be triangulated:



(Newby, 2014:131)

Triangulation of the three sources demonstrates validity and reliability by asking: Do all sources agree?

Participants of the observational study were selected “purposively” and the project involved “small numbers of cases according to their relevance” (Flick, 2015:11). There could not be a random sample of participants as it must be children with PMLD who learn dance in order to be valid. Children with PMLD who currently learn dance, with qualified dance teachers, as part of their curriculum were selected. This involved two PMLD classes. Class 8 at The Village School includes seven children, all with PMLD. Three are male, four female and all are Key Stage 2 chronologically except one girl who is Key Stage 1. Class 17 also includes seven PMLD children, all at Key Stage 3 chronologically, five of whom are male and two female.

Class	Type of class	Key Stage 1 children	Key Stage 2 children	Key Stage 3 Children	Males	Females	Number of dance sessions observed over six weeks	Number of children known already by the observer/ assessor
Class 8	Children with PMLD class size of 7 students	1	6	0	3	4	6	7
Class 17		0	0	7	5	2	6	7

Newby (2014:387) asks how to avoid bias in observations, particularly when a participant observer is studying within their own setting; these children were all known to me as I had previously taught music to them and I would be the one observing and filming. In this study small snapshots of observation would be filmed and it was decided to use a protocol for analysis of the film clips, asking key questions about the child's behaviour in relation to the "Movements of Intent" model (ibid.). This would facilitate the assessment of each child against the framework. The aim was "to be there when the action takes place and to change that action as little as possible" (Punch and Oancea, 2014:198).

Observations would take place during a series of six lessons over six weeks for each class in order to see progress through a range of skills or activities. The dance teacher was asked to cover a range of different activities within the repertoire that she would normally use with PMLD classes. Film clips would focus on key moments of interaction, reaction and proactive behaviour from the children, recording their responses to elements of the draft framework.

Bell and Waters (2014: 211) suggest having another colleague join observations to prevent bias but add that where film is used this can be done at the analysis stage. Therefore it was planned for a sample of the assessments to be rated by the dance teacher colleague (Rater

2) using the same protocol as myself (Rater 1) with the inter-rater reliability calculation shown here to demonstrate the percentage of accuracy:

$$\frac{\text{Number of actual agreements}}{\text{Number of possible agreements}} \times 100$$

(Cohen et al, 2011: 201)

Assessment results, and pupils' progress against the Movements of Intent framework, would be shown in grid form, also highlighting any outliers (Appendix 4).

A small number of case study individuals will be described as part of this project, and it was planned that these would be selected after the event; "opportunistic" studies (Punch and Oancea, 2014:212). Newby (2014:53) says an individual case may be "chosen either because it is typical or because it is unusual or because there was a problem or because something worked well". These studies would be analysed using "multiple sources of data" (Punch and Oancea, 2014:151): the observations, narrative reports, and the numerical data. It may be that "a particular case seems to be markedly different from the general pattern of other cases"(Punch and Oancea, 2014 :152); if so, this is a chance to explain why; in the same way schools present narratives to Ofsted to accompany children whose achievement data varies considerably from that of similar children. Checking the meaning of outliers is one tactic recommended by Miles et al (1985:294-5 and 301-2) for confirming findings. This narrative may be informed by what Punch and Oancea (2014:49) call "insider knowledge and understanding", acknowledging, rather than hiding, the existence of myself as an observer that both knows and has worked previously with this cohort of children.

Miles et al (ibid) also recommend "triangulation" and "getting feedback from informants" so the third stage of the study is the analysis of short interviews with a small number of

professionals in the field, including the school's dance teachers and other professionals that work with these children from time to time in partnership with the school. The dance professionals would be asked about their approach to the work, their experience and their knowledge of curriculum and assessment frameworks. A form was used for the interviews so that all interviews would follow the same line of questioning, and all were restricted to thirty minutes whether conducted by phone or face to face (Appendix 5). A form was also used in order to focus the analysis of the interview data (Appendix 5). However when interesting points were raised allowance was made for further short discussion that was of relevance to the research project.

The audience for this study is ultimately colleagues in the field. From an advocacy perspective, it would be necessary to gather sufficient data indicating the value of the Movements of Intent model if it is to be recommended as a tool for current and future practice; and the nature of this data would need to convince colleagues of its ability to empower one of the most disadvantaged, but ever- growing groups in our schools today (DCSF, 2010).

ETHICAL ISSUES

The ethical stance of this study is that children with learning disabilities must have a "voice in programmes designed to benefit them" (Lutz et al, 2016:139). Nind describes inclusive research as research done "with" particular groups rather than "on" them (Nind, 2014:3). Ethics, says the British Psychological Society, "is related to the control of power" (BPS, 2009:5).

As a researcher-teacher carrying out a study with known children as participants, it will be important to have a clear line between data and knowledge for research and that of the school. Who owns what? Punch and Oancea (2014:49) suggest there will be "special ethical

issues". This will be complicated by the fact that the participants are children with profound and multiple disabilities. They do not communicate in conventional ways so gaining informed consent could be problematic. Using insider knowledge to create ways to obtain consent could in itself be a form of manipulation. Newby (2014:330) states that "while this is a challenge, it is one we should meet because if we do not, we are discriminating and conspiring to prevent them from making a contribution to society". The Ethical Guidelines for Educational Research (BERA, 2011:6) state that "researchers must fully explore alternative ways in which they can be enabled to make authentic responses".

Flick (2015:34) suggests asking parents and family for consent on a child's behalf. He says, however, that this is not strictly speaking "informed consent" if the child does not understand what is happening to them. Prior to the start of this study, another researcher working in school had requested that the children would be asked for their consent to be observed. One fifteen year old disabled child did not give consent even though his parents had previously given consent on his behalf. He said "I know my parents said yes, but I don't like being watched". The researcher did not proceed with observations of that class but it was a lesson to everyone that parents cannot always know what is best for their child. This was not a child with PMLD and so he was able to voice his opinion. For children with PMLD this is more problematic still.

Liamputtong (2006: 33-37) suggests that children with learning disabilities should be able to withdraw from research at any time because it is always possible they did not understand what would be involved when giving consent. He also mentions the power imbalance between people with learning disabilities and the staff that work with them; leading to a tendency to agree to something in order to please. However Flick points out (2015:34) that potentially valuable research about issues affecting vulnerable people would stop if we all applied the ethics code too strictly. Morse (2000:542) believes that it is sometimes immoral *not* to carry out research on people just because they cannot give informed consent.

This project, then, set out to obtain consent and facilitate participation from the children in three ways:

- ***From parents at the outset***- this was done with the use of conventional consent forms (Appendix 6) but was followed up by the school's family worker where there were confusions in communication; there are many parents at the school for whom English is not their first language and in any case there can be confusions over the way a letter is worded and when a university logo appears at the top when the parent is used to only seeing and trusting the school logo.

- ***From keyworker staff throughout the project*** to help ascertain the child's state of mind and physical wellbeing plus any signs of distress. This meant that a child already in distress would not be brought to a dance research session and if any child showed any form of distress within the session they would be taken away and given other activities elsewhere (this did not in the end happen at any point in the project but was agreed with all staff at the outset in case needed and was seen as a way for the children to exercise choice and consent)

- ***From the children themselves through exploring the use of "objects of reference"*** (Park, 1997) as a technique for making a choice whether to participate or not. Every week the class teacher would show the children the symbols and objects representing 'dance research lesson' (these were a photo of the dance teacher's face, a chiffon scarf used at the start of each session and a commonly used school symbol that means 'dance') as a way of explaining to the children where they were going. If there was no sign of distress or reluctance the staff would then take the children to the session and

upon arrival, the dance teacher would then show the objects of reference again so there was a further opportunity to understand where they had come and whether to take part

In addition to the above, time was spent explaining the project to all the staff involved in delivering and supporting the six weeks of dance sessions as well as the dance professional interviewees. All staff were given the opportunity to give informed consent to take part or not take part with the knowledge that interview responses could be recorded, anonymously or not, by choice, and that dance sessions would be filmed (Appendix 7).

Finally it was explained to all staff and parents that the films and findings of the project will be presented in school, through a collaborative presentation with the participants, in the hope that they will both understand and benefit from any improvements to practice that the project may trigger.

DATA AND ANALYSIS

RESULTS: STAGE 1: OBSERVATIONAL DATA

Parents of all fourteen children gave consent for their child to take part in the research and all fourteen did take part, though there were occasional absences from school due to ill health or from parts of the session due to personal needs being attended to. No child experienced distress or expressed a desire not to be present (or indeed a reluctance to *be* present) and all were present for the introductions involving objects of reference. This meant all children eligible to take part in the study did take part and, as far as was possible to glean, with their informed consent.

RESULTS TABLE FOR OBSERVATIONAL DATA

This table shows where film clips were plotted on the "Movements of Intent" chart by Rater 1 after being observed using the observation protocol. ***KEY:*** ***Red number****: total number of film clips in that section* ***Blue code****: film clip number and pupil code for KS2 child film clip* ***Purple code: film clip number and pupil code for KS3 child film clip*** ***Green code: film clip number and pupil code for KS1 child film clip*** *(Brackets): Rater 2 initially disagreed with assessment Underlined: Rater 2 agreed with assessed level Question mark-?- Rater 1 recorded that there was difficulty in assessing*

Domain		Reactive	Proactive	Interactive
Level 1	C	**6:** 28Na, 36Ale, 90Za, 93Za, 9hew, 3esh	**3:** 6esh, 126Ka, 140Za	**4:** 1esh, 2esh, 39Hai, 142Za
Level 2	I	**62:** 2esh, 4esh, 5esh, 7hew, 8hew, 9hew, 19Ka, 24Ma, 25Ma, 26Na, 27Na, 30Za, 31Za, 32Al, 44La, 45La, 46La, 47La, 51SA, 53SA, 68hew, 72Ma, 73Ma, 79Na, 80Na, 81Na, 82Na, 83Na, 87Na, 89Za, 91Za, 92Za, 95Al, 105La, 106SU, 109SU, 111esh, 119hew, 125Ka, 133Ma, 136Na, 137Na, 141Na, 149La, 150La, 166Ma, 169Na, 177Hai, 200Hai, 202Hai, 206La, 223hew, 233Na, 236Za, 237Za244Hai, 245Hai, 248KK, 251La, 252La, 256SU, 258SU	**41:** 3esh, 8hew, 10hew, 18Ka, 22Ma, 23Ma, 38Hai, 47La, 48SA, 55SU, 68hew, 69hew, 70Ma, 74Ma, 77Ma, 79Na, 80Na, 84Na, 85Na, 88Na, 115hew, 117hew, 118hew, 128Ka, 130Ka? 138Na, 143Ale, 147KK, 163iz, 164Ka, 166Ma, 168Na, 190Al, 205KK, 208SA, 209SA, 223hew, 224iz, 243Hai, (253SA), 256SU	**43:** 4esh, 8hew, 17Ka, 20Ka, 21Ka, 23Ma, 25Ma, 26Na, 31Za, 32Al, 38Hai, 46La, 50SA, 52SA, 53SA, 62esh, 73Ma, 79Na, 80Na, 86Na, 87Na, 100Hai, 113esh, 114esh, 128Ka, 131Ka, 135Na, 146SU/KK, 173Al, 201Hai, 209SA, 210SA, 222hew, 223hew, 243Hai, 244Hai, 252La, (253SA), 254SA, 255SA, 256SU, 258SU, 260whole class
Level 3	R	**45:** 11iz, 34Al, 41KK, 42KK, (43KK), 54SU, 57esh, 64esh, 66esh, 71Ma, 78Ma, 88Na, 96Ale, 101Hai, 102Hai, 122iz, 145Hai, 151SA/La, 160esh, 162iz, 164Ka, 172Al, 173Al, 175Ale, 178KK, 179KK, 180La, 182La, 184SU, 189Al, 192Al, 193Al, 197Ale, 198Ale, 203KK, 207La, 211SA, 215esh, 218esh, 226iz, 229Ma, 230Ma, 234Na, 241Ale, 250KK	**55:**11iz, (33Al), 35Al, 40Hai, 41KK, 42KK, (43KK), 54SU, 56esh, 59esh, 60esh? 61esh? 75Ma, 76Ma, 94Al, 97Ale, 98Ale, 101Hai, 104La, (123iz), 127Ka, 129Ka, 132Ma, 134Ma, (153SU), 154SU, 155SU, 156SU, 162iz, 167Ma, 171Al, 181La, 185SU, 188SU, 189Al, 193Al, 204KK, 207La, 211SA, 212SU, 214esh/Ma, 215esh, 225iz, 227Ma, 228Ma, 229Ma, 230Ma, 231Ma, 232Na, 234Na, 235Na, 239Ale, 242Ale, 246Hai, 247Hai	**63:** 11iz, 12iz, 13iz, 16iz, 29Na, (33Al), 37Ale, 40Hai, 41KK, 42KK, (43KK), 47La, 49SA, 54SU, 56esh, 58esh, 59esh, 63esh, 67esh, 71Ma, 78Ma, 96Ale, 97Ale, 98Ale, 101Hai, 110esh, 112esh, 116hew, 120hew, 134Ma, 138Na, 139Na, 144Hai, 152SU/KK, 153SU, 154SU, 165Ka, 171Al, 174Ale, 175Ale, 176Ale, 178KK, 183SU, 189Al, 191Al, 192Al, 193Al, 195Al, 199Ale, 203KK, 204KK, 207La, 211SA, 216esh, 217esh, 227Ma 230Ma, 232Na, 235Na, 245Hai, 247Hai, 257SU, 259SU
Level 4	C	**8:** 99Ale, (103Hai), 121iz, 144Hai, 186SU, 187SU, 196Ale, 235Na	**13:** 14iz, 60esh? 61esh? 65esh, 99Ale, (103Hai?), 107SU, 121iz, 170Na, 187SU, 194Al, 196Ale, 220esh	**18:** 15iz, 67esh, 99Ale, (103Hai), 108SU, 121iz, 124iz, 148KK, 158esh, 159esh, 187SU, 196Ale, 213SU, 219esh, 238Al, 240Ale, 246Hai, 249KK

260 film clips were recorded overall from across the two classes over six weeks of dance sessions. Film was taken when a child responded to an activity or movement or was proactively involved in movement themselves or was seen interacting with staff or other children during the session. Film was also taken when an activity was introduced and there seemed to be little response. In addition to this there were a small number of film clips showing the dance teacher demonstrating dance and movement patterns to the class (clips 157, 161 and 221 and these are not shown on the results table) and a small number of clips of pupils working together in twos or as a whole class. Some clips overlapped more than one domain which is why the numbers in the table add up to 361 not 260. Film clips are numbered in chronological order through the weeks so it is possible to see whether progress was made over time by a child.

The dance teacher who led the sessions which were observed became the second rater for the assessments of the film clips (Rater 2), using the observational protocol (Appendix 3), and this was done using "systematic sampling" (Cohen et al, 2011: 153). Of the 260 film clips numbered in a chronological order, a sample of 10% were selected for her to assess, by selecting one in every ten starting with a random number: 3. Therefore every film clip with a 3 at the end of the code was assessed by Rater 2.

The inter-rater reliability was calculated using the Rater 1's results table to govern the number of possible agreements, rather than the raw number of film clips, which meant 42 not 26. The reliability was calculated to see if both raters agreed on levels regardless of recording under different domains. Sometimes a level was recorded under only one domain and sometimes one or more levels were placed under more than one domain. In these cases there was sometimes a discrepancy but on levels the raters were mostly in broad agreement:

INTER RATER RELIABILITY

Number of actual agreements looking at level but ignoring the detail on the domain: **30**

_____ X 100 = 71%

Number of possible agreements: **42**

The discrepancy that exists may illustrate the fact that Raters 1 and 2 were coming from quite different perspectives; one has significant experience and training in assessing using the original “Sounds of Intent” framework and is rooted in the music educationalist tradition. The other had no former experience of any aspect of “Sounds of Intent” as a framework and comes from a dance background through dance companies and not through a QTS route. These issues are discussed more later in relation to the interviews with dance professionals. Although an observational protocol was used for guiding the assessments (Appendix 3), no training as such was given and no discussion was had initially since it was felt that this might overly influence the outcome, especially bearing in mind that Rater 1 did have extensive knowledge and experience in using Sounds of Intent as an assessment framework for music in the school; in addition, training could be problematic since it was in any case based on a draft framework that had never yet been used as an assessment tool with any pupils. Despite this it can be seen that there was 71% reliability which is sufficient to give an indication of authenticity in the assessments.

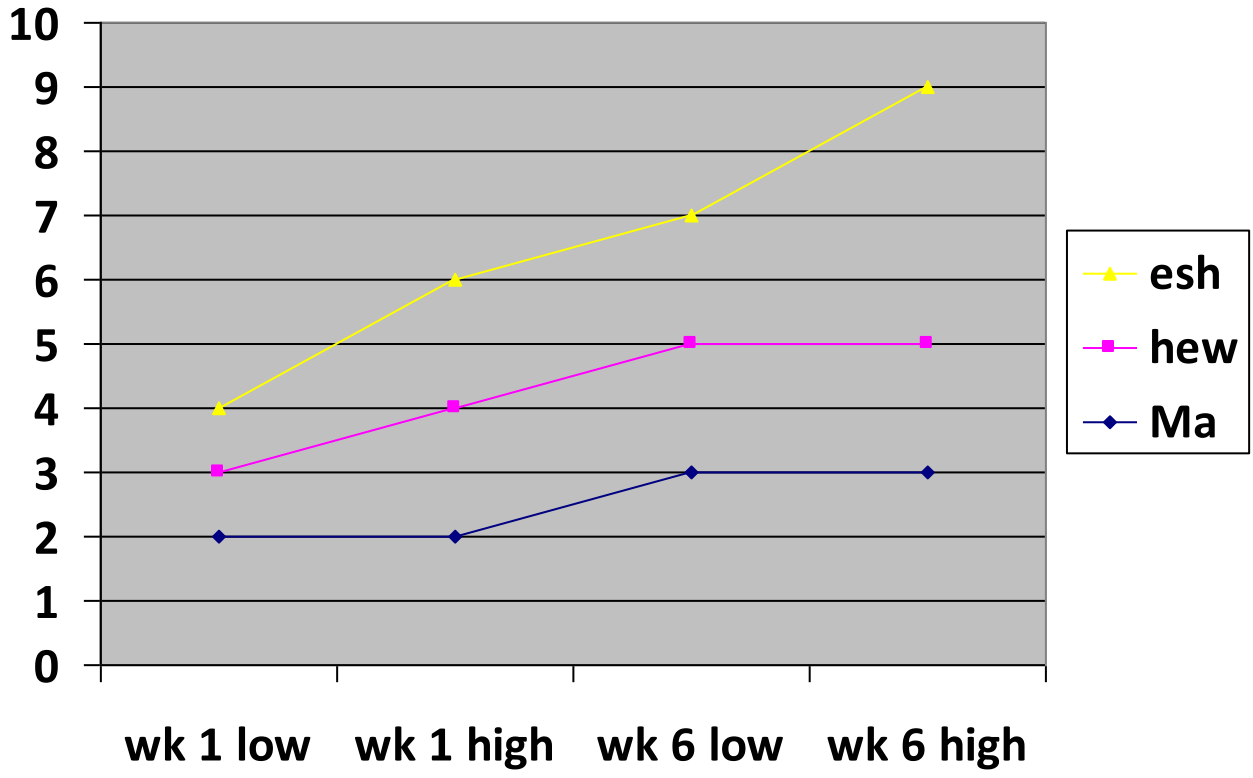
When further examining the nature of discrepancy between Rater 1 and Rater 2 it can be calculated that in only 7% of cases is there more than one level difference in the assessment. From the table below it can be seen that difference of one level - and sometimes more than one level - was frequently observed in these children on one date by Rater 1 alone; indeed even within one activity or session. This pattern is also seen in the school when using “Sounds of Intent” as the assessment tool for music, even though this is now an established and more detailed system which also undergoes in-school moderation

processes. The fact remains that PMLD children respond very differently from one moment to the next and from one activity to the next and this relates very closely to Gallahue and Ozmun's (2011) theory of movement development within SEND children being affected by "T,I,E": task factors, individual factors and environmental factors.

Pupil Code	Lowest level recorded overall	Lowest level recorded in week one (highest in brackets)	Highest level recorded in week six (lowest in brackets)	Highest level recorded overall
Iz	2	3 (4)	3 (2)	4
esh	1	1 (2)	4 (2)	4
hew	1	1 (2)	2 (2)	3
Ka	1	2 (2)	3 (2)	3
Za	1	2 (2)	2 (2)	2
Ma	2	2 (2)	3 (3)	3
Na	1	1 (3)	4 (2)	4
Ale	1	1 (3)	4 (3)	4
Hai	1	1 (3)	4 (2)	4
Al	2	2 (3)	4 (4)	4
La	2	2 (3)	2 (2)	3
SA	2	2 (3)	2 (2)	3
SU	2	2 (3)	3 (2)	4
KK	2	3 (3)	4 (2)	4

Despite this, it is possible to note that progress through the levels did seem to occur for the majority of the children over the six weeks. For example pupils "Ma" and "hew" quite straightforwardly progressed from level 2 to 3 and level 1 to 2 respectively (see line graph

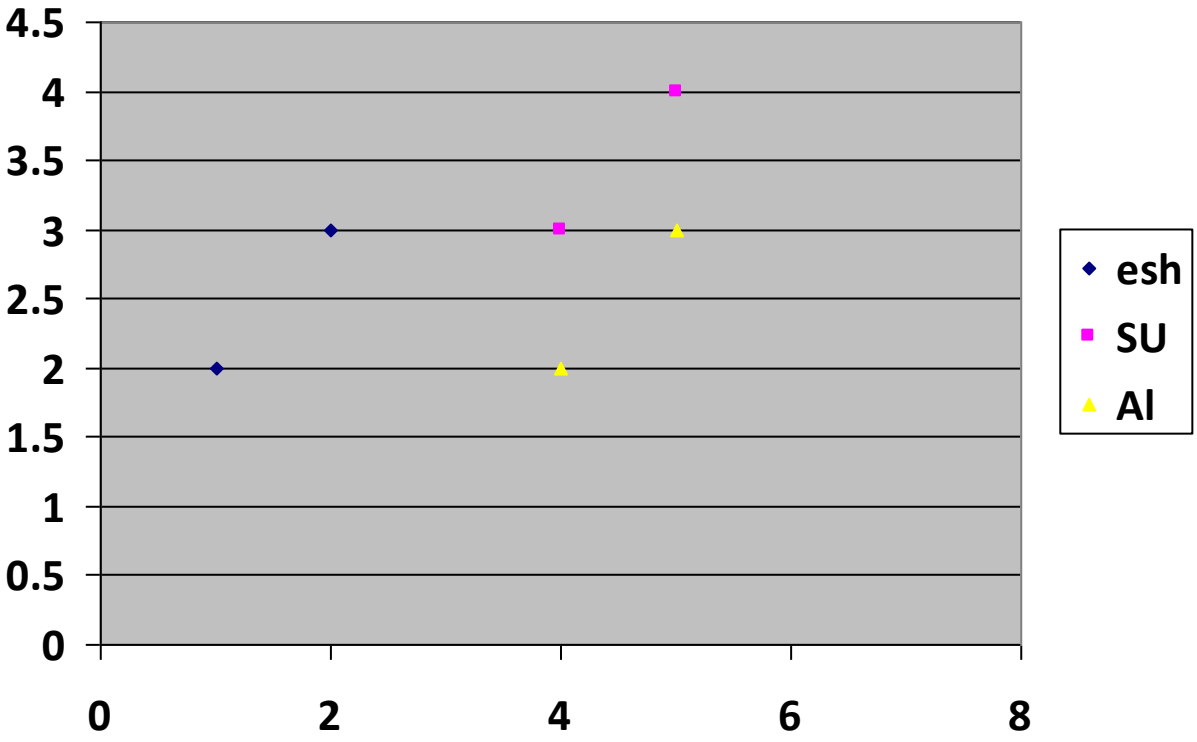
showing trends, below). Pupil “esh” started the project with assessments at levels 1 and 2 but by week six was being assessed within the range of levels 2 to 4. A similar pattern occurs for most other pupils too.



When taking into account Rater2’s assessments, we can still see progress over time using the framework:

Pupil code	Film clip number- followed by level agreed by both assessor and rater	Film clip number- followed by level agreed by both assessor and rater
esh	3- level 2 (Week 1)	63- level 3 (Week 2)
SU	183-level 3 (Week 4)	213-level 4 (Week 5)
Al	173-level 2 (Week 4)	193-level 3 (Week 5)

Or, in another format:



Following Rater 1's assessments and analysis of the various discrepancies, Rater 1 and Rater2 met to discuss and moderate each other's assessments for all the sampled rated clips that related to Class 8; time constraints in the project did not allow for moderation of every clip.

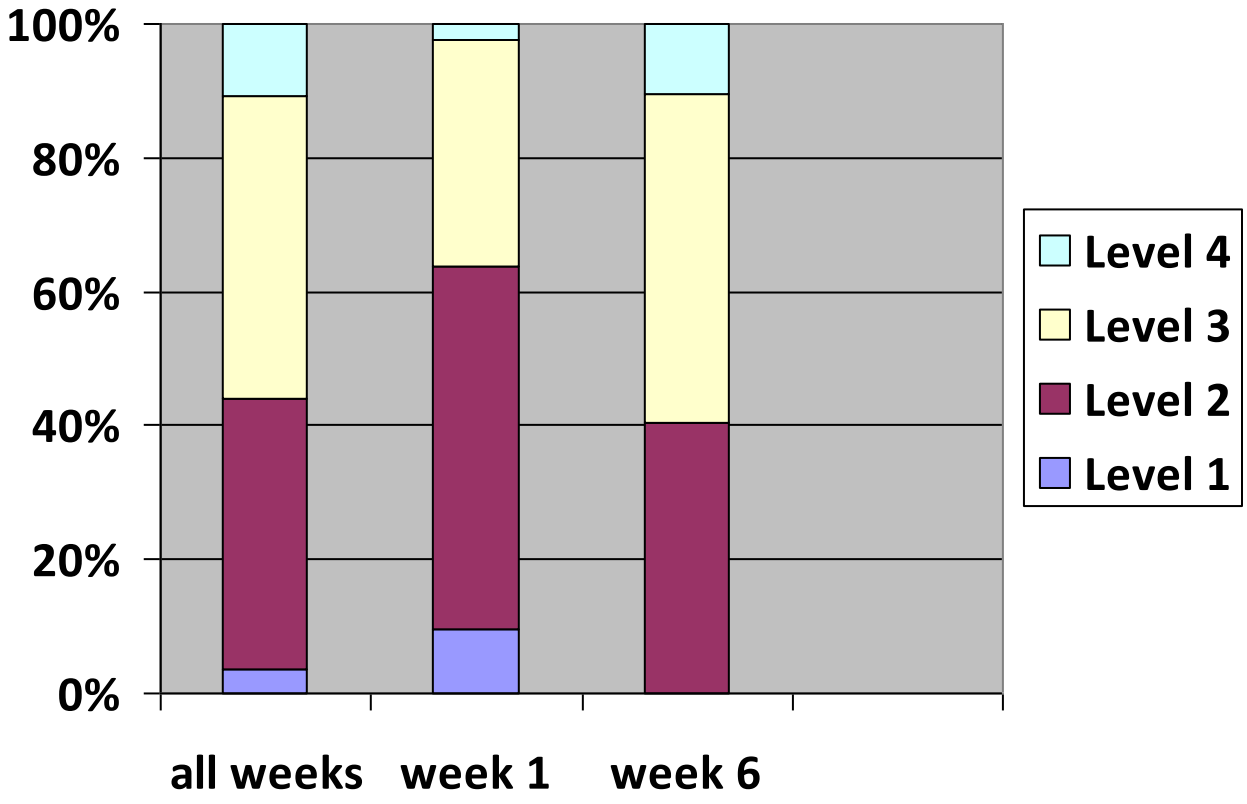
The results of this moderation were as follows:

Film clip number	Rater 1's original assessment	Rater 2's original assessment	Agreed assessment after moderation	Comments
3	2 P	3 P	3 P	Rater 1 had not interpreted child spinning round as pattern of movement but agreed it was after discussion and viewing of clip
13	3 I	1I	3I	This one was purely an error in input
23	2P	1P	Not possible to agree	Both agreed that it is debatable whether this snapshot falls within level 1 or 2- was the child's movement intentional? Is movement either intentional or not intentional or is there a grey area in between? Both felt this lay within the grey area
113	2I	3I	3I	On second viewing, Rater 1 agreed that the picking up of the balls in the clip was done as a response to others doing it
123	3 all domains	2 all domains	Not possible to agree without further "sub-levels"	Once again, the grey area between two levels- agreed this was hard to place
223	2I	1I	2I	Rater 2 had questioned assessment originally- shown by her comments on the protocol form- when shown vocalisation on film again, agreed on level 2
233	2R	3R	Not possible to agree without further "sub-levels	This was another assessment that was felt lay between the two levels
63, 93, 133, 143, 163	These assessments already matched			

Only two of Rater 1's assessments out of the twelve were altered as a result of the discussion and moderation process, suggesting that, as a whole, the assessments are robust.

In the cases of clips 23, 123 and 233, a discussion was had around the need for sub-levels between the broad levels to cover all the grey areas in between. This, of course, exists already in the now-established “Sounds of Intent” (ibid.) framework for music and it would be the intention for it to be developed here too. It does highlight the difficulty in research which only uses a very basic draft framework. On the other hand, the discussion around what makes creation of a movement pattern intentional could help to feed the knowledge around what should make up the elements within the eventual sub-levels if they were to be developed.

A further examination of the data table shows that progressively, over the six weeks, more students attained the higher levels in the framework, as follows, showing progress over time for the pupils:

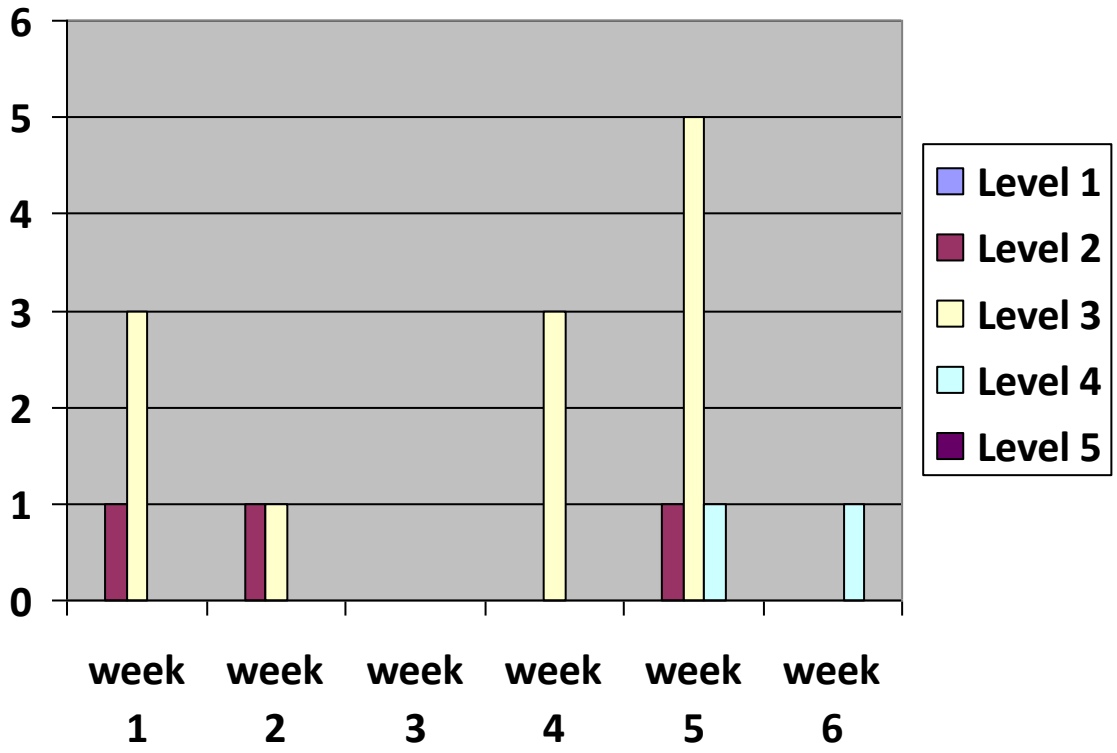


No children were still assessed at level 1 by Week six of the project, suggesting that all, according to the framework, were now more aware of movement. Fewer were also assessed

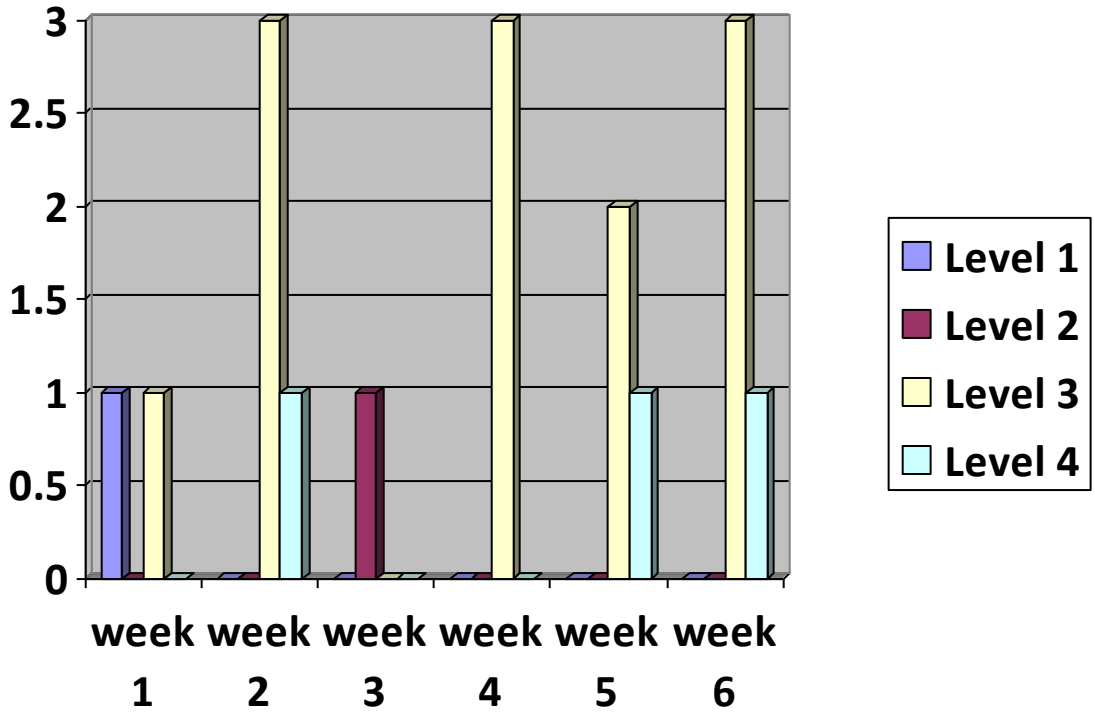
at Level 2. The numbers rise over the weeks for levels 3 and 4 which are the more challenging levels to reach for children with PMLD.

A few sample progress charts generated from the data can also show progress over time:

For pupil “Al”, assessments at level 2 decrease over time while assessments at level 4 increase:



For pupil “Ale”, attainment of levels 3 and 4 increases as the project progresses in time:



RESULTS: STAGE 2: CASE STUDIES (Outliers or areas of unique interest)

Upon analysis of the results above, three children were identified as holding particular interest.

Pupil "Ka"- The Significance of Sensory Input, touch and interaction

Assessments for pupil "Ka" ranged between levels 1 and 3 over the six weeks but it was found that level 3 was only reached when there was a multi-sensory element to the activity. This would involve other senses apart from movement alone - often music- and would often also involve interaction with some kind of prop.

In week 1, Ka is observed responding with interest to a parachute going up and down in front of her (clip 17). She touches it each time it comes down, making an effort to reach out. She stops touching for a few seconds when the song starts, as if to listen, smiles and then begins swaying side to side with the song. Ka is also observed being rocked and lifted to some gentle rocking music, with a member of staff who is really engaging with her (clip 20). Here,

she seems to particularly respond to the firm touch used by the member of staff and she interacts through giving eye contact, smiling, laughing and initiating further stretches of her arms.

By week 3, pupil Ka is seen being very responsive during a circle activity (clip 125). She again responds to deep touch using a ball and extends her exploration of touch using the balls and parachute together (clips 128 and 130). She then appears to dance to the music (clips 127 and 129), helping her to reach level 3. Both these dances are prompted by guided interaction with the staff.

The significance of both the use of touch and interaction, as well as the clear crossover between dance/movement and music were the elements which highlighted this pupil as a case study.

Ka has previously been assessed using “Sounds of Intent” in her music lessons at the school. Over two years she has remained at levels 1-2 in the Proactive and Interactive domains but has reached level 3 in the Reactive domain when lively music was played- a similar response to her “dance” in clips 127 and 129. Upon closer inspection of these assessments, it was found that the class, in music, were engaged in a year-long project independently exploring items and interactive lighting and sounds in the sensory room. For some pupils this greatly developed their progress in the proactive domain as they reached out to explore and create their own sounds. However, as with any child, each individual has their own learning style. It very much looks like Ka makes progress when participating in one to one activities with an engaging adult, where her learning is guided and deep touch is used to help keep her focus and encourage the two-way interaction between her and the adult. This is what we see in her most significant observations- clips 20, 130, 127, 129 and later, in 165.

Ka’s journey through this project illustrates for us the importance of touch, interaction and sensory integration; all areas predicted to be of importance when current literature was

reviewed prior to the start of the project.

Pupil "SU"- The Importance of Waiting for a Response

Assessments for pupil SU are scattered across levels 2, 3 and 4 with no particular evidence of progress overall and an indication of the child being largely around level 3. SU is a very engaging child, full of enthusiasm and character, with a desire to reach out and communicate, in his own way, with the people around him. Why, then, was progress not obvious and why, occasionally, did he manage to be assessed at level 4 but without consistency?

In week 1 SU's typical style of engagement is observed (clip 54) and this sits him comfortably at level 3 across the three domains. In week 2 there were some activities observed in which SU was assessed as level 2 (clips 106 and 109). On closer inspection the clips show that the level 2 may be due to the fact that staff do not wait long enough for a response. In clip 109 the activity may not be pitched appropriately at a level which would promote further progress beyond that already achieved. This is often a dilemma for those working with PMLD children and ironically, particularly so with very lively and engaging PMLD children. The child is quite happy and responsive when engaging in activities they can already do and have done lots of times before. It looks good and fun when visitors come in to observe. It is only on inspection of a progress chart that it may be revealed that more is needed. That something more is then seen in clips 107 and 108, using a ball. On both occasions, staff wait for SU to respond independently and they are rewarded with a level 4 moment. In clip 107 the movement itself shows a level of deliberate expressiveness as SU is enjoying being watched! By week 4 we see staff resisting all attempts to interfere and give up waiting for SU's response (clip 183) and again they are rewarded. A further observation in week 6 (clip 259) shows how much personality can be drawn out of a child when given the time to develop what it is *he* wishes to do as his response to the movement activity.

SU's other level 4 assessments (clips 187 and 212 in weeks 4 and 5 respectively) are

reached when he participates in a wheelchair dance, which, though in some ways may look like a passive experience, gives him the opportunity to twist and turn in his wheelchair and at the end offers a range of stretches and expressive movements through a demonstrated body connection moment. Again, SU is allowed time and free reign to help develop this.

The great value and importance of PMLD children being allowed time for responses and interactions cannot be stressed enough. Waiting for those responses and allowing them to occur without too much interference is empowering for the child. This may be what is meant by “Movements of Intent”.

PUPIL “iz”- An Outlier?

Iz is known throughout the school and can often be heard ahead of arriving in a room! She makes her feelings known with loud vocal screams and repetitive tones. These disappear during songs she likes and when she is given free rein to explore the room and objects on her hands and knees. She does not like to be confined and needs quite a fast pace of activity to keep her focused and happy.

Pupil “iz” was the only Key Stage 1 child to take part in this project, because she happened to be in a Key Stage 2 class at the time. Despite being the youngest in the project, having difficulties with focus and attention and never having achieved above level 3 in “Sounds of Intent” for music, she was very soon being assessed at level 3 and 4 and this continues through the weeks. Although her progress, if printed as a graph, looks spikey (typical of any special school child’s progress chart), she achieved three level 4s and a great number of level 3s overall.

When looking more closely at these observations and assessments, there are several things common to the activities which led to iz’s level 3 and 4 assessments, as follows:

- Many of the activities were playful and she felt she was part of a game- for example peek-a-boo activities with a scarf; hide and seek under the parachute (eg. clips 15

and 121- both assessed as level 4)

- Iz was often in her walker, sitting on the floor or walking about- she was rarely seen in a wheelchair, even though she has one in school much of the time
- Touch was used in many activities and she responded well to this (eg clips 16 and 226- both assessed as level 3)
- Opportunities were given for grabbing objects and pulling things- both activities she likes and appropriate to her developmental level (eg clips 121 and 123, assessed as levels 4 and 3 respectively)

It was also noted that plenty of opportunity was given for walking and crawling around the floor and as a result we began to observe expressive ways of moving not seen before. In clip 124, iz moves her arm expressively towards the dancer. In clip 161 she watches the demonstration of expressive movement by the dancer and this is followed by clip 162 in which she lays quite still apart from gently moving legs. In clip 225 iz seems to walk and crawl with the tempo and rhythm of the music and accepts her part in the lycra dance in clip 226.

RESULTS: STAGE 3: INTERVIEWS OF DANCE PROFESSIONALS

A small number of dance professionals were interviewed as part of the study in order to ascertain the experience, qualifications and teaching background of professionals working with SEND children in dance and/or movement. This included the dance teacher that led the sessions for the project. The aim was to discover any other curriculum and assessment frameworks which may be used in the field and the professionals' thoughts on these, but also to gather their views on curriculum and assessment in general to see how a new framework might be perceived.

Professionals were selected purposively due to time constraints and to facilitate the gathering of certain information. Professionals from the following organisations, which have

all worked with The Village School, were invited to take part in the interviews:

- The Village School: 2 freelance dance practitioners, employed to teach dance in the school
- Kingsbury High School: 1 dance teacher at The Village's mainstream partner high school
- Step Into Dance: 2 practitioners employed by this organization that runs inclusive dance workshops in schools
- Breakin' Convention: 1 practitioner from this organization that runs hip hop dance workshops in schools
- Woodfield School: 1 dance teacher at a partner special school local to The Village
- East Riding Special Dance Company: 1 practitioner from this inclusive dance company
- Inner Sense: 1 dance practitioner from this multi-sensory theatre company aimed at people with SEND

All organisations expressed an interest in taking part in the study but in the event some, although completing consent forms, did not take part and this may have been partly because the time frame was awkward; interviews took place in the second half of the summer term and this was a very busy time for these people due to end of term performances and dance festivals.

Five professionals took part in the interviews and these represented dance and movement tutors working in The Village School, Woodfield School, Step Into Dance and East Riding Special Dance Company.

A form was used to guide the interviews (Appendix 5) and a time limit placed on interviews of 30 minutes. Some were conducted by phone and some face to face. Notes were taken under each question, and analysed later when all data was collected.

The summary of data collected is below:

Experience teaching dance to SEND children	Less than 1 year: 1 1-6 years: 1 More than 6 years: 3
Experience of working with PMLD children	None: 1 1-6 years: 3 More than 6 years: 1
Teaching/Dance qualifications	QTS or QTLS: 3 Degree level qualification: 5 Laban or Sherborne based training: 4 Dance qualifications: 5 PE qualifications: 1
Assessment systems used for dance and SEND	Sounds of Intent: 0 P-Levels or equivalent: 1 Arts Awards: 0 Other: lots of mention of assessment but not formal systems
Assessment systems known about for dance and SEND	Sounds of Intent: 0 P-Levels or equivalent: 1 Arts Awards: 2 Other: GCSEs, ASDAN awards, Ballet grades No assessment systems known: 2

Curriculum/syllabus used for dance and SEND	None: 4 School curriculum developed myself: 1
Curriculum/syllabus known about for dance and SEND	Laban framework: 1 Sherborne approach: 2 Ballet syllabus: 1 IRIS Inclusive dance syllabus: 1 "In my head": 1 Touchdown Syllabus (Dymoke/ Plaxton): 1

Compared with some other areas in special schools the professionals working in this field are all highly qualified, without exception. All have degrees, two at master's level and one at postgraduate diploma level. All have specific dance qualifications and some have additional qualifications, some to degree level, in performing arts, drama, PE and movement psychotherapy.

During the qualifications part of the interview, there was frequent mention of Laban and Sherborne. All except one had received specific Laban and/or Sherborne-based training. The one that had not was originally from a PE teaching background rather than dance.

In addition to qualifications the interviewees also have extensive experience, between them, of working with SEND children, though this did not always include children with PMLD.

In the second part of the interview in which assessment and curriculum was discussed, it became clear that many of the practitioners choose to work intuitively and follow an instinctive plan based on their knowledge and training around the Laban approach. Very little was known about formal assessment overall and two responders replied "It's in my head". Two were not aware of any formal assessment system at all for dance and SEND and only one is using a formal assessment system; this is the PE-trained QTS practitioner in a local special school who assesses using the PE P-Levels. Despite not using formal assessment systems in the main, it was clear that all believed in the importance of assessing, as a range

of methods were mentioned, as follows:

- Observation
- Conversation
- Videos/ performance
- Assessing against therapy goals (this interviewee also works as a movement psychotherapist)
- Laban inspired diagnostic assessment- assessing where the child is at in relation to developmental ability and where to go next to build on this
- Teacher's own charts which record child's progress against different criteria, based on the "Choreographic Assessment Sheet" devised by Minton (2007 pp134-141).

Knowledge of non-SEND based assessment systems exists as there was mention of GCSEs and ballet grades. The ballet grades were described by one interviewee as "not a useful diagnostic tool; you need to be developmental movement trained".

Curriculums are also not used in the main, except by the QTS trained PE/dance teacher who has devised her own school syllabus, of which a summary was shared, as follows. This is compulsory at Key Stage 3 and optional at Key Stage 4 and each year builds on the skills acquired the previous year. The context here is a secondary age special school which has no students with physical disabilities or PMLD:

- Term 1: Movement Skills and Core Dance skills
- Term 2: Dances from different cultures
- Term 3: Narrative and expressive dance

One practitioner mentioned Maslow's "hierarchy of needs" (Maslow, 1943) as being something she would refer to in order to ensure her sessions are fully inclusive. Inclusion

was also a central theme, understandably, for those practitioners whose main area of work is running inclusive dance workshops. For these interviewees, the following were given as the criteria, which is really more a set of principles for the staff planning the activity than for the children's learning:

- Is the activity inventive?
- Is it working in the space?
- Is it entertaining?
- Can the children shine?
- Is there an opportunity for performance?
- Is there inclusion?
- Can the children show their ability and their artistic sense?
- Is there a feeling of community?

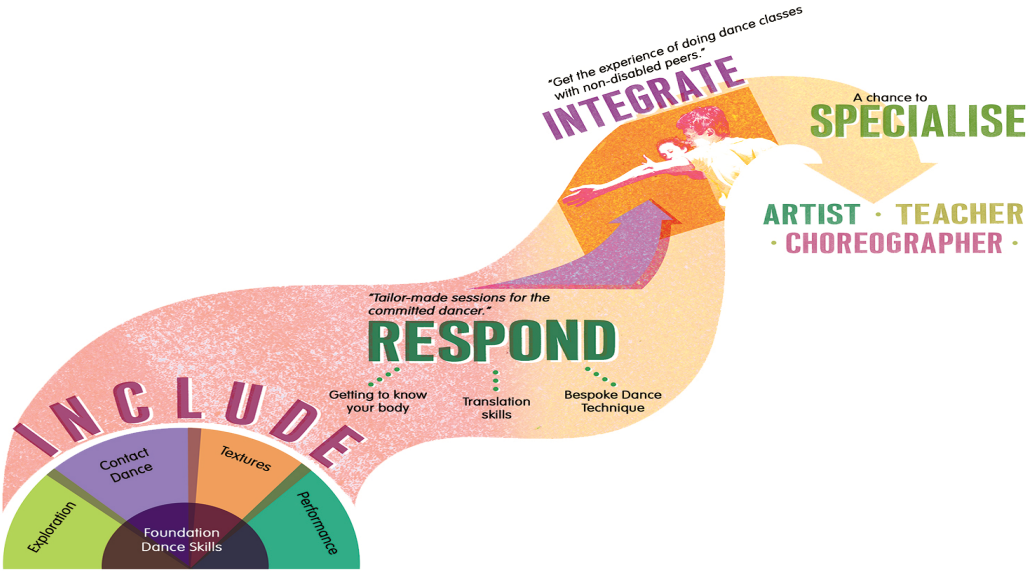
The other interviewees, though not using a formal curriculum or syllabus, mentioned the following things that they would aim for: development of memory/retention of movement patterns, development of spatial awareness and body awareness, social aspects and interaction, copying, mirroring, leadership skills, eye tracking, understanding and responding to instructions, being proactive in tasks, musicality, quality of movement, level of expression and coordination. Many of these goals are linked to the Laban/Sherborne type approach but one practitioner actually listed the whole Laban (2011) system in detail, with regards to horizontal, sagittal and vertical planes, flow, space, weight and time and dynamics. Three of the responders said "Laban" or "Sherborne" when they were asked if they knew of any curriculum or syllabus for dance with SEND children.

Three interviewees cited other frameworks and these are worthy of mention here:

- The IRIS inclusive dance syllabus (Stopgap Dance, 2017)
- Katy Dymoke's Touchdown Dance Education Pack (Dymoke et al, 2015)
- Irmgard Bartenieff's Fundamentals of Movement (Bartenieff, 2013)

IRIS dance syllabus

The IRIS dance syllabus (Stopgap Dance, 2017), which some of our interviewees have been trained in, is aimed at dance with physically disabled people (though not specifically PMLD children) and focusses on preparing the disabled dancer for inclusion but also includes work on body awareness and contact dance, including touch, two areas previously highlighted in this study. "IRIS" is an acronym for the four levels in the syllabus: INCLUDE, RESPOND, INTEGRATE and SPECIALISE. The INCLUDE level would be the one most likely to be appropriate for PMLD children though it is unclear whether it can be adapted to suit these children's needs; the examples seen on the website of the Stopgap Dance company feature dancers with mainly physical disabilities and Down's Syndrome. A film shows all dancers being led by instruction from the front rather than the one to one working, based on interaction, which is needed for PMLD children.



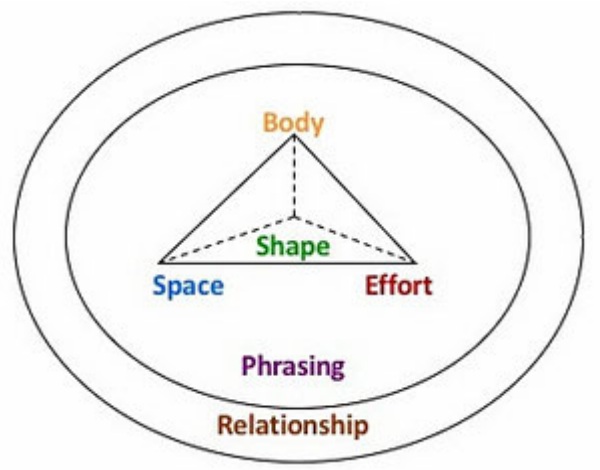
(Stopgap Dance Company, 2017)

Touchdown Dance Education Pack

The Touchdown Dance Education pack (Dymoke et al, 2015) is described as being for disabled and visually impaired dancers. It has possibilities for work with PMLD children as mention is made of not relying on verbal instructions: “touch and movement precede our verbal understanding when it comes to learning new ways of moving” (2015: *Core Principles*). There is also much made of body awareness and reliance on ALL the senses and in addition it is stressed that time must be given for participants to respond and assimilate a movement response; the importance of this was seen following analysis of the film clips in this study, particularly in relation to the case study of pupil “SU”. However, upon closer inspection of the activities, they are very much based on the participant’s ability to be proactive in movement choices and, in many cases, to walk independently. The activities are quite specific, whereas in the draft “Movements of Intent” framework, there would be many ways of achieving a level in a domain, none of which need to be dependent on not having any specific disability.

Bartenieff’s Fundamentals

Irmgard Bartenieff’s “Fundamentals” (Bartenieff, 2013) were mentioned by one interviewee in relation to curriculum and assessment criteria. Bartenieff was a pupil of Laban, in Berlin, before having to flee to the USA with her Jewish husband prior to the outbreak of the Second World War (2013: *Preface*). She believed passionately in the benefits Laban movement analysis could bring to people’s lives and continued her work until her death at the age of 81, travelling frequently to London to work with Laban, his contemporaries and successors. Peggy Hackney, in her book which sums up the work of Bartenieff, summarises Laban’s theory, as follows, and the stressing of “relationship” in the outer circle is particularly interesting in relation to the importance of interaction discovered in every part of this study so far**:**



(Hackney, 2002:217)

Hackney says that by understanding these elements we can more effectively appreciate what we as human beings have in common and also in what ways we are each unique (2002: 217).

She also lists a sequence of "developmental progression" based on Bartenieff's work, as follows:

1. Breath
2. Core-Distal Connectivity (Navel Radiation)
3. Head-Tail Connectivity (Spinal)
4. Upper-Lower Connectivity (Homologus)
5. Body-Half Connectivity (Homolateral)
6. Cross-Lateral Connectivity (Contralateral).

(Hackney, 2002: vii)

Miranda Regina (2008) lists the "basic six" exercises set out by Bartenieff, to cover the aspects above and these are: "thigh lift, knee drop, lateral pelvic shift, forward pelvic shift, body-half and arm circles". Regina explains that Bartenieff would guide students through the stages of human development from "gentle floor sequences to complex phrases traversing different levels of space in unusual ways".

With its emphasis on exercising specific parts of the body and defined movement patterns, one suspects that there is little relevance here for the PMLD child, other than to inform a

diagnostic assessment in advance, perhaps, of a movement therapy programme. It was mentioned previously that some interviewees saw the purpose of assessment as being a diagnostic process, and as such it can be seen that the Laban and Bartenieff theories and methods are useful. They do not, however, fill a gap in dance education to assess the PMLD child in school dance sessions, to illustrate progress, facilitate creativity or to provide a meaningful and enjoyable curriculum.

DISCUSSION

TRIANGULATION; FINDINGS - DID ALL SOURCES AGREE?

With results collated from all three stages of this study - the assessments relating to the film clips, case studies and interview data - it is now possible, through triangulation, to see whether all three sources agree on the potential usefulness of the new assessment tool - “Movements of Intent”, and, more broadly, on what can make dance and/or movement valuable for children with PMLD.

The assessments showed progress over time for most children and the two raters were in broad agreement. Case studies highlighted the importance of sensory elements in the activities and the significance of the use of touch. They also underlined how crucial the quality of interaction is and the need to give time for these children to respond. There was a theme of the children being empowered to achieve when time and quality interaction were given, together with the opportunity to move freely and independently and to have activities which suited their developmental level. In the interviews we discover that every one of the dance professionals has training in either developmental movement or PE and that each one is also dance trained. Laban and Sherborne were central to many discussions and responses, as was an intention for inclusion through dance. Interaction was also a central theme again.

It seems that not only did the three sources agree on certain central elements but that these also match with findings in the literature and earlier research prior to the start of this study.

Broadly, these common themes can be identified as follows:

- The importance of interaction
- The significance of sensory integration and tactile development/ touch
- Empowerment and inclusion issues
- The developmental movement approach to dance

THE IMPORTANCE OF INTERACTION

All three sources agreed with this. More children and film clips were assessed at Level 4 within the Interactive domain on the draft framework than in any other domain. Quality interaction helps children to learn, as referred to previously in the literature of Vygotsky, Sherborne, Longhorn and others. The case studies showed this too. Where great, fun and sensitive interaction happened between child and staff, learning took place and progress occurred. Film clips…… were fine examples of this. In the interviews, reference was made to mentors who espoused the idea that interaction is significant, such as Bartenieff, Sherborne and Maslow.

THE SIGNIFICANCE OF SENSORY INTEGRATION

Again, all three sources agree. The results of the film clip assessments showed that a large number of the activities included multi-sensory elements. In some of the case studies, and other assessments, it was not possible to see whether a reaction in a child was a response to movement or to music. In fact in most cases there was an obvious overlap. All the dance professionals, including the one whose initial training had been in PE, had received dance training. They would all be used to using music and props alongside movement to encourage physical and creative responses. Touch was mentioned in the interviews, seen in the films and identified as a trigger for learning and response in the film analysis and the case studies. For one of the case studies, the freedom given to a child who is a wheelchair user, by working on the floor, was seen to aid progress too; this meant we were seeing

integration and development of many senses- not just hearing and touch but also proprioception and vestibular awareness. This allowed the use of Laban's approach using such factors as body, time, weight, space and flow. Referring back to Zachopoulou's study (Zachopoulou et al, 2004) on the use of music to aid physical development, it would be hard not to see a correlation here.

EMPOWERMENT AND INCLUSION

The finding that pupils had made progress over time in the sessions was an exciting one partly because this had not been assessed previously. There had been no way of assessing whether PMLD pupils were making progress in dance; the study and the draft framework had given this opportunity. Bearing in mind that the two raters were in broad agreement with the assessments and one was already experienced in moderated assessments using Sounds of Intent, it can be argued that these assessments are reliable.

It is now possible, then, to argue that dance should be on the timetable for these children because in dance, these children make progress. The children demonstrated this themselves through the film footage. They were able to demonstrate their preferences - for example, our Key Stage 1 case study child, iz, who clearly enjoyed working on the floor and our Key Stage 2 case study, Ka, who likes music to be central in the activities and our Key Stage 3 case study, SU, who would like staff to give him plenty of time to respond.

This has been an empowering study in the sense that the children were able to show themselves what they find useful and enjoyable; it gave them a voice. The framework itself has the power to showcase children's ability and progress, including children with profound disabilities whose steps of progress can be very tiny and quite slow.

The interviewees in the study were very interested in inclusion and when commenting on assessment systems or curriculums that they knew of, these were often organisations working to include disabled children in dance, such as the Stopgap Dance Company and Touchdown Dance. There was an awareness and desire amongst the interviewees of the

need to integrate and include these children and to give them full access to opportunities, however this did not necessarily translate into a recognition that a curriculum and assessment framework would be the way to do this.

THE DEVELOPMENTAL MOVEMENT APPROACH TO DANCE

Through the film footage there were many examples seen of children enjoying the creative aspects of dance. There were also obvious differences in the physical development or restrictions of the children. The interviewees referred to Laban's development of movement theories and the vertical, horizontal and sagittal planes and the awareness of various types of body movement. This would then be given as an example of how one might diagnose the stage the child is at in order to know what to develop next. One drawback of this approach is that there may not be an obvious next step where a child has an element of paralysis, is never going to walk or weight bear, or cognitively cannot make decisions to control movement beyond a certain level. The Movement of Intent framework allows progress to be made by all regardless of physical restrictions because it focusses instead on interaction, imitation, patterns and creativity. It is perhaps more "dance" than Laban's stages, whilst not being as obviously dance as the ballet or GCSE frameworks mentioned previously.

The question as to what is PMLD dance is partially, but not wholly, answered by this study. The case studies show that dance presents differently to different PMLD individuals- for some it is more about music and touch, for others it has its foundations in free movement expression. For still more it is copying movements of others, whether intentional or not.

The highly trained dance professionals that were interviewed were not directly asked the question, "What is PMLD dance?" and this might be an interesting topic for further study. However it is known that they all had education and training in both dance *and* movement development. Both these strands must surely be present. Both were seen in the film clips. It is uncertain whether both are fully embedded in the draft framework as it stands.

CONCLUSIONS

The findings of this study clearly indicate that the draft “Movement of Intent” framework is a usable and powerful tool to encourage the development of PMLD children in dance. It provides the possibility of demonstrating that these profoundly disabled children can and do make progress in dance, and can achieve, both from a creative perspective and with regards to social interaction and sensory development. The use of the framework in the study gave a voice to pupils who were not previously able to show that their preferred learning style led to learning and progress. Having this voice and showing these achievements can help to spread the belief that all our children can be dancers.

What needs to be understood is that there are many different ways to be a dancer just as there are many ways of being a musician or an artist. For some this will involve more and developing freedom of physical expression; for others, new ways of responding physically to music and for more it might be the interplay between two people during a quality moment of interaction in which one dancer imitates the other.

The study has shown that every PMLD child is an individual and that each person’s unique learning style needs to be tapped into, through quality interaction with the staff member or care giver, for learning to occur. The case studies showed the value of using all the senses, including touch, props and music, freedom from being confined to a wheelchair, where possible and preferred, allowing time for responses, and targeting activities at the right developmental level, for example, involving elements of play.

The interviewees all believed passionately in the value of dance for disabled children and were rooted in the traditions of developmental movement philosophy espoused by Laban, Bartenieff and Sherborne. This was combined with many years of dance training, between them, and some continue to dance professionally themselves. They all believe in the value

of quality interaction and inclusion and all saw movement philosophy as an essential element in SEND dance. At times it seemed that their extensive experience and high level of education led them to dismiss the need for a quality curriculum and assessment framework for schools, believing in a more instinctive approach, with the exception of one professional who is directly employed in a school rather than working as a freelance practitioner.

As impending budget cuts begin to hit schools over the coming years, every area will be under question and increasingly schools will need to justify every area of expense in terms of the value added to children. Having a framework which allows teachers to prove that disabled children make progress in dance is very timely. But making sure there is support from professionals in the field is equally important.

Compared to the music “Sounds of Intent”, this draft framework is in its infancy, with six broad levels and no sub-levels of engagement and consistency and no further elements to cover the range of activities that might be on offer, some of which were showcased in the film clips.

The findings indicate that the following aspects would need to be incorporated into the framework in order for it to be supported by professionals in the field and for it to be seen as sitting comfortably within the developmental movement context so often mentioned by them:

- Use of touch needs to be embedded- touch of different qualities and styles, not just as gesture but also as a way to communicate, increase body awareness, interact with a partner and props and as a dance “move”
- Use of props was seen throughout the filming and is seen in dance with all the organisations interviewed. In some cases progress was more obvious when props

were used. This includes, amongst other things, parachutes, lycra, sarees, musical instruments hanging from ribbons, feathers, ribbon sticks and bubbles.

- Reactions, deliberate movements and interactions involving the developmental movement elements presented by Laban (2011) need to be overtly present in the framework. This would include, though not exclusively, movement involving the vertical, horizontal and sagittal planes, time, space, weight, shape, phrasing and flow.

Future studies might look into the effects on progress of including the elements above as well as specific testing of the framework by a larger number of dance professionals.

Time is of the essence though. In the context of cuts to schools, any area not seen as essential to a child's progress will disappear. The film footage of this project showed responses and moments of magic never seen before with this group of children. Through moving, these children communicated how they felt, their likes and dislikes and their growing relationships with the people around them and their own bodies. It could be argued that if there were no more dance, these children would no longer have a voice.

> Movement can say more, for all its shortness, than pages of verbal description
>
> (Laban, 2011:87

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APPENDICES

- **APPENDIX 1**- Movements of Intent Draft Framework
- **APPENDIX 2**- Observation protocol
- **APPENDIX 3**- Interview form and interview analysis form
- **APPENDIX 4**- Consent forms for pupils' parents
- **APPENDIX 5**- Staff and professionals' consent forms
- **APPENDIX 6**- Film clips (submitted to Professor Adam Ockelford via dropbox)

APPENDIX 1

MOVEMENTS OF INTENT DRAFT FRAMEWORK

Genre		Movement, Gesture, Mime and Dance		
Domain		Reactive	Proactive	Interactive
Level 1	C	Is unaware of being moved or of movement in the external environment	Makes movements unwittingly (including reflexes)	Relates unwittingly through movement
Level 2	I	Is aware of being moved and movement in the external environment	Moves intentionally	Interacts with others using movement
Level 3	R	Is aware of simple patterns of abstract movement in people (eg, 'to and fro'), that these can have meaning (as gestures), and how movements can imitate the simple movements of other people, animals or things and thereby symbolise them	Creates simple patterns of abstract movement intentionally (eg, rocking to and fro); can use simple movements as gestures; and can imitate the simple movements of other people, animals or things, and is aware of their potentially symbolic import (ie, by moving like someone else, you may indicate that you are pretending to be them)	Engages with others through imitating simple patterns of abstract, gestural or imitative movement
Level 4	C	Understands how individual movements can combine to form short abstract sequences, which may be abstract, gestural or imitative of external combinations	Creates or re-creates short, coherent abstract sequences of movements which may be abstract, gestural or imitative of external combinations; these may form fragments of mime or dance	Engages with another to create or re-create short, coherent abstract sequences of movements which may be abstract, gestural or imitative of external combinations; these may form fragments of mime or dance
Level 5	L	Understands and responds to short, simple, conventional routines of movement that may form mime or dance	Creates or re-creates short, simple, conventional routines of movement that may form mime or dance	Creates or re-creates short, simple, conventional routines of movement with other that may form mime or dance
Level 6	E	Appreciates extended and complex routines of mime or dance within cultural or stylistic artistic contexts, and potentially as metaphorical narratives	Creates or re-creates extended and complex routines of mime or dance within known cultural or stylistic contexts, and uses to express metaphorical narrative	Engages with others to create or re-create extended and complex routines of mime or dance within known cultural or stylistic contexts, and uses to express metaphorical narrative

Table 10 Proposed framework for the development of movement, gesture, mime and dance based on the *Sounds of Intent* model.

APPENDIX 2

OBSERVATION PROTOCOL

OBSERVATION PROTOCOL

Film clips taken in lessons will be observed by myself (JC) and a sample of these will also be observed by the Dance teacher (JS) in school. Analysis of the clips will be in note form using the draft "Movement, Gesture, Mime and Dance" chart as a reference. They will be observed and notes taken following this protocol:

- Watch the film clip and look at the "MGMD" chart. Completed: **YES/NO**
- Complete this chart:

FILM CLIP NUMBER:

CHILD:

KEY STAGE:

NATURE OF DANCE/ MOVEMENT ACTIVITY:

To ascertain which domain/s the child may be working within:

- Does the child seem to be reacting to a movement/ touch stimulus? **YES/NO**
- Does the child seem to be interacting/ engaging with staff or other children? **YES/NO**
- Is the child proactively taking part in a movement activity/ moving intentionally/ doing something physically to create movement (in a broad sense)? **YES/NO**

To ascertain which level the child may be working within:

- Does the child seem to be aware that they are moving or being moved? **YES/NO**
- Does the child interact/ engage with a person or people? **YES/NO**
- Are they imitating, copying or creating or being aware of being imitated? **YES/NO**
- Do they seem to be deliberately moving/ gesturing/ dancing/ interacting? **YES/NO**
- Are they working independently as opposed to co-actively? **YES/NO**

To ascertain any issues or additional information from the clips:

- Is music or some other multi-sensory input used? **YES/NO**
- Are props used? **YES/NO**
- Was there any difficulty in placing the child at a level and in a domain? **YES/NO**
- Were other issues noted not directly related to the MGMD framework, highlighting a possible gap in the framework?
  COMMENT:

State suggested level/s and domain/s of child within the clip:

APPENDIX 3

INTERVIEW FORM

INTERVIEW ANALYSIS FORM

30 min INTERVIEWS FOR DANCE PROFESSIONALS

Info required:

- Experience with SEND/ and/or PMLD
- Qualifications as SEND or dance teacher
- Assessment systems used and/or known about
- Curriculum/syllabus used and/or known about

Questions:

1. How much experience do you have in teaching dance to children with disabilities and/or SEN? (3 mins)
2. Do you have any experience with children with PMLD? (3 mins)
3. What teaching and/or dance qualifications do you have? (3 mins)
4. Do you use any assessment systems when teaching dance which may include children with SEND and can you tell me about them? (6 mins)
5. Do you know about any/any other assessment systems designed for dance and SEND? (4 mins)
6. Do you follow a curriculum or syllabus when teaching dance which may include children with SEND and can you tell me about it? (6 mins)
7. Do you know about any/any other curriculum/syllabus designed for dance and SEND? (4 mins)

TIME LIMIT: 30 mins max

Thank all interviewees afterwards and send them results of research later.

INTERVIEW ANALYSIS FORM

ANALYSIS OF DANCE PROFESSIONALS' INTERVIEWS

QUESTION 1

Experience teaching dance to SEND:

- None
- Small amount (1 project/less than a year)
- 1-6 years
- More than 6 years

QUESTION 2

Experience of PMLD:

- None
- Small amount (1 project/less than a year)
- 1-6 years
- More than 6 years

QUESTION 3

Teaching/dance qualifications:

- QTS or equivalent
- Degree
- Dalcroze, Laban or Sherborne
- Dance qualifications…what?
- Movement/PE qualifications…what?

QUESTION 4

Assessment systems used by interviewee for dance and SEND

- SOI
- P levels or equivalent
- Arts Awards
- Other…what?

QUESTION 5

Assessment systems known about by interviewee for dance and SEND

- SOI
- P levels or equivalent
- Arts Awards
- Other…what?

QUESTION 6

Curriculum/syllabus used for dance and SEND?

- SOI
- P levels or equivalent
- National Curriculum PE
- Arts Awards
- Other…what?

QUESTION 7

Curriculum/syllabus known about for dance and SEND?

- SOI
- P levels or equivalent
- National Curriculum PE
- Arts Awards
- Other…what?

APPENDIX 4

CONSENT FORMS FOR PUPILS' PARENTS

CHILD PARTICIPANT CONSENT FORM

Dear Parents,

Classes 8 and 17 at The Village School are to be given the chance to take part in a research project involving dance for children with disabilities. There will be six extra free dance sessions within the school day, in April, May and June. This is part of a project for an MA in SEN which is looking into new ways of teaching and assessing SEN children in the expressive arts.

Title of Research Project:

Exploring the potential development of the Sounds of Intent model as a curricular framework and assessment tool for dance with children who have profound and multiple disabilities.

Brief Description of Research Project, and What Participation Involves:

Children will be taking part in six free fun sessions of dance with a qualified dance teacher while the teacher- researcher observes and films short clips of the sessions.

These film clips will then be analysed by the teacher-researcher and the dance teacher in order to assess children against the draft framework, to find out if this is an appropriate assessment tool.

Children will be looked after during the entire sessions by their own class staff who will withdraw them from the sessions if at any point they become distressed for any reason.

Teacher-researcher Contact Details:

NAME: JENNY COOPER

ADDRESS: ASSISTANT HEAD, THE VILLAGE SCHOOL, GROVE PARK, KINGSBURY, LONDON, NW9 0JY

UNIVERSITY EMAIL: cooperj@roehampton.ac.uk

SCHOOL EMAIL: jcooper@tvs.brent.sch.uk

SCHOOL TELEPHONE: 020 8204 5396

Please complete and return this section to school in order for your child to participate.

Consent Statement:

I agree that my child can take part in this research and am aware that I am free to withdraw them at any point

Please tick if YES otherwise leave blank ☐

I agree that my child can take part in this research and be filmed as part of the data collection. I understand that film data will be treated in strict confidence by the researcher and that my child's identity will be protected in the publication of any findings, and that data will be collected and processed in accordance with the Data Protection Act 1998 and with the University's Data Protection Policy.

Please tick if YES otherwise leave blank ☐

I am happy for my child's data, including film clips, to be used as part of future research, including on educational websites.

Please tick if YES otherwise leave blank

☐

Parent/Guardian of……

Signature ……..

Date ……

Please note: if you have a concern about any aspect of your child's participation or any other queries please raise this with the teacher-researcher above. However, if you would like to contact an independent party please contact the Supervisor.

Supervisor Contact Details:

NAME: Professor Adam Ockelford
EMAIL: A.Ockelford@roehampton.ac.uk

APPENDIX 5

STAFF & PROFESSONALS' CONSENT FORMS





ADULT PARTICIPANT CONSENT FORM

Title of Research Project:

Exploring the potential development of the Sounds of Intent model as a curricular framework and assessment tool for dance with children who have profound and multiple disabilities.

Brief Description of Research Project, and What Participation Involves:

You are invited to take part in a research project involving dance for children in your class. This will involve participating in six extra dance sessions within the school day, in April, May and June. This is part of a project for an MA in SEN which is looking into new ways of teaching and assessing SEN children in the expressive arts.

The lessons will be observed and short film clips will be taken. The focus of the film clips will be moments where the children interact with staff, objects or each other, or become proactive, or react to an activity.

It is mainly things the children do that will be filmed, but where this involves interaction with staff, the staff may also appear on the film.

These short film clips will then be analysed by the teacher-researcher and the dance teacher in order to assess children against the draft SOI framework, to find out if this is an appropriate assessment tool for PMLD dance.

Your role would be to look after the children during the sessions, helping them to engage and participate and withdrawing any who become distressed. We will also be using objects of reference prior to each session.

Please complete and return the consent form if you are happy to take part.

Researcher Contact Details:

Jenny Cooper
jcooper@tvs.brent.sch.uk
cooperj@roehampton.ac.uk

Consent Statement:

I agree to take part in this research, and am aware that I am free to withdraw at any point without giving a reason, although if I do so I understand that my data might still be used in a collated form. I understand that the information I provide will be treated in confidence by the investigator and that my identity will be protected in the publication of any findings, and that data will be collected and processed in accordance with the Data Protection Act 1998 and with the University's Data Protection Policy.

Name ……

Signature ……

Date ……

Finally if you are happy for film clips in which you appear to be used for future research including educational websites, please tick this box:

☐

Please note: if you have a concern about any aspect of your participation or any other queries please raise this with the researcher. However, if you would like to contact an independent party please contact the Supervisor.

Supervisor Contact Details:

Professor Adam Ockelford
A.Ockelford@roehampton.ac.uk

Dance Teacher PARTICIPANT CONSENT FORM

Title of Research Project:

Exploring the potential development of the Sounds of Intent model as a curricular framework and assessment tool for dance with children who have profound and multiple disabilities.

Brief Description of Research Project, and What Participation Involves:

You are invited to take part in a research project involving the teaching and assessment of dance for children with PMLD.

This will involve participating in the teaching of six extra dance sessions within the school day, in April, May and June and is part of a project for an MA in SEN which is looking into new ways of teaching and assessing SEN children in the expressive arts.

The lessons will be observed and short film clips will be taken. The focus of the film clips will be moments where the children interact with staff, objects or each other, or become proactive, or react to an activity.

It is mainly things the children do that will be filmed, but where this involves interaction with staff, the staff may also appear on the film.

These short film clips will then be analysed by the teacher-researcher and yourself in order to assess children against the draft SOI framework, to find out if this is an appropriate assessment tool for PMLD dance.

If you are happy to take part in this project there will be two planning meetings in advance of the project, involving the various professionals involved. We would facilitate your release time within the school day to attend these. There will also be timetabled short debrief times in between sessions.

Please complete and return the consent form if you are happy to take part.

Researcher Contact Details:

Jenny Cooper
jcooper@tvs.brent.sch.uk
cooperj@roehampton.ac.uk

Consent Statement:

I agree to take part in this research, and am aware that I am free to withdraw at any point without giving a reason, although if I do so I understand that my data might still be used in a collated form. I understand that the information I provide will be treated in confidence by the investigator and that my identity will be protected in the publication of any findings, and that data will be collected and processed in accordance with the Data Protection Act 1998 and with the University's Data Protection Policy.

Name ……

Signature ……

Date ……

Finally if you are happy for film clips in which you appear to be used for future research including educational websites, please tick this box:

☐

Please note: if you have a concern about any aspect of your participation or any other queries please raise this with the researcher. However, if you would like to contact an independent party please contact the Supervisor.

Supervisor Contact Details:

Professor Adam Ockelford
A.Ockelford@roehampton.ac.uk

PROFESSIONALS' PARTICIPANT CONSENT FORM

Title of Research Project:

Exploring the potential development of the Sounds of Intent model as a curricular framework and assessment tool for dance with children who have profound and multiple disabilities.

Brief Description of Research Project, and What Participation Involves:

The research involves three stages:

- Gathering data from dance sessions in a special school and analysing that data against the draft assessment framework
- Case studies of selected children from this analysis
- Short interviews with professionals in the field

Your part in the project would be in the third stage: the short interview as a professional in the field.

The interview will be transcribed with any identifying details removed. The transcript, or extracts from, may appear in my report and in publications arising from it. The transcript will be heard by my supervisor and others who might be involved in examining the report.

If you are happy for your comments not to be anonymised, you have the opportunity to give consent for this at the end of this form, otherwise it will be anonymised.

Investigator Contact Details:

Jenny Cooper
jcooper@tvs.brent.sch.uk
cooperj@roehampton.ac.uk

Consent Statement:

I agree to take part in this research, and am aware that I am free to withdraw at any point without giving a reason, although if I do so I understand that my data might still be used in a collated form. I understand that the information I provide will be treated in confidence by the investigator and that my identity will be protected in the publication of any findings, and that data will be collected and processed in accordance with the Data Protection Act 1998 and with the University's Data Protection Policy.

Name …….

Signature ……

Date ……

If you are happy for your interview data to be used in a non-anonymised form please tick this box:

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Please note: if you have a concern about any aspect of your participation or any other queries please raise this with the investigator. However, if you would like to contact an independent party please contact the Supervisor.

Supervisor Contact Details:
Professor Adam Ockelford
A.Ockelford@roehampton.ac.uk