



# Picture the Poet: Schools programme

## Evaluation report

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National Literacy Trust

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*Words for life*

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## Executive Summary

Picture the Poet is an exhibition of high quality photographs of poets supported by learning and participation programmes. It toured to six regional venues, beginning in May 2014 in Norwich, then taking in Sheffield, Preston, Lincoln and Sunderland and finishing in Carlisle in January 2016. The project was developed by the National Portrait Gallery working in collaboration with the National Literacy Trust, Apples and Snakes and the museum partners. Picture the Poet was supported by the Arts Council Strategic Touring Fund.

Apples and Snakes, the performance poetry organisation, and venue partners worked together to develop participatory programmes for young people including workshops and live events. The National Portrait Gallery ran a photography project to respond to the exhibition themes and ideas working with young people and local photographers.

The National Literacy Trust created a learning programme for schools that enabled primary and secondary schools in each region to develop a highly engaging, effective and sustainable model for teaching literacy inspired by poetry and photographic portraiture. This work builds on National Literacy Trust research, which has identified a tendency for young people from lower socio-economic groups to be more likely to read and write their own poetry<sup>1</sup>

This evaluation report focuses only on the schools programme led by The National Literacy Trust which was aimed at Key Stage 2 and 3 pupils aged between seven and thirteen years old. The schools programme aimed to increase pupil enjoyment of poetry reading, writing and performance, increase pupil knowledge of living poets and their poetry and demonstrate early evidence of increased pupil attainment. For teachers it aimed to increase subject knowledge and awareness of evidence based teaching methods, raise confidence in delivering poetry activity and planning units in school. It also aimed to empower teachers to make greater use of local networks and resources to improve subject knowledge and teacher practice.

Teachers attended a full day Continuing Professional Development (CPD) training hosted in each Picture the Poet exhibition space, exploring poetry composition and techniques for writing and performing poetry. The CPD was accompanied by supporting lesson plans and resources for classroom delivery. Teachers with their pupils were then encouraged to visit the gallery or museum hosting Picture the Poet, to view the exhibition, attend a schools workshop and write poetry inspired by the portraits and poets work.

A total of 168 teachers from 109 schools took part in Picture the Poet schools programme CPD and 3,769 pupils took part in visits to a gallery space to see the exhibition and take part in writing activities. Further activity took place in schools with many more pupils involved. The evaluation is based on a final sample of 756 pupil survey responses, with all six exhibition areas represented, and 35 teacher responses. The data were collected via an online survey of pupils aged 7 to 13 (post-project only) and an online survey of teachers (also post-project).

The headline findings were:

- 60% of pupils say they enjoyed the poetry activities they did as part of the project.
- 88% of pupils say they know more about poetry now, and 57% feel that their writing has improved as a result of taking part in the project. Additionally, 52% feel that their reading skills have also benefitted.
- 70% said they enjoyed the trip to the gallery or exhibition.
- For 39% of pupils, it was the first time they had visited a gallery at all. For 47% of the pupils it was the first time they had visited that particular venue.

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<sup>1</sup> Clark, C. (2015). *Children's and Young People's Reading in 2014, Findings from the 2014 National Literacy Trust's annual survey*. London: National Literacy Trust.

- After the project, pupils find poetry “brilliant” (46%) and “fun” (56%).
- 16% of pupils were on free school meals (FSM) which is slightly higher than national average<sup>2</sup>. They benefitted from the project as much as their peers who did not receive FSM, i.e. we evidenced no gap in enjoyment of the project or attitudinal changes between those receiving FSM and pupils that did not.
- Girls seem to have enjoyed the project more than boys (70% vs.50%). More girls than boys also said that they write more poetry now as a result of the project (77% vs 62%).
- 32 out of 35 surveyed teachers agreed that the project training and resource pack had helped them acquire brand new knowledge and skills on teaching poetry and 31 out of 35 said the project increased their enjoyment of undertaking poetry activities in school.
- 23 out of 34 teachers said that following their participation in the project, they intended to take part in future cultural activities offered by the hosting venue or other local cultural partners with their students.

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<sup>2</sup> National average for 2015 is 15.2%. *DfE, Schools, Pupils and their characteristics*: January 2015: [https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/433680/SFR16\\_2015\\_Main\\_Text.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/433680/SFR16_2015_Main_Text.pdf)

## About Picture the Poet

Picture the Poet is an exhibition of high quality photographs of poets. It toured to six regional venues, beginning in May 2014 in Norwich, then taking in Sheffield, Preston, Lincoln and Sunderland and finishing in Carlisle in January 2016. The project was developed by the National Portrait Gallery working in collaboration with the National Literacy Trust, Apples and Snakes and local partners who hosted the exhibition. These were The Gallery at The Forum in Norwich, The Graves Gallery in Sheffield, The Harris Museum in Preston, The Collection in Lincoln, Sunderland Museum and Winter Gardens and Tullie House in Carlisle. Together they developed a targeted learning, participation and audience development programme. Picture the Poet was supported by the Arts Council Strategic Touring Fund.

The exhibition and the poetry of those depicted in the portraits shown were used by the partners as a resource to support the development of young people's literacy skills.

Apples and Snakes, the performance poetry organisation, and venue partners worked together to develop participatory programmes for young people including workshops and live events. The National Portrait Gallery ran a photography project to respond to the exhibition themes and ideas working with young people and local photographers.

The National Literacy Trust created a learning programme for schools that enabled primary and secondary schools in each area the exhibition toured to develop a highly engaging, effective and sustainable model for teaching literacy inspired by poetry and photographic portraiture.

This work builds on National Literacy Trust research, which has identified a tendency for young people from lower socio-economic groups to be more likely to read and write their own poetry.<sup>[1]</sup> Our work with schools shows that poetry crosses boundaries that little else can. It allows pupils to put language to use and to find a voice that many have never shown in their written work before and, for pupils who are reluctant to access longer texts, it can develop critical reading skills and an appreciation and love of reading. Poetry is inherent in all forms of writing – words, ideas and communication are at its heart. Concentration on poetry therefore benefits writing in all other areas of the curriculum. Poetry develops students' speaking and listening skills through experimentation with sounds, performance and rhythms. It uses metaphor, symbols and images to express difficult emotions safely so can support vulnerable children to find a voice. It helps to develop communication between cultures as it breaks rules and can make literature more accessible for those with English as an additional language (EAL) and special educational needs (SEN). Poetry has therefore a unique potential to improve the literacy skills of the most disadvantaged students.

This evaluation report focuses only on the schools programme coordinated by The National Literacy Trust which was aimed at Key Stage 2 and 3 pupils aged between seven and thirteen years old. The schools programme aimed to increase pupil enjoyment of reading, writing and performing poetry, increase pupil knowledge of living poets and their poetry and demonstrate early evidence of increased pupil attainment. For teachers it aimed to increase subject knowledge and awareness of evidence based teaching methods, raise confidence in delivering poetry activity and planning units in school. It also aimed to empower teachers to make greater use of local networks and resources to improve subject knowledge and teacher practice.

Teachers attended a full day Continuing Professional Development (CPD) training devised by the National Literacy Trust and co-delivered by performance poet Francesca Beard, hosted in each Picture the Poet exhibition space. They explored poetry composition and techniques for writing and performing poetry that could be taken back into the classroom to fulfil the requirements of the curriculum. The CPD was accompanied by supporting lesson plans and resources for classroom delivery. The CPD and resources provided teachers with

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<sup>[1]</sup> Clark, C. (2015). *Children's and Young People's Reading in 2014, Findings from the 2014 National Literacy Trust's annual survey*. London: National Literacy Trust.

a pedagogical approach they could use to promote and support creative writing across the curriculum by sharing these more widely within their school and building them into plans for whole school poetry work.

Teachers with their pupils were then encouraged to visit the gallery or museum hosting Picture the Poet, to view the exhibition, attend a schools workshop and write poetry inspired by the portraits and poets work. Performance was crucial in offering an immersive experience of poetry within the exhibition for schools, with students performing their own work. Approximately 90 pupils in each venue also had the opportunity to participate in workshops with acclaimed poet Ian McMillan, who acted as spokesperson for the project.

The visits also aimed to allow teachers to put into practice techniques shared during the CPD to demonstrate an effective and sustainable model for teaching literacy inspired by cultural activity, in this case photographic portraiture. Where possible the visits also engaged with the local library in order to build on or create ongoing networks between schools, cultural organisations and libraries and between libraries and local cultural spaces.

In each area the National Literacy Trust engaged a Local Coordinator to work with schools. Their role initially focussed on schools outreach and monitoring activity in school but this developed as the project progressed. The role evolved to support the galleries to deliver an impactful on-site experience for teachers and pupils. In most cases they provided the content, welcome and delivery of pupil-facing activities on behalf of the gallery teams, where there was often limited capacity to support such activity.

Picture the Poet was guided by an 'active commissioning' model to meet local needs and classroom practice. As work began in each area, meetings were held with museum, gallery and library education staff to customise the learning programme to the local setting and, as the tour progressed, draw on the experiences of the previous area's delivery. At each stage of the tour feedback and case studies were collected from schools to document the effectiveness of the approach. engage in the visual arts were commissioned to produce a one day conference to share learning from the Picture the Poet touring exhibition and associated education programme. The Picture the Poet Conference: Inspiring creative writing in galleries with young people, poets and portraits took place in April 2016 and explored ways that galleries, museums and libraries could support creative writing and literacy for young people in schools and in the community. The conference featured contributions from participants of both the community and schools programmes as well as representatives from some of partners involved.

A total of 168 teachers from 109 schools took part in the CPD and 3,769 pupils took part in visits to a gallery space to see the exhibition. Further activity took place in schools with many more pupils involved and the case studies throughout this evaluation give details on the varied ways that learning from the CPD and gallery visit were disseminated back at school through staff training and whole-school poetry activities. The evaluation was conducted using a reflective post-project survey for pupils administered online and on paper, as well as a reflective post-project survey for teachers. We obtained 756 responses from students and 36 from teachers. Findings are supported by qualitative feedback from local coordinators, gallery partners and participating teachers.

## Pupil demographics

We obtained 756 survey responses from students that had participated in Picture the Poet activities. Pupils in Year 4 make up the biggest group within our sample (43.7%), followed by Year 6 and Year 5. Although the schools programme was initially designed for Key Stage 2 and 3 pupils, the activities could be adapted for a higher age range and one school in our evaluation sample worked with their Year 10 students.

**Table 1: Year Groups**

Key Stage 2	Year 3 (age 7-8)	3.8%
	Year 4 (age 8-9)	43.7%
	Year 5 (age 9-10)	18.1%
	Year 6 (age 10-11)	29.0%
Key Stage 3	Year 7 (age 11-12)	2.6%
	Year 8 (age 12-13)	0.4%
Key Stage 4	Year 10 (age 14-15)	2.4%

16% of participants reported receiving free school meals (FSM), which is slightly above the national average for 2015 (15.2%).

**Table 2: Free School Meal uptake**

Yes	15.9%
No	66.9%
I don't know	12.4%
I'd rather not say	4.8%

There was a perfect balance between boys and girls in the sample at exactly 50/50.

Responses per area were uneven. Norwich and Sheffield are very much under-represented in the sample. As the project progressed various steps were put in place to ensure greater engagement by schools with the evaluation process. These are discussed in more detail later in this report.

**Table 3: Responses by area**

Norwich	19	3%
Sheffield	40	7%
Preston	159	29%
Lincoln	193	35%
Sunderland	202	37%
Carlisle	141	26%

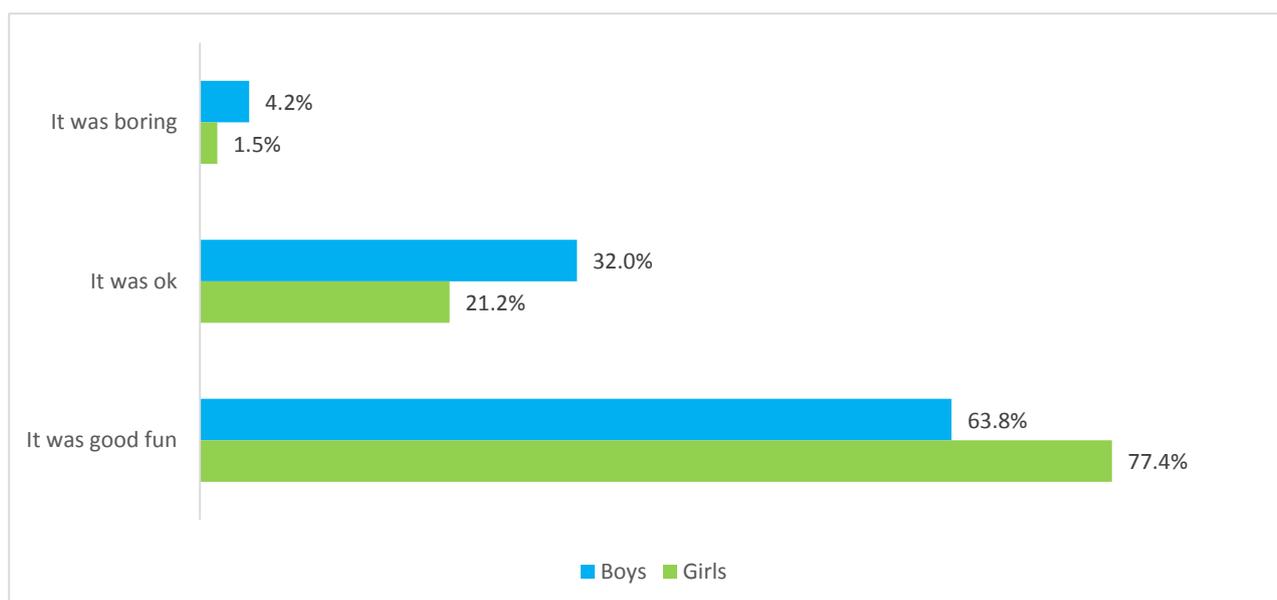
## Findings

### Exhibition/Gallery visit

39% of pupils say they had visited a gallery for the first time because of their participation in the Picture the Poet schools programme. There was no statistically significant<sup>3</sup> difference between pupils who receive FSM and pupils that did not<sup>4</sup>, or between boys and girls<sup>5</sup> on whether or not the Picture the Poet visit was their first time in gallery.

47% of pupils said it was the first time they visited this particular gallery or cultural space. 70% of all pupils said the trip was good fun. However, there was a statistically significant<sup>6</sup> difference between boys and girls' opinions of the visit: the girls seemed to enjoy it more than the boys did (see Figure 1).

**Figure 1: "What did you think of the school trip to the gallery" by gender**



### Extended visit

Where possible pupils visits to the exhibition also involved a visit to the local library or another cultural venue to continue their poetry activities. For example, in Norwich some pupils had the opportunity to participate in a workshop with BBC Voices, a media workshop and production unit for film, music and radio where they recorded their written poems. 39% of pupils in the survey sample visited the library, while 4% of pupils visited the BBC. 65% of those who visited an additional venue said it was good fun. Once again, girls enjoyed the additional visit more than boys did: 71% thought it was good fun, compared to 60% of the boys<sup>7</sup>. There was no significant difference between pupils who received FSM and those that did not<sup>8</sup>.

<sup>3</sup> Throughout this report we explore whether or not a finding is statistically significant. If a difference or relationship is statistically significant, then the likelihood is not more than 1 in 20 (5%, using the 0.05 p-value) that it would happen by chance. We can therefore be relatively confident that it is meaningful. This is in-keeping with the National Literacy Trust's standards of quality for our internal evaluations.

<sup>4</sup> 43.5% of pupils on FSM and 38.4% of pupils not on FSM say it was their first time visiting a gallery.  $\chi^2(1, N = 586) = .987, p = .321, \text{Phi} = .041$

<sup>5</sup> 41.1% of boys, and 36.5% of girls say it was their first time visiting a gallery.  $\chi^2(1, N = 705) = 1.562, p = .211, \text{Phi} = .047$

<sup>6</sup>  $\chi^2(2, N = 699) = 16.733, p = 0.000, \text{Cramer's } V = .155$

<sup>7</sup>  $\chi^2(2, N = 322) = 7.113, p = 0.029, \text{Cramer's } V = .143$

<sup>8</sup> 71.4% of pupils on FSM and 65.2% of pupils not on FSM say the visit to the library was good fun.  $\chi^2(2, N = 253)$

## The Gallery in the Forum at Norwich, May 2014 - June 2014

In Norwich the teacher CPD was held on the 2<sup>nd</sup> May, attended by 24 teachers from 19 schools. 755 pupils participated in a visit to the exhibition at The Forum, some combined with visits to BBC Voices (340 pupils in total) or to Norfolk and Norwich Millennium Library. One teacher fed back that “pupils with low Literacy levels enjoyed the Picture the Poet schools programme more so than non poetry based activities [which are assessed] as they felt less pressurised to ‘get it right.’”

### Norwich Case study

At one participating *Norwich primary school* a large percentage of the Year 5 pupils who took part had English as an additional language (EAL). The teacher leading the project reported that Picture the Poet provided a valuable opening for these students to express themselves. It allowed pupils, for whom literacy in a second language is difficult, to express themselves in ways they initially assumed they couldn't.

After taking part in the new poetry activities that teachers had learned on the CPD day, one pupil who does not usually complete written work, completed an astounding, three pieces of poetry in the space of a week. One of the techniques, the creation of self-portraiture poems helped students reflect on their likes, dislikes and sense of identity in two languages. Another pupil, discovered what rhyming is for the first time and once discovered used his knowledge to write poetry in his spare time.

The teacher reported that they had been inspired to follow up their Picture the Poet experience with further poetry activities in school, including inviting local poet Ross Sutherland to deliver workshops.

### Poetry activities in school

Most Picture the Poet school programme participants said they enjoyed the poetry activities they did in school as part of the project (60.4%, see Table 4). For a majority, it wasn't their first time writing poetry (only 15% had never written poetry before, while 85% had), nonetheless, 87.6% of pupils say they now know more about poetry and writing poetry, compared to 12.4% who said they didn't.

**Table 4: What did you think about doing poetry writing in school?**

It was boring	7.3%
I didn't mind	32.3%
I enjoyed it	60.4%
Total	100%

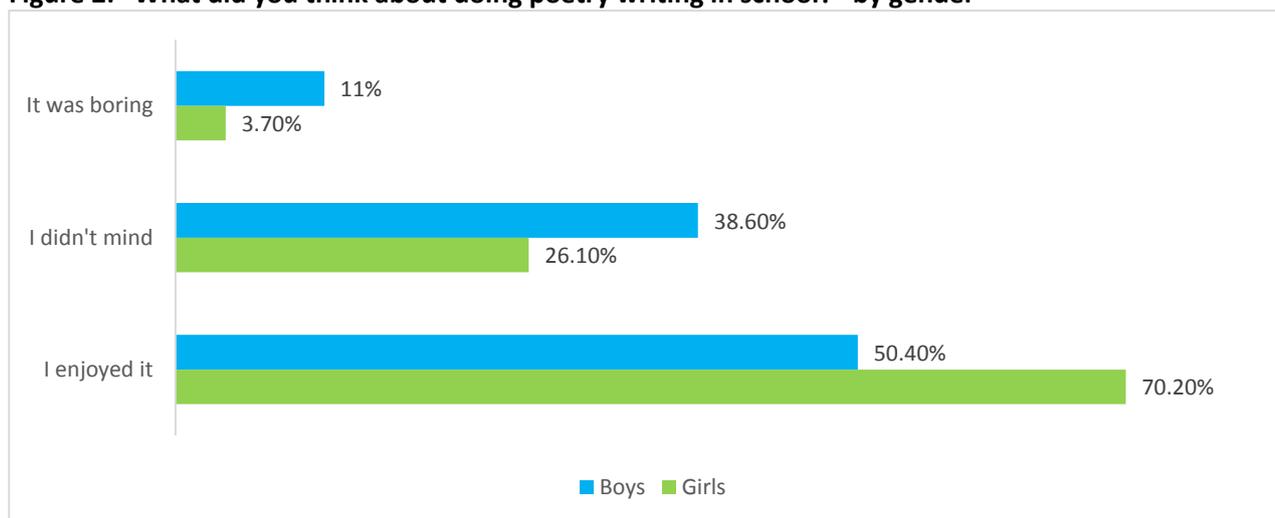
Significantly more girls than boys enjoyed the activities (70.2% vs 50.4%, see Figure 2)<sup>9</sup>. But there is no statistically significant difference between boys and girls on “do you think you know more about poetry now?”, both boys and girls feel that they do know more<sup>10</sup>.

<sup>9</sup> = .777, p = .678, Phi = .055

<sup>9</sup> Chi<sup>2</sup> (2, N = 421) = 32.317, p = .000, Cramer's V = .217

<sup>10</sup> 85.8% of boys and 89.2% of girls think they now know more about poetry, Chi<sup>2</sup> (1, N = 699) = 1.850, p = .174, Phi = .051

**Figure 2: “What did you think about doing poetry writing in school?” by gender**



Significantly more girls than boys also say that they want to write more poetry now that they have taken part in the programme (see Table 5)<sup>11</sup>.

**Table 5: “Do you want to write more poetry now?” by gender**

	Yes	No
Boys	62.4%	37.6%
Girls	77.1%	22.9%

There is no significant difference here between pupils receiving FSM and those that did not, both enjoyed the poetry workshops equally<sup>12</sup>. Likewise, there was no significant gap when looking at motivation to write poetry now<sup>13</sup>, or how much pupils perceive they know about poetry<sup>14</sup>.

Via the teacher survey, some of the teachers were able to share details of the activities they implemented in school around poetry, which illustrate the pupil’s responses:

*“We went out into the school grounds one frosty morning to gain inspiration for a class poem called 'Winter'. This seemed to really engage them and spark their imagination. During the workshop with Ian Macmillan, he gave them the opportunity to think 'surreally' about the paintings in the exhibition (to write a poem about a swan visiting the exhibition and what it was thinking). Some of them seemed to enjoy the freedom of ideas this gave them.”*

*“They loved the poetry lessons being more about performance - no right or wrong. Everyone has a valued suggestion, and overall sense of achievement.”*

*“All children responded positively and achieved real success with individual, group and whole class poems. They found the learning very fun and were very engaged.”*

*“The pupils have really enjoyed all stages of preparing, writing and performing their poems. I think it has given them confidence, improved their literacy skills and also their self-esteem.”*

<sup>11</sup> Chi<sup>2</sup> (1, N = 698) = 18.089, p = .000, Phi = .162

<sup>12</sup> 57% of pupils on FSM and 59.7% of pupils not on FSM enjoyed the poetry activities. Chi<sup>2</sup> (2, N = 578) = 2.301, p = .316, Cramer’s V = .063

<sup>13</sup> 73.1% of pupils on FSM and 68.9% of pupils who do not receive FSM say they now want to write more poetry. Chi<sup>2</sup> (1, N = 580) = .766, p = .381, Phi = .036

<sup>14</sup> 85.3% of pupils on FSM and 88.9% of pupils not on FSM think they know more about poetry. Chi<sup>2</sup> (1, N = 579) = 1.116, p = .291, Phi = .044

## The Graves Gallery, Sheffield, September 2014 - November 2014

In Sheffield the teacher CPD was held on the 11<sup>th</sup> September, attended by 33 teachers from 23 schools, a record attendance for the gallery. As a result of meeting at the CPD, teachers from two secondary schools opted to collaborate on a twinned project and booked a joint visit to the exhibition.

Alongside school-based activities, 894 pupils attended visits to the Graves Gallery and the Central Library. Gallery visits involved a guided trail that encouraged pupils to explore the portraits of poets and the library visit engaged them further in the poets work alongside an opportunity to join and borrow books. This combined offer was valuable for schools as it broadened the cultural and learning opportunities of the trip. It also helped to create partnerships between the library and gallery who had not traditionally collaborated on dual projects. Pupils from three schools also had the opportunity to participate in a workshop day with world-renowned poet, Ian McMillan, where he performed his own work and challenged pupils to create their own work.



**FACE TO FACE:** Bard of Barnsley Ian McMillan with his own exhibit in the Picture the Poet exhibition and above holding a special poetry workshop with Prince Edward Primary pupils. PICTURES: SCOTT MERRYLEES.

### Bard inspires children with poetry among the portraits

THE BARD OF Barnsley, Ian McMillan, has led a poetry workshop for pupils inspired by a new art exhibition.

The Picture the Poet exhibit, which is currently in Sheffield, features the portraits of 50 contemporary poets including Mr McMillan and other famous names such as Andrew Motion, Michael Rosen and Benjamin Zephaniah.

As part of the exhibit's stay at Sheffield's Graves Gallery Mr McMillan has worked with pupils

from the city on a series of poetry workshops. The Picture the Poet is on tour from the National Portrait Gallery and the National Literacy Trust.

The workshops involved pupils from Prince Edward Primary and Loxley Primary schools.

The Yorkshire Post columnist, said: "Every picture tells a poem, every poem is a picture. Words and images are members of the same family, and I'm excited to be re-introducing them to

each other at the exhibition and workshops."

Laura Travis, visitor engagement manager at Museums Sheffield, said: "The Picture the Poet exhibition is a wonderful celebration of some of the nation's finest writers.

"Who better to inspire our next generation of literary talents than one of the stars of the show? Ian is one of the UK's best-loved poets and we're delighted that he's able to join us here at the Graves Gallery."

Published in The Yorkshire Post, Monday 29<sup>th</sup> September 2014

### Sheffield case studies

A teacher from a *Sheffield primary school* reported that they had run a performance poetry CPD session for colleagues in their school, inspired by the training coordinated by the National Literacy Trust. They fed back that 'we were very encouraged by the CPD session - it shook us up to get going with poetry'.

That school's poetry work focussed on a three week poetry unit with extensive use of performance poetry. Pupils wrote autumn poems, fire poems (as part of the Great Fire of London topic), acrostic and shape poems using templates and rhyming word options, and each of them wrote a poem during their library visit and an account of their trip to the Graves Gallery to see the exhibition. Teachers felt that seeing 'real life' poets really helped to bring poetry to life for the children. Two classes rounded off their unit by sharing a performance poetry assembly with parents and leading on a Poetry Book Week.

Another *Sheffield Primary School* fed back that they used the gallery visit as the conclusion for their poetry unit in school with Year 5 pupils. This poetry unit focussed on demonstrating that writing poetry can be rewarding for everyone. They visited the Graves Gallery and fed back that *'the Picture the Poet trail especially inspired the children to find out more and realise poets were real people!'* The gallery visit was followed by a session with library staff, where pupils wrote their own poems in response to the exhibition poets. They then performed and shared their work with each other. *'There was also time to borrow books and as some people joined the library today, they had the chance to take out their first books!'*

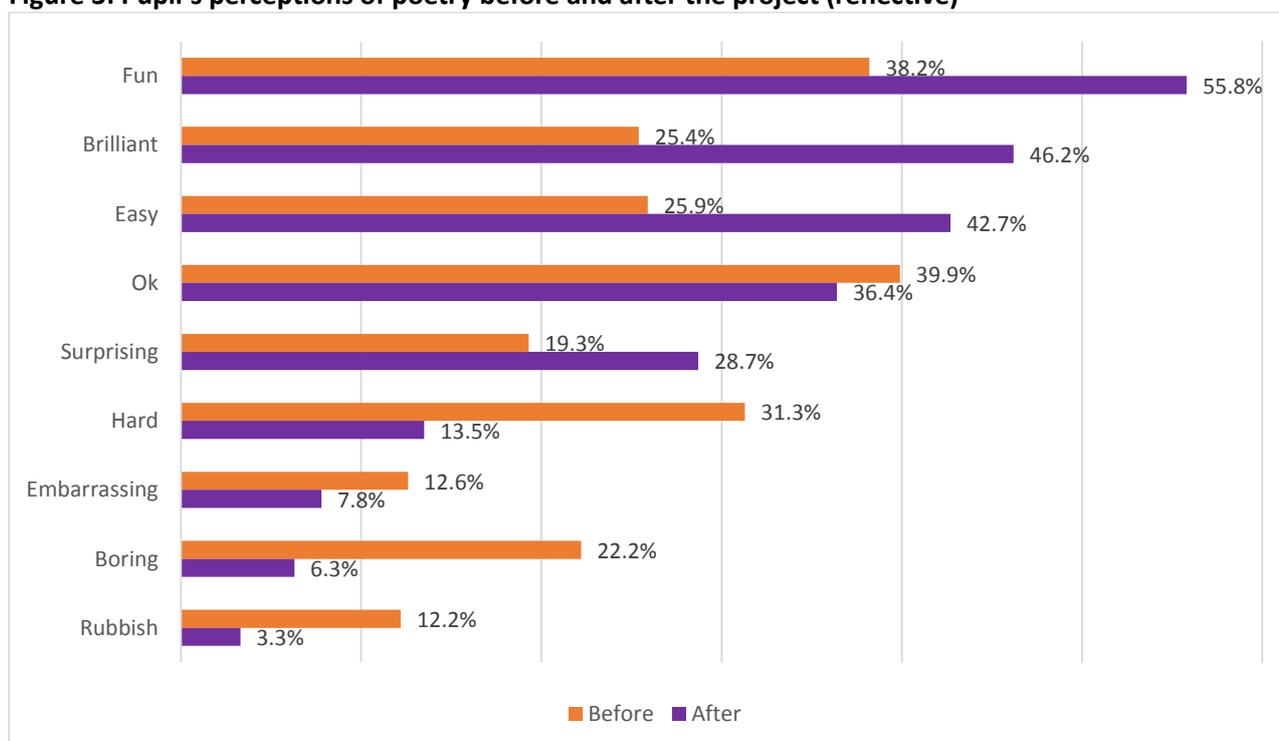
### Pupils perception of poetry

Pupils report via the survey that their perceptions of poetry have improved over time. It should be noted that this finding is not a comparison between a pre and post survey, but asking the pupils to think back about what they thought of poetry before taking part in the project and comparing it to what they think now they have taken part in the project.

As can be seen in Figure 3 below, more pupils find poetry "brilliant" (46.2% compared with 25.4% before) and "fun" (55.8% compared with 38.2% before), and fewer find it "hard" (13.5% compared with 31.3% before).

There is no significant difference in opinions about poetry between boys and girls, or between pupils on FSM and those that were not. All have progressed fairly equally in their perceptions of poetry.

**Figure 3: Pupil's perceptions of poetry before and after the project (reflective)**



Meanwhile, 26 out of 35 teachers who responded to the online survey say their pupils now seem to enjoy

reading poetry more than they used to as a result of the project, and another 28 have noticed that their pupils also enjoy writing poetry more. Some of the comments in the teacher survey provide more details:

*“They have really enjoyed being creative and some have described that they feel ‘free’ when writing poetry whereas they feel more constrained when writing other genres.”*

*“They already enjoyed it but I think they enjoy it even more now.”*

*“They seemed to have quite a negative attitude to it but now they seem more positive.”*

*“They were enthusiastic about the day and fuelled by the thought that poets are real people.”*

*“Very positive comments from children after poetry sessions; children wrote poems at home independently - some bringing into school to share; children borrowing poetry books from school library; children watching YouTube clips of performance poetry at home.”*

*“Even children who previously might have said they ‘can’t write poetry’ now realise that they can. The class wrote a poem contributing one line each and all but one of 34 was willing to ‘perform’ their line (and often with great confidence) when previously this number would probably have been less.”*

### **The Harris Museum, Preston, January 2015 – April 2015**

In Preston the teacher CPD was held on the 28<sup>th</sup> January, attended by 28 teachers from 17 schools. A total of 520 pupils took part in visits to the gallery. Alongside visiting the Picture the Poet exhibition, pupils had the opportunity to take part in exploratory trails through either the ceramics gallery or the local history section of the Harris Museum. Many of the teachers leading the visits were bringing pupils to the Harris Museum for the first time. They had participated in the visit because of the literacy activities linked to the Picture the Poet exhibition but then chose to spend hours more exploring the wider galleries with their pupils.

#### **Preston case studies**

A secondary school in Preston participated in the project with their Year 7 nurture group. Their teacher reported that the pupils had gained in confidence as a result of the activities and workshop at the museum. The teacher observed that it was the first time the group had participated in a trip since they started at the school in September and as well as gaining a sense that they were valued and trusted, the teacher noted a noticeable change in their behaviour and improved engagement in their lessons after the project.

The teacher used activities from the CPD directly in the classroom and fed back that the project helped her personally in developing her own teaching, not just in the form of learning practical activities to bring to the classroom, but also through the opportunity to share ideas with teachers from other schools at the CPD.

The teacher has observed that attitudes towards poetry from the class have significantly changed. Her aim was to give the children the confidence to consider themselves as creative writers. One participating pupil fed back that *“Poetry is within us all.”*

At a specialist primary school for pupils with learning difficulties the teacher hoped the Picture the Poet project would help to inspire pupils across the school to enjoy poetry. The teacher fed back that they found the CPD training extremely valuable: *“The approach to teaching poetry shared at the training day was unique and refreshing – it has given me renewed motivation to teach poetry! I’ve since been able to share my learning with other members of staff at school, which has been really appreciated.”*

After visiting the exhibition at the Harris Museum and Gallery both the teacher and school support assistants noticed that the children who participated showed improved motivation to write and their standard of handwriting had improved: *“You could also see an improvement in their ability to use and*

*identify rhyme in poetry. It was also great to see the children really taking ownership – both shared ownership of the group poetry and individually in their solo work. There was a real sense of pride in their achievements which was fantastic.”*

The teacher reported that after taking part in the project, the pupils involved entered a local poetry competition and two of their pupils were selected as winners: *“The project has definitely provided a springboard for further poetry teaching. Another group from the school came to the museum on a self-guided poetry visit and the resources shared at the CPD day will be used for poetry work in the future.”*

### Reading and writing skills

The Picture the Poet schools programme aimed to improve pupil’s attitudes towards poetry, to encourage enthusiasm and motivation around reading and writing, and about oracy, as the performance aspect of poetry was an integral part of the project. National Literacy Trust research shows that attitudes to literacy are positively correlated with attainment<sup>15</sup>. Although reading and writing skills were not directly measured as part of this evaluation, pupils were asked if they felt they had made any progress, and the same was asked of teachers.

57% of pupils in the survey say the poetry activities have helped them write better, and 52% say they read better as well. There is a significant difference here between pupils who receive FSM and others in terms of their writing<sup>16</sup> and reading<sup>17</sup> skills. Table 6 shows that roughly the same percentage of pupils receiving FSM and those that do not, say that they feel that the poetry activities have helped to improve their writing. However, more pupils receiving FSM than other pupils say that their writing has got worse over the course of the project (7.6% vs. 1.6%), while more pupils not receiving FSM than those that do, feel that their writing skill has stayed the same.

**Table 6: Self-assessed writing skills by FSM**

	My writing’s got worse	It’s stayed the same	I think poetry activities helped me write better
Pupils receiving FSM	7.6%	38.1%	54.2%
Other pupils	1.6%	43%	55.4%

In terms of their reading skill, more pupils receiving FSM than pupils not receiving them feel that the activities have helped them improve their reading (see Table 7). However, more pupils on FSM than pupils not on FSM also say that their reading has gotten worse, while more pupils not on FSM than those that receive FSM say that it has remained the same.

**Table 7: Self-assessed reading skills by FSM**

	My reading’s got worse	It’s stayed the same	I think poetry activities helped me read better
Pupils receiving FSM	4.2%	39.8%	55.9%
Other pupils	0.8%	51.2%	48%

Interestingly, there is a significant difference between boys and girls in how they perceive their writing skills, but not how they perceive their reading skills. Girls are more likely to say that their writing skills have improved than boys (63.5% vs 50.5%)<sup>18</sup>.

From the teachers’ point of view, out of 32 who responded to this question, 11 have noticed positive changes

<sup>15</sup> Clark, C. (2016). *Children’s and Young People’s Reading in 2015, Findings from the National Literacy Trust’s annual survey 2015*. London: National Literacy Trust.

<sup>16</sup>  $\chi^2(2, N = 616) = 13.085, p = .001, \text{Cramer’s } V = .146$

<sup>17</sup>  $\chi^2(2, N = 744) = 12.932, p = .002, \text{Cramer’s } V = .132$

<sup>18</sup>  $\chi^2(2, N = 616) = 11.432, p = .003, \text{Cramer’s } V = .136$

in their pupils' reading, 15 in their pupils' writing, and 23 in their speaking and listening skills.

*"Pupils' reading has improved - including spotting rhyming words. Many pupils have been writing at greater length and their handwriting has improved. They have improved their vocabulary in the themed areas on which we have worked. Pupils have also gained confidence in performance skills which has made them clearer and more confident speakers."*

*"Any activity that promotes poetry or any aspect of literacy will have a beneficial impact on the above [Speaking and listening attainment]."*

*"Speaking and listening has been developed positively, especially with our cohort in Year 4. Children have a great understanding of language features which they use into their everyday writing. Reading for pleasure has been increased with poetry."*

Several teachers also mention that besides a direct improvement in attainment, they have noticed pupils being more confident in reading and writing or speaking and listening, and more motivated for literacy activities. However, several teachers mention in comments that they find it difficult to assess whether any progress is the direct result of the poetry activities, or that it is too early yet to notice any improvements in attainment as the activities took place recently.

### **The Collection, Lincoln, May 2015 - July 2015**

In Lincoln the schools programme included two full-day CPD sessions held on the 8<sup>th</sup> and 21<sup>st</sup> May 2015, attended by a total of 42 teachers from 25 schools. The high level of local engagement with the CPD, which necessitated the second day to meet demand, was the result of successful partnership working with local organisation Paradigm Arts who had strong links to local schools. A total of 580 pupils took part in visits to the gallery space to see the portraits and undertake writing activities during workshops facilitated by the National Literacy Trust. Pupils also had the opportunity to take part in a further learning experience at the Tennyson Centre, facilitated by Collections Access Officer, Grace Timmins.

#### **Lincoln case study**

After the CPD day a Year 5 class teacher from a *Lincoln primary school* fed back that they were particularly struck with the way that poems were created using the portraits in the gallery as a stimulus. She returned from the CPD training equipped and inspired to run a training session for all the teachers at school. She shared Picture the Poet resources and repeated some of the poetry creation activities. After their training, each teacher introduced a poetry unit into their own classes, from reception through to Year 6.

The school organised a poetry day, featuring a whole school assembly and a visit from poet Paul Cookson (resident poet with the National Football Museum). This was really well received by pupils and gave them a chance to showcase the work they had completed in class to a wider audience. This initiative extended engagement in the project to the whole school of 160 pupils, not just the Year 5s who had attended the gallery. The teacher reported that pupil attitudes have been excellent and engagement has been consistently good. The Head Teacher reported that poetry writing had helped pupils gain confidence with their creative writing and widened their vocabulary. It has also taught them that poetry is "not just rhyme."

For those that had participated in the gallery visit, the teacher reported it had expanded the pupils' knowledge of the poets in the exhibition and she highlighted that the Tennyson Centre workshop had inspired the teachers at the school to do further research about the work of the poet. She fed back that: *"It was super to have your eyes opened to new areas you had previously had little experience of."*

The school is keen for this work to have a legacy and planned to continue it into the 2015/16 academic year with poetry being built into the school curriculum.

## Teacher outcomes

Like other National Literacy Trust projects, the Picture the Poet schools programme was not only seeking to achieve positive outcomes for participating pupils but to support improvement in literacy teaching practice for schools so that more pupils can benefit in the future. This is measured via teacher feedback at the CPD session, and the teacher survey which captures outcomes from practitioners. One aim of the Picture the Poet schools programme was for participating teachers to gain improved skills and confidence in teaching poetry in class, so that they can reach a larger number of pupils over the years with high quality literacy lessons.

33 out of 35 teachers who responded to the survey said that the CPD course at the beginning of the project had a positive impact on their subject knowledge of teaching poetry in school. In comments, teachers explain that they gained skills, confidence, and enthusiasm:

*“Great ideas to engage and enthuse the children. Gave me confidence about how to support children to create their own poems actively and creatively.”*

*“I left the course feeling inspired (delivery made it impossible not to be enthused) and kitted out with knowledge and skills I could use (and did) in the classroom, which enabled children to access poetry.”*

*“I have taught plenty of poetry composition in written form but not with a performance emphasis. The techniques taught were simple but very effective.”*

*“It gave me lots of ideas for lessons, many of which were very simple and easy to deliver. A good mix of short snappy poetry writing and more reflective writing which could be tried once the children have built up some confidence.”*

Table 8 below shows that a very clear majority of teachers in the sample found the training and subsequent implementation of the project contributed to their professional development with regards to literacy teaching.

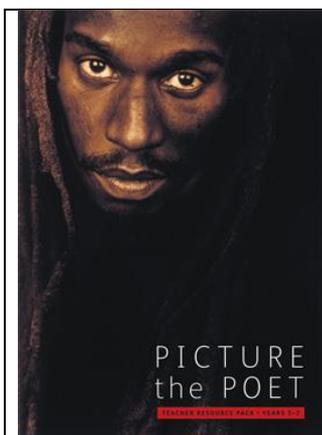
**Table 8: Teachers’ perception of project outcomes on professional development**

	Disagree or strongly disagree	Neither agree nor disagree	Agree or strongly agree
The project training and resource pack have reinforced my existing knowledge and skills on teaching poetry	3	2	30
The project training and resource pack have helped me acquire brand new knowledge and skills on teaching poetry	2	2	32
The project has increased my awareness of opportunities to teach poetry in school	2	4	29
The project has increased my enjoyment of undertaking poetry activities in school	2	3	31

23 out of 34 teachers said they intended to take part in future cultural activities offered by the hosting venue or other local cultural partners. This suggests that the programme has contributed to creating a network of schools ready to engage with local cultural organisations.

*“It was really inspiring to hear Francesca Bird perform and talk about her poems, and I hope we can arrange a visiting poet in the near future.”*

*“A great venue and enthusiastic hosts. Superb contact with them all: prompt and efficient. And willing to help us on our visit very much.”*



### Picture the Poet Teacher Resource Pack

The Teacher Resource Pack was created to complement the Picture the Poet touring exhibition and the CPD offer and offers a wide range of standalone poetry activities for the classroom.

The pack includes poetry tips, curriculum links, starter activities and 60 minute lesson plans exploring composition and poetry performance.

It is available at [www.npg.org.uk/picturethepoet](http://www.npg.org.uk/picturethepoet) along with information about the exhibition and the poets featured, with examples of their work.

Overall, feedback from teachers about the project's outcomes both on themselves and on the pupils is overwhelmingly positive.

*"It was a fantastic experience for both myself and the pupils. The best school visit which was both free and educational that I have been on."*

*"I have enjoyed planning lessons that are different to how I would usually teach poetry and felt that focussing on spoken word has helped children to see a different side to poetry."*

*"The project has been really worthwhile. It was such a good idea to use a holistic approach (training; work in school; children's workshop; collaboration of museum, National Literacy Trust, etc.) as it gave the project weighting and a solid framework. Our school is a special school, and I feel that the activities and workshop were adapted well for our pupils' needs. Many thanks."*

*"The training day and school visit were both very valuable. I was very excited by the impact it could have in school and have now been busy planning a whole school project for September. The children talked non-stop about their trip to gallery and have enjoyed performance poetry and writing poems back at school. I hope I can inspire the rest of the staff and children in September just as we were. I have always valued poetry but this project has helped me to show the rest of my school just how important it is. We were very pleased to be involved and are now looking forward to our future plans."*

*"This has had a big impact on the quality of literacy in Year 5. Having both teachers attend was beneficial as we remind each other of ideas and support each other in the planning of poetry writing sessions."*

### Sunderland Museum and Winter Gardens, Sunderland, October 2015 to November 2015

The schools programme included a full day CPD session held on the 13<sup>th</sup> October, attended by a total of 28 teachers from 18 schools. The museum learning team also participated and a representative from Culture Bridge North East: Tyne and Wear Archives and Museums took part. The Culture Bridge provided a link to broader cultural opportunities in the region and to Artsmark validation for participating schools. Five of the schools who were involved in the Picture the Poet Programme have since registered to begin their Artsmark Award. Strong local partnerships were again an important element of school recruitment with six schools recruited in conjunction with a local authority contact. A total of 520 pupils took part in visits to the gallery space to see the exhibition and then had the opportunity to visit other areas of the museum and the Winter Gardens. Many schools decided that they would also combine their visit with a trip to Sunderland library which was a short walk away.

Ian McMillan visited Sunderland to host workshops. Jennie Lambert, Sunderland Museum learning officer, fed back that: *'The poetry workshops led by poet Ian McMillan were inspirational. Ian brought his brilliant*

*sense of humour and fun to the sessions and the pupils and teachers were laughing and engaged throughout. The magic element was Ian's use of performance poetry and songs to bring poetry to life and using the theme of school that pupils could relate to'.*

### Sunderland case study

*A Sunderland primary school catering exclusively for students with special educational needs (SEN) fed back that the emphasis during Picture the Poet on practical tasks was very much appreciated. The teacher noted how different the experience felt to other training days she had attended. Their pupils have a range of extra needs which makes experiential learning an important tool in engaging pupils in activities. The teacher reported that during the visit the pupils were observing the pictures in the gallery and discussing the portraits with their classmates. Photographs of the students on their visit now form part of a wall display in school alongside the poems they created while in the gallery: "The project definitely encouraged their whole school ethos of developing emotional literacy."*

It was the first time the school had visited the museum and the teachers now plan to return later in the year as they saw it was an excellent resource for the pupils and felt they 'barely scratched the surface' with their half day visit. The teacher has shared learning from the CPD with colleagues back at school and they are planning a poetry event in the spring term as an opportunity to share the knowledge more widely amongst the whole school staff. The school were also planning to hold a whole school poetry day to coincide with World Book Day with the support of the Picture the Poet resources. The aim is for it to become a regular event.

## Lessons learned

The project aimed to develop an ‘active commissioning’ model to meet local needs and classroom practice. Work in each area was guided by a Programme Group made up of staff from the tour venue, the National Portrait Gallery, National Literacy Trust, Apples and Snakes and where possible drawing in local cultural organisations. Partners aimed to meet three times, twice before the exhibition opened and the third part-way through. This section details some of the key learning from the schools programme discovered through this approach. While no venue experience and programme was the same, insights from each venue have informed development and fuelled significant outcomes for the project, around partnership working, literacy as a powerful schools engagement tool for cultural venues, and the importance of the onsite experience.

Securing commitment from schools to participate in gallery visits is challenging. Reduced schools budgets mean extra costs like staff cover and transport costs must be carefully balanced against the benefits of a visit. However building that visit and the learning experience it offers around literacy outcomes was a successful hook for engaging schools when other practicalities were considered. Budgeting for school incentives, whether that’s contributions to staff cover and transport costs or class sets of poetry anthologies was an important tool for encouraging schools to arrange visits. It was important that the offer was clearly communicated to the appropriate school contact with the authority to plan a visit. Utilising local knowledge and partnerships with other local cultural organisations who had links to local schools was essential in securing school bookings in a number of areas.

At the venue schools preferred a facilitated visit over a self-directed one. This could be as simple as a welcome on arrival, a short tour and access to space for lunch and bag storage, followed by a specially designed activity trail. Or it might be a more involved offer with fully facilitated learning activities. Schools have a number of considerations when planning a school trip, including arranging transport, ensuring supervision ratios are sufficient and that cover back in school is arranged, sending paperwork home and double checking parental permissions, so it’s important to them that the actual visit does not involve extra organisation. Timing is also important; in Norwich schools bookings were undertaken with a short six week lead time and the exhibition dates straddled Easter holidays, half term and SATs. This made it difficult for schools to timetable a visit. An element of flexibility is always necessary. In some cases, schools that had every intention of visiting the exhibition cancelled at the last minute due to teacher sickness or Ofsted inspection visits, yet they engaged fully with the project, using techniques from the CPD to run extensive school activities.

Schools were more positive about visits where a day-long offer was possible. This was arranged by building or utilising existing local partnerships between galleries, museums and libraries to provide a combined offer of mixed activities across one or more venue. This could prove challenging because libraries share the same capacity issues as gallery learning teams and sometimes struggled to support a facilitated visit, but without a day-long offer some schools decided to drop out of the school visits programme.

The quality of the CPD offer proved a crucial and valuable asset in ensuring school engagement. CPD sessions were scheduled within school hours to make attendance as easy as possible for teachers. The combination of location, with the CPD delivered in the exhibition space, and the prominence of performance poetry, with a poet performing and co-delivering the session with the National Literacy Trust, received universally positive feedback from attendees on their training feedback forms. After reflection time this positive feedback was maintained in the teacher post survey. Many fed back that it differed radically from training they had received elsewhere and there is anecdotal evidence from case studies that materials were cascaded to colleagues back at school.

Collecting evaluation responses from schools was a challenge throughout the project although response rates for Preston, Lincoln, Sunderland and Carlisle show improvements in return rates. Precise reasons for poor engagement with evaluation are unclear, especially in cases where schools were actively engaged with the project. Timing during the school year and clashes with in school and external assessment were likely to be a factor. It is important to plan for evaluation from the outset and ensure it is prominent in contracts and

agreements with schools. In some cases we requested a refundable deposit from participating schools to ensure evaluation responses were collected and schools appreciated the option to choose between paper and online surveys.

The role of the National Literacy Trust's Local Coordinator, appointed to work locally in each area on schools outreach, developed as the project progressed and evolved to support the galleries to deliver an impactful on-site experience for teachers and pupils. This was necessary because gallery learning teams sometimes lacked capacity to support the additional school visits that resulted from their involvement in Picture the Poet. Whilst facilitating gallery visits is resource heavy, with practicalities such as a welcome, storage and space for lunch requiring equal consideration alongside activities in the gallery, there are many benefits to it. Many of the teachers were visiting the venues for the first time and, in turn, bringing first time pupils as a result of the literacy/poetry hook, meaning the learning activity provided an opportunity for audience development. Many have stated they would make return visits. A teacher in Lincoln reported that even though the workshop could have been delivered in school, and the pictures of poets could have been looked at on a screen, the physical process of leaving school and visiting a beautiful building like the Collection had really helped to cement the importance of the poetry unit for the children. She firmly believed that getting the children out of the classroom was imperative to helping them learn and also assisted with their social development. Travelling safely together, sitting down and eating a picnic lunch as a group and the shared experience of looking at artworks were all helpful in developing their learning skills.

### **Tullie House, Carlisle, December 2015 to February 2016**

The schools programme included a full day CPD session, held on the 2<sup>nd</sup> December, attended by 13 teachers from 7 schools. The CPD was also attended by members of Tullie House's learning team. A total of 500 pupils took part in Picture the Poet poetry workshops. These were either organised in the gallery space, which proved to be very popular with the pupils who got the opportunity to explore the exhibition and the wider galleries historical exhibitions or due to flooding in the area disrupting travel, at school. Two schools took part in workshops involving Ian McMillan, one of the workshops was documented to create a film about the schools programme. This can be viewed at [www.npg.org.uk/whatson/picturethepoet/explore/video](http://www.npg.org.uk/whatson/picturethepoet/explore/video) along with videos focussing on the exhibition and community programme curated by Apples and Snakes.

#### **Carlisle case study**

A teacher from one of the participating *Carlisle primary schools* was very complimentary about the CPD day, both from an organisational point of view and particularly with regards to being able to work with a "bona fide, working poet". It was felt that the CPD provided a good 'bridge' between creativity and the reality of delivery within the classroom and current curriculum structure.

Activities that took place in school included looking at poems written by writers featured in the exhibition across all year groups and creating poems that complimented the other work they were doing around school. For example an after school walking club wrote poems in response to their environment and a display was created in the hall celebrating their visit to Tullie House. The school took part in the Ian McMillan workshop and were particularly pleased to get to meet a 'Big name poet' as they were able to prepare by studying Ian's work before the trip. The teachers were complimentary about the experience of combining practical work with a visit to the museum and are planning to continue visiting Tullie House with other year groups later in the year. The school also received a whole school assembly and workshops with individual classes, working first with Year 3, then a combined class of Year 2 & 5. This was organised to overcome travel problems caused by flooding in Carlisle in December 2015 which prevented a group of students from attending the exhibition. As a result of the poetry focus there has been a noticeable widening in the range of vocabulary used. Generally the confidence level of the pupils has increased both with sharing their own work in class and with reciting their own work in front of a wider school audience.

## Conclusion

In conclusion, the Picture the Poet schools programme appears to have successfully achieved its aim, with positive outcomes on pupils, and on teachers. Key learnings in each venue have informed development as the project progressed and fuelled significant outcomes for the project, around partnership working, literacy as a powerful schools engagement tool for galleries, and the importance of the onsite experience.

Pupil's attitudes to poetry have shifted towards greater enthusiasm, more motivation, and a more positive outlook. Most of them have enjoyed the activities of the project, notably the visit to a cultural venue to see the exhibition and meet a poet. More than half of them also think their writing and reading skills have improved over the course of the project.

The difference between boys and girls is worth noting, as girls tend to have a more positive response to the activities than boys do, thus maintaining the gap in attitudes (and attainment) between boys and girls. Future activities based on the project should seek to include activities to engage boys especially to narrow the gap. On the other hand, the survey reveals little to no gap in responses between pupils who receive FSM and their peers, which indicates that the project was equally well-received regardless of social background. This could be considered an achievement when it comes to literacy as pupils who receive FSM tend to perform less well than their peers and have more negative attitudes to literacy<sup>19</sup>. This might be due to the fact that the project includes a writing component and focuses on poetry, two aspects of literacy where pupils receiving FSM tend to be more positive than others<sup>20</sup>.

Finally, teachers also report positive outcomes from the project on their practice, with more knowledge about poetry teaching, improved skills (they have notably gained a range of simple and effective strategies they can use in the classroom), more confidence, and more enthusiasm. The programme managed to reach both teachers who were already keen to teach literacy, and those who were not, with the quality of the training offer and the pupil activities. A majority of participating teachers intend to carry on with poetry teaching beyond the scope of the project in their classrooms, their schools, and their local areas in collaboration with cultural partners.

Future development of the project, or its various components, will benefit from a more robust evaluation in order to verify the present findings and expand on them. It would be useful to conduct both a pre- and a post-survey, and to include a comparison or control group. A longitudinal study of participating teachers would also be useful to capture the sustainability of the project. The National Literacy Trust will continue to explore this model of CPD and literacy activities linked to cultural spaces with work in London in 2016-17 and will use that work as an opportunity to build on the findings in this report.

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<sup>19</sup> Clark, C. (2015). *Children's and Young People's Reading in 2014. Findings from the 2014 National Literacy Trust's annual survey*. London: National Literacy Trust.

<sup>20</sup> Clark, C. (2016). *Children's and Young People's Reading in 2015. Findings from the National Literacy Trust's annual survey*. London: National Literacy Trust.

## Annexes

### Annex 1: Pupil survey

1	What is the name of your school?	
2	What year are you in?	
3	Do you get free school meals?	Yes
		No
		I don't know
		I'd rather not say
4	Are you a boy or a girl?	Boy
		Girl
5	Do you remember doing any activities around poetry this term?	Yes
		No
6	What did you think about doing poetry writing in school?	It was boring
		I didn't mind
		I enjoyed it
7	Was it the first time you had written poetry?	Yes
		No, I've written poems before
8	Do you think you know more about poetry writing now?	Yes
		No
		Can you give some details?
9	Do you want to write more poetry as a result of the activities this term?	Yes
		No
10	Did you visit an exhibition with your class this term?	Yes
		No
11	Was it the first time you went to visit an exhibition gallery?	Yes, it was my first time
		No, I've visited galleries before
12	Was it the first time you visited THIS particular gallery or museum?	Yes, it was the first time
		No, I've been there before
13	What did you think of the school trip to the gallery?	It was boring
		It was ok
		It was good fun
		Can you give some details?
14	Did you go to the library or the BBC with your class this term?	Yes, to the BBC
		Yes, to the library
		No, neither
15	What did you think of that visit?	It was boring
		It was ok
		It was good fun
		Can you give some details?
16	What did you think of poetry BEFORE this term? (Tick all that apply)	Rubbish
		Boring
		Ok
		Fun
		Easy
		Hard
		Brilliant
		Surprising
		Embarrassing
I didn't think anything about it		

17	What do you think of poetry now? (Tick all that apply)	Rubbish
		Boring
		Ok
		Fun
		Easy
		Hard
		Brilliant
		Surprising
		Embarrassing
18	Do you think your writing has got better as a result of the poetry project?	No, it's got worse
		It's stayed the same
		I think it's helped me write better
19	How about your reading?	It's got worse
		It's stayed the same
		I think I read better now
20	How much do you enjoy reading? (not just poetry, anything!)	Very much
		Quite a lot
		A bit
		Not at all
21	How much do you enjoy writing? (not just poetry, anything!)	Very much
		Quite a lot
		A bit
		Not at all
22	Finally, you can tell us in your own words anything you want about the poetry project you did this term. For example, what was your favourite part, or your least favourite.	

## Annex 2: Teacher survey

1	What is your name?	
2	The name of your school	
3	Which year group do you teach?	Year 4
		Year 5
		Year 6
		Year 7
4	Please tell us about your teaching status	Newly Qualified Teacher
		Up to three years of teaching
		More than three years of teaching
		Senior manager
5	If possible, please tell us how many children in your school get free school meals.	
6	How did the training day affect your subject knowledge of teaching poetry in school?	It had a negative impact
		It had no impact
		It had a positive impact
		Please explain
7	Have you planned and delivered new poetry activities as a result of the training with your class?	
8	The project training and resource pack have reinforced my existing knowledge and skills on teaching poetry	Strongly agree
		Agree
		Neither agree nor disagree
		Disagree
		Strongly disagree
9	The project training and resource pack have helped me acquire brand new knowledge and skills on teaching poetry	Strongly agree
		Agree
		Neither agree nor disagree
		Disagree
		Strongly disagree
10	The project has increased my awareness of opportunities to teach poetry in school	Strongly agree
		Agree
		Neither agree nor disagree
		Disagree
		Strongly disagree
11	The project has increased my enjoyment of undertaking poetry activities in school	Strongly agree
		Agree
		Neither agree nor disagree
		Disagree
		Strongly disagree
12	How many pupils have participated in poetry activities in your school as a result of the project?	
13	How do your pupils feel about poetry as a result of project activities?	They seem to enjoy it less
		I haven't noticed any changes
		They seem to enjoy it more
		Please explain
14	How do your pupils feel about writing poetry as a result of project activities?	They seem to enjoy it less
		I haven't noticed any changes
		They seem to enjoy it more

		Please explain
15	Have you noticed any changes in your pupils' attainment following project activities? - Reading	Negative change
		No change
		Positive change
16	Have you noticed any changes in your pupils' attainment following project activities? - Writing	Negative change
		No change
		Positive change
17	Have you noticed any changes in your pupils' attainment following project activities? - Speaking and listening	Negative change
		No change
		Positive change
18	Please explain	
19	Do you intend to take part in any future cultural activities offered by the hosting venue or regional networks and partners?	
20	Is there anything else you would like to tell us about the project, your involvement, or your pupils? We very much value your input on anything that you feel is interesting or important.	



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