

Reawakening's Dance Class Pilot Reflection Report

Arts 4 Dementia (A4D) - Reawakenings; Living well with dementia in Dorset
Reawakenings Dance Classes at Pavilion Dance South West (PDSW)

"I was surprised to find I lost myself in the dance and the freedom of movement, space and time" – Class participant living with Dementia

Context...

A4D approached PDSW in 2016 as part of its aspirations to build on the success of their London based programme *Reawakening the Mind* here in Dorset during early 2017 renamed; *Reawakening: Living well with Dementia in Dorset*. Working with other local Dorset arts, community and educational organisations and establishments funding was sought to deliver art, music, theatre and dance classes between February and May 2017. The focus was primarily on working with people diagnosed with Dementia within the last three years. PDSW created a proposal in response to the timeline and project aspirations and piloted a series of eight weekly creative dance workshops for people living with dementia and their companions between February and May 2017.

This report outlines happenings, reflections and learning from PDSW's perspective on delivering the dance strand of *Reawakening: Living Well with Dementia in Dorset* and learning taken from the Class Reflection document co-written by Reawakening dance teachers; Dr Sophia Hulbert and Aimee Hobbs (see Appendix 1).

What happened...

Between February and May 2017 weekly one and a half hour workshops were led by two dance practitioners, Neuro-physiotherapist Dr Sophia Hulbert and Dance Artist Aimee Hobbs. Both of whom have solid foundations in working with dance in health and well being settings, including the Parkinson's Dance Science model, which has been developed with the support of PDSW over the last six years. The team also included two second year volunteer dance students from Arts University of Bournemouth.

On the lead up to the workshop series, Aimee Hobbs delivered taster sessions in two community settings engaging 30 people living with Dementia and their companions and support staff. Two 45minute practical sessions within Prama Care Memory Lane groups in Poole and Kinson and the Participation Producer made a visit and talk at an Alzheimer's Society Memory Café group in Westbourne.

Over the series of eight workshops 20 participants engaged locally from the Bournemouth and Pool area including;

- Eight people living with Dementia aged 62 to 86 years old. Two women and Six men. Three with unknown diagnosis dates, four diagnosed in the last 4 to 5 years and one diagnosed within the last 3 years.
- Companions included 6 partners, two friends and a child, two grand children and a person whose husband was living with dementia in a care residential setting.

Whilst participation started low and some members transitioned in and out of classes, a core of five to six remained consistent. The class continued to encourage all to take part, whether or not you were living with Dementia, you could benefit and find the joy in your own moments with dance. One carer felt able to express and reflect on a sense of 'release' and connection with herself *"Thank you for a lovely session – a sense of release – quite emotional too and fun too"* – Class Participant.

The methodology within the class was aimed at increasing range of movement:

"Dance is a vehicle for greater movement as a result of the condition as well as a cognitive stimulus" - Class Reflection

With a mixed approach of both structured dance and free movement exercises, the teaching team used several cues to encourage engagement:

Music – *"In repeating hello Goodbye sequence again I feel it was noticeable how much people enjoyed the song and were singing along with the words and completing the movement to go with it"* – Class Reflections

Props – *"It encouraged people to be expressive and individual with their movement. I noticed on many occasions that it created spontaneous connections initially through the prop and then into the dancers who were able to continue their dance together without prompt, guidance or instructions – a truly special and uninhibited moment"* - Class Reflections

Three form teaching approach to movement tasks – *"The best way to achieve group work or unison content varied for each individual. Some people were able to follow verbal instructions, some found mirroring/facilitation easier on a one:one basis and some needed physical guidance ~the class worked best when all three forms of teaching were provided for individual access"* – Class Reflections.

It was important to us that individuals felt valued throughout by their own interpretive response and input, whether vocally or physically, space was needed to facilitate this.

Workshops were themed with topics such as Rainforest and Marathons. By using themes, both dance and everyday related, we were able to ask participants to engage their imagination and fully respond physically and mentally to the imagery/task in the body they were living in that day.

"Thank you so very much for fun and movement initiated through this workshop, we had our own twirly whirly dances at home and we discovered that this is another thing we can enjoy together" – Class participant

Post class would always include a social with time to land, drink tea/coffee and chat outside of the studio. This would go on for 30 to 60 minutes and often included one on one interviews with A4D. This was a crucial part of the class and set another space for the group to connect and build relationships.

Dance film artist, Sharon Treharne, joined in several of the sessions to capture moments of the project. This will available in August 2017.

"A wonderful experience to witness and to be part of" – Sharon Treharne

Key Reflections, Learning & Recommendations...

Reflections	Learning & Recommendations
Recruitment & Attendance	
<p>Whilst community taster sessions were well received by both the organisation hosting and participants joining in, this didn't result in attendance at classes. Whilst the core A4D target was people with early-stage Dementia, these groups also included people with later stages of the condition.</p>	<p>Whilst, this may not have been the right path for this project, we still believe that bringing dance into existing community groups is a valuable way to enable access to it and to reach those who may not believe it is for them.</p> <p>Q: How do we reach those in early diagnosis? If the class was open to all abilities, how can we provide the right level of support and teaching approaches to accommodate?</p>
<p>Whilst all action was taken to advertise the class from both organisations, the majority of participants came from other A4D Reawakening art strands and one:one connection. Word of mouth did see one new couple join (although this was for one session only).</p>	<p>A4D created an extensive listings and data base of local arts and health services. Time to build relationships and find the correct advertising avenues could raise awareness and increase signposting to the class. As our relationship with participants builds, we should encourage their input into how to promote classes and engage new people.</p>

	<p>Q: Should we consider the companion/carer as much as the participants when advertising as they are often the ones making day to day choices?</p>
<p>The group was transitional, which meant that there was only a small core group who attended on a regular basis. The greeting and registration process for new attendees created a late start to class, often effecting lesson plan delivery in the studio.</p>	<p>Paperwork to be completed post-class during social. Perhaps build in a 15 minute meet and greet in the foyer, so arrival is 15minutes prior to the beginning of class to allow for paperwork, chat and transition into the space. We expect this group would continue to be transitional in the future due to personal commitments and needs.</p>
<p>The class was early in the morning and it was felt that this could be later. Either in the evening or post-tea class. Participants were often reliant on their companions to assist them to class</p>	<p>Participants were often reliant on their companions to assist them to class, some on public transport. Holding the class later could mean people would have time to transition to class. An evening class may work for participants with mild to moderate as they or their carers may still be working. Q: Availability of teachers who have the skills to lead in this setting needs to be considered.</p>
<p>Class Delivery & Support</p>	
<p>Whilst the target was people who are in early stages of diagnosis, within the last 3 years, the majority of participants have been diagnosed within the last 4 to 5 years and beyond.</p> <p>Although Dementia and Alzheimer's may affect people differently regardless of the diagnosis stage, this did mean that we were not within the A4D target range.</p> <p>The teaching team were able to respond to differing levels in a variety of ways in a class by class basis that enabled inclusivity for all involved, including:</p> <ol style="list-style-type: none"> 1. Facilitation: communicating through verbal instruction, physical mirroring/facilitation and 1:1 guidance. 2. Space & support: Providing a variety of spacing options that allowed different people to lead at different times such as a seated circle with teachers facing one another. Chairs 	<p>Q: Moving forwards would we target those within a certain diagnosis period? This would need a discussion as it might affect the level of support required within class.</p> <p>A team of two teachers and at least two volunteers are important to support individuals and the group as a whole as a variety of ways of communicating and guiding maybe needed. This also creates a resource to acknowledge and value everyone's interpretations.</p> <p>We would continue our learning and exploration in creating an inclusive environment so that we find ways of communicating that connects to everyone on the room. This again will require a good-sized team of teachers and volunteers.</p> <p>Participants should come with a plus one, but companions should also feel that they can be released from the day to day holding/verbal direction</p>

<p>would also be placed within the space during any exercise to enable people to remain included and rest at the same time.</p> <p>Due to the nature of some needing 1:1 having two teachers and several volunteers was necessary to support the group and positively encourage individuals whilst the remainder of the group focused on the teacher and exercise at hand.</p> <p>It was positive to see the student volunteer's confidence build through-out the session.</p> <p>Companions were also noted to be important support throughout the session. One companion's son and one participant's grandchildren were present in one or more the sessions which gave a new and positive dimension to the class.</p>	<p>and can find their own joy and release. The above suggested team number will enable this.</p> <p>We would like to continue to welcome grandchildren and children of companions into the space based on our current positive experience.</p>
<p>As noted above the classes were led via themes, music and props all of which ignited imaginations and we hope increased movement range and added to the layers of processing skills.</p> <p>As noted in class reflections, Dr Sophia Hulbert mentions their intention was to ensure people were physically and cognitively challenged through structured tasks, but also were given the opportunity for freedom of expression and open movement within their own movement choices.</p> <p>Repetition felt like a prominent tool to support people to confidently push themselves physically and mentally, as well as connect to one another.</p>	<p>The idea is that this may challenge the physical and cognitive deficits through dance, which could have a positive effect on physical activity levels, whilst also creating a sense of wellbeing through the social and confidence building side of mastering skills and movement.</p>
<p>Social impact</p>	

<p>All classes were followed by a social session including refreshments, chat and A4D 1:1 evaluation, which enable the connections being made in the dance session extend outside of them.</p> <p>By the end of the pilot, there was a real sense of the group connecting and beginning to get to know one another.</p>	<p>We would continue these social spaces post class in the future as they play an important part in the harmony and support within the group.</p> <p>Whilst evaluation is key to ensuring the project impact is recorded and encourages reflection, perhaps future sessions could be held beyond the dance class and social space.</p>
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Summary & Next Steps

"We have so enjoyed our dancing and hope sometime in the future we can come again with a new dancing programme" – Class couple

The final class of the pilot held a sense of celebration and joy in the air. As we walked down the centre of the studio with our partner moving freely in our own way, there was a comfortable sense of familiarity and confidence. An awareness of making the most of this last session and indeed feed-back since has showcased an aspiration to continue dancing.

Reflecting on this and the above learning, PDSW believes that there should be future investment in Reawakening Dance Classes at our centre. This will be funding dependant and so we are starting a journey to consider how we can fundraise and support a more consistent Reawakening dance class.

The Participation Producer is currently seeking ways to stay in touch and bring together the group again in the autumn to sustain connection and momentum. Where possible, we would like to take a user-led approach and involve group members in our planning.

PDSW continue to believe that dance can be used as a positive tool for social change and well being. Future funding to support the Reawakening's programme will benefit those living with Dementia and their companions socially, physiologically and psychologically. It will also provide us with a foundation to continue exploring how dance can support those living with Dementia and how we can widen our reach to engage and benefit even more.

Appendix 1 Class Reflections

Co-written by Dr Sophia Hulbert and Aimee Hobbs Feb-May 2017

Date	Reflections	Learning
24.03.16	Despite concerted efforts towards raising awareness and advertising, attendance of this specific population is challenging.	GP referral, health sector referral and prescription based contacts may be a good way to access this population as they may not be accessing other streams?
	Whilst everyone was capable of completing the class standing, starting the class in the seated position felt welcoming and non-judgmental. It was then an open space where people felt able to express themselves. The option of having more complex sequences or those with more travelling across the space as a seated option was also important. Initially no-body appeared to want this option but to have it there from the start allowed people a chance to rest but remain involved in the dance (without having to sit-out). The lady that took this option said that she was very appreciative of this.	Starting the class in a seated circle is a welcoming, non-judging and open space to encourage creative exploration and security to try new things. Having a seated option for more dynamic and travelling sequences is important to allow people to remain included and rest at the same time.
	Confusion over the action for the task is likely – one participant appeared confused regarding the task required but still joined in with her 'version' of the task. This was adapted and incorporated so she felt included and not that she had done something wrong (name game).	Being able to be open with a new representation of the task you are teaching and include it in the 'possible options' is important as not all people will follow instructions in the same way.
	We were unsure how much participant's would be able to access their own 'free movement' from a suggested stimulus or idea (i.e. free movement with the scarves). I was pleased	It is important to have both structured dance exercises and opportunity for free-movement. However, the

	with the openness to try new movement and dance with minimal 'set structure'.	free-movement needs some direction, options, stimulus or theme to help guide it.
	We were unsure how much material we would be able to work with in the class and how quickly we would move through the exercises. We actually covered all of what we had planned and a little more (Two dances with the elastic).	Having lots of material as a reserve is important. Ideas of how to progress particular exercises to the next level is also an important aspect of planning and adaptability.
Music Used	Andre Reiu – Edelweiss Jerry Lee Lewis – Great Balls of Fire The Beatles – Hello Goodbye Moon River Instrumental The Overtones – Moon River The John Anderson Big Band – The Stripper Vera Lynn – White Cliffs of Dover	
31/3/17	Timing – the early start of 10am does appear to be a problem for some people.	Future classes/projects may be better to an evening – particularly for mild to moderate as they may still be working. This may also be easier for carers attend and less likely to clash with other activities. Or late morning or afternoon?
	It was initially difficult to engage our participant with more advance dementia in the class as it was not set up for this level of one-one support. However, having two teachers meant that we could adapt to his needs, but it was still challenging for him. In this instance I think it would have been better for someone to sit directly opposite him (i.e. change the configuration of the room for everyone, so the circle was more intimate). I think this would have helped him to engage and be supported with his movement.	Planning for a specific 'demographic' of participant is helpful to make sure it is tailored and suitable. If someone who is not in this remit attends – that is not a problem but they need one-one assistance.
	It was interesting to see the physical effects of dementia and the use of dance to over-come these. He presented with reduced co-ordination, slows processing of movement and reaction and delayed repetition. However, the cue of the music, one-one stimulus and the props all helped him to access a greater range of movement.	Dance is a vehicle for greater movement as a result of the condition as well as a cognitive stimulus.

	<p>It was emotional to see one carer 'breakdown' during the class and I felt I wanted to help (which was not possible whilst teaching the class).</p> <p>It was powerful to hear of her reflections and the way the class had allowed her to connect with herself and reflect. I was really pleased that she felt able to express herself and talk about her emotions. It was very powerful and I hope helpful for her too.</p>	<p>The importance of volunteers/supporters to assist when you are teaching.</p> <p>Dance can 'move' people in many different ways and this may not necessarily be the way intended. However, the power of dance being creative and physical is that it can be unique for all and has something to offer all (from the literal 'movement sense' to the 'creative emotional connection'). I have no doubt that dance has a special quality in helping those with challenging life situations in this way.</p> <p>LL: I was not present for this moment, but the participant opened up about it during the post-class refreshments. The sense that dance can 'unlock' and 'release' was very present in the conversation.</p>
	<p>Timing – it is important to give people time to arrive into the space and relax, however by losing time from the class you can also lose some of the 'flow' of the class. Progressions of steps/dances that we planned could not be worked on. Our participant with dementia was keen to put his movements into a sequence of tango but unfortunately time did not allow this.</p>	<p>Flexibility is important but timing does also have an impact on the flow of the class.</p> <p>LL: This was hindered by the slightly late start due to new participants attending without prior knowledge and needed to complete paperwork, have initial conversations. I think in the future we can be as prepared as possible, by ensuring FOH send on details of people when they enquire, but essentially this may be part of the process.</p>
Music Used	<p>Milos – Somos Gotan Project – El Capitalismo Foraneo The Beatles – Hello Goodbye Chris Montez – Let's Dance Gotan Project – Santa Maria La Cumparsita</p>	
07/04/17	<p>It was great to have a greater number of participants within this session particularly that we had some that fulfilled the</p>	<p>Perhaps there might be an opportunity for some paperwork to be completed at the end of the session if there is little</p>

	demographic of the session. By choosing a Cowboys & Indians theme, we were really asking the group to use their imaginations of which they all fully immersed themselves in to this. Again, we would have been able to get more of the lesson plan completed if we were able to start a little earlier.	time for this before? Perhaps during the tea break at the end?
	Although I am not able to stay for refreshments, it seems this section is very well received for people to land & communicate with each other in this social manor.	If classes were able to continue post project it would be extremely beneficial to continue to provide this opportunity for reflection & socialisation.
	It was evident that although never having met before, the 2 gentlemen in the session were communicating through movement & seemed to create a friendship for this time. It would have been great to have had a little more time to work through our Native American dance sequence further, looking at floor patterns & pathways.	It never ceases to amaze me how good dance can make people feel & how fantastic when people are open minded to these types of 'play'.
Music Used	Tommy Emmanuel – Old Photographs Foster & Allen – Out West Medley The Beatles – Hello Goodbye Chris Montez – Let's Dance The Shires – A Thousand Hallelujahs The Good, The Bad and the ugly Rain dance - Intertribal Pow-Wow Massage Tribe – Drifting off to Cedar Flute Melodies	
21.04/17	It was great again to have a selection of new dancers in the space, all bringing a different energy to the group. It was also great to have some people returning from the previous session. It was evident that one gentleman really responded well to the music & was an enthusiastic mover throughout the whole of the session	This highlights the importance of having 2 teachers and volunteers/supporters as it is necessary that some people need 1:1 for encouragement, and others may need it so that they can be challenged physically by whoever is not teaching the exercise to ensure that the remainder of the group can engage & see what is being demonstrated.
	I felt it very important that all individuals felt valued throughout the session with their inputs & interpretations of movement were acknowledged and encouraged by suggesting that others try it also. It can be tricky ground when	I found that by positively acknowledging, thanking & smiling is a good way to move the class forward once adequate time has been allocated to each individual. Nothing should be forced, but organic.

	giving people time to respond individually either through movement or vocally – However this must be included and every person given the opportunity to share this with the group.	
	It was useful to re-visit the Tango theme with some new people in the space, I feel that the group coped well with the set seated sequence I gave them, however it was evident that this was challenging for some.	The use of sound cues & repetition was useful in conveying dynamics & movement structure.
	Milos – Somos Dreadzone – A Canterbury Tale La Ultima Copa Hippy Hippy Shake, La Cumparsita, The Johnston Bothers - Hernando's Hideaway Jean-Yves Thibaudet – The Secret Life of Daydreams	Although we felt that repeating the Beatles 'Hello Goodbye' sequence for too many weeks may get a little dull, it was mentioned that people really liked doing it & The Beatles are a popular choice of music amongst the group.
28/04/17	It really helps I think when the individuals who need a little more 1:1 are sat next to one of the facilitators, which means that they are also set opposite another (as we sit on opposing sides of the circle). I was able to encourage one lady to engage more with what was being asked of her through talking & suggesting the movements more 1:1... However, it was then trickier when I was leading as this couldn't be enforced as much without taking focus away for other participants. One participant in particular really struggles to hear our voices in the space which adds another layer of confusion for him.	Although this helped in some ways, it was not as beneficial in others. We should look at other ways in which we can engage in a clearer manor with individuals without cutting them off from the rest of the group. Perhaps there is a way that we can use more direct visual cues to encourage movement with those that are unable to always hear what we are saying. There's also the possibility of asking the volunteers to take over this role & become more active in encouraging & engaging individuals, now they are getting to know people more. This does rely on the volunteers feeling confident with this & taking initiative to do this themselves, so as not to disrupt the flow of the class.
	The concept of a marathon may not be something everyone has experienced in their lifetime, but the motion of running is something everybody is familiar with, I felt that this helped to emphasize the atmosphere & movement & connected with people on a social level as well as a physical one.	Themes that are unrelated to dance but more of 'every day' or 'common' activities are accessible to those that have not previously engaged in dance activity. A concept that's well worth exploring in the future.

	We carried a sporting theme throughout the session & although not everybody has experience in the sports we chose, they seemed to be familiar with some of the components that we explored.	
	We completed the name game with no music but created a rhythm amongst ourselves, which seemed to work well. Although reminders were needed, people seemed to remember the rhythm of the clapping which could have been instilled in them from their social past, through sporting chants or ideas from film & television.	I think it would be worth exploring body rhythms again in the future to see if something less 'well known' is as accessible to people of this demographic. It would be interesting to see how much feedback people give in their bodies & faces through their responses. If there were many more successive sessions in the future it would be interesting to see if/how this can be built up over a number of weeks.
	The passing of the 'Gold Medal' as a means of acknowledgement & thanks at the end was really beautiful & people responded with their personalities through their movement, which was really great to see.	
Music Used	Chariots of Fire – Vangelis Beatles – Hello Goodbye Little Richard – Tutti Frutti The Dragonaires – Soul Limbo Uplifting Piano – You'll Never walk Alone	In repeating the Hello Goodbye sequence again I feel it was noticeable how much people enjoyed the song & were singing along with the words & completing the movement to go with it. More so than I have noticed the first few times we did it.
05/05/17	We decided to try a different approach to the set up of chairs for the beginning of the class. We placed a practitioner & a volunteer in the centre of the circle facing members of the group & ensured that the lead facilitator was able to be seen still as part of the circle. We were interested to see if this helped people stay more engaged throughout the sequence but were keen to ensure it didn't hinder the group experience.	As this was unfamiliar to us, it was difficult to feel comfortable in only facing half of the group, once there were 2 of us doing it (1 facing either direction) it felt less rude to the remainder of the group behind me. However it did enable 1 gentleman in particular from what I could see to need less instruction from his wife (although some instruction still given I believe through habit) and a clearer more focused response to the movement he was able to follow from me. He seemed less distracted with the rest of the room and immersed himself in the dance between us.

	<p>The use of everyday gestures such as waving, bowing, tipping your hat & thumbs up seemed to be something that people could remember. Although they may have only remembered 1 or 2 of the 4, they did remember one that they connected with the most without too much prompting.</p>	<p>I feel that the use of repetition in practice helped with this. And the fact that the movement were 'everyday' or typical gestures that they would have come across many times in their lifetime.</p>
	<p>In our travelling section we wanted to encourage people to work with others, and not just people they came with. By repeating the same sequence with a variety of people, participants were able to connect with others in the space & although the movement did not always seem clear to some, they were guided by their partner or others in the space.</p>	<p>I feel that the movement seemed familiar & achievable to people but the order & structure was trickier to follow for some. After a few times of doing it, some were able to help guide those that needed it & nobody seemed too distressed, but in fact seemed to enjoy communicating with lots of different people & dancing with them. From a facilitators point of view it may have seemed a little hectic at times, but the atmosphere in the space was one of laughter & jolliness.</p>
	<p>When learning a set sequence (Sicilian Circle), this seemed to be a challenge for most people in the room including carers. The change in direction & the concept of some doing movements that others weren't seemed quite challenging for people. However, when dancing this sequence with music a number of times, people seemed to follow more & take the pressure off of themselves to remember.</p>	<p>It would have been great to have a bit more time to go over the sequence slower with more repetition, but it was clear that people were really pushing themselves both physically & mentally through this sequence.</p>
Music Used	<p>Valuri de Matase – Celtic Waltz The Beatles – Hello Goodbye Sandy Coghill – March Strathspey & Reel (Medley) Karl & The Country Dutchmen – Minnesota Polka Global Journey – Orum's fancy</p>	
12/05/17	<p>Taking on a Rainforrest Theme for this week we were asking people to step in to their imaginations as well as focus on the movement we were asking them to complete. Adding to the layers of processing skills</p>	<p>I believe that some were able to take this on board, others may not have thought about the 'scene setting' but were still able to execute the movements well.</p>

	Our name game on this occasion allowed for much more freedom & choice on the movement that accompanied it, all including a sound element, which also added to the processing skills.	It was great to see that by large this was well received & responded & allowed for the exercise to be led by the group in terms of timings & dynamic.
	The use of the egg shaker as a prop for a specific sequence of movement also added another layer for people as they discover the sound they can create but also concentrate on the sequence.	It was really moving to see the face of one participant completely change from that of a confused, unknowing one to sheer delight as he brought the egg shakers up to his ear to hear the sounds that he was creating. He was then able (with encouragement) to participate fully in the sequence with happiness across his face.
	The use of the ribbon sticks within the travelling sequence allowed participants movements to continue past their physical body, due to the nature & length of the ribbons, their movement were reverberated through these. Using this as a travelling exercise & the openness of the instruction also allowed for the opportunity for freedom of movement in both the upper & lower part of the body.	It was clear to see that the ribbons were encouraging people to not only move more, but move in a bigger way as they could see the physical response to this in the ribbons. Some used a more challenging foot pattern when travelling whilst travelling from one side of the room to the other.
Music	Stars in the sky (Water & Forest) – Rainforrest Lullabies I'm painting again – Miss Potter soundtrack Best Years of our lives – Modern Romance Jailhouse Rock – Elvis Presley Grasslands Chant – The Lion King, Broadway Soundtrack African Drums - Loungin Africa	
19/06/17	There were lots of extra faces & bodies in the space this week which was clearly quick unnerving for some regulars... Particularly as there were lots of recording equipment present. Thankfully after everyone had been introduced this seemed to ease nerves.	Because visitors were strongly encouraged to join in with the session, I believe this really helped make others feel comfortable in the situation.
	Continuing with the processing of rhythms on top of sequenced movements, it was really interesting to see how this appeared to an easier concept for people to grasp in the 3 rd week, although the rhythm itself was more complex.	Perhaps there was an element of long term memory creeping in with the typical cha cha rhythm being familiar to people.

	A variation of facings was used to learn the basic cha cha steps (Front facing, partner facing & around the room), increasing the processing level and adding quite a challenge for people	Although this changing facings could be difficult to process, the use of 'familiar' step sequence and the encouragement of working with a partner helped with this with some really encouraging results. The steps were offered as an invitation as opposed to a disciplined requirement which meant that there was no pressure for those that just wanted & needed to respond to the music & for each partnership to find their own dance & relationship with each other.
	The addition of props to this sequence & the parading nature of the finale encouraged people to be more flamboyant with their movement & enabled each pair to receive an applause from the rest of the group	This created a really nice supportive atmosphere & real sense of fun which was evident on people's faces. The props, which could be seen as costumes could for some encourage alter ego's to arise & inhibitions to dissipate. A really lovely end to the bank of sessions.
Music	Star of the Night (Rumba) – Latin American Dance Music I like it like that – Pete Rodriguez Hello Goodbye – The Beatles Great Balls of Fire – Jerry Lee Lewis Oye Como Va – Santana Sway – Michael Buble Theme to Strictly Come Dancing.	
General (AH)	It was evident from preparation & then more so as the weeks went on that this style of class is unique to the nature of Dementia. Therefore it is very different to our Parkinson's class & to other classes for 'older' adults that I lead. There is a real need for sensitivity to this when starting, setting up & delivering sessions such as these.	The class was an absolute joy to be a part of, and was really quite emotional as it came to a close. It would be such a shame for the journey with this group & the individuals within it to end there. I feel that although numbers were low mostly, classes such as these are needed & should be encouraged & supported in the appropriate manner. I believe that the time of the session was too early to engage with more people & would benefit from starting 60-90 minutes later. There does need to be more than 1 teacher holding the space & the presence of volunteers/care staff is of high importance for people to gain the most from it.

General (SH)	Use of props – The use of props was a lovely way to allow people to express themselves behind the use of the prop. It can reduce the feeling of exposure in the space and encourage people to be less inhibited. It also create a collective image and shared experience as a group as everybody's props create a 'dance' in their own right. This can allow connections between individuals to develop and connections of individuals with the group as a whole.	The group appeared to enjoy the exploration of movement through props. It encouraged people to be expressive and individual with their movement. I noticed on many occasions that it created spontaneous connections initially through the prop and then into the dancers who were able to continue their dance together without prompt, guidance or instructions – a truly special and uninhibited moment.
General (SH)	Facilitation – There were a number of occasions where verbal instructions were not received as intended or followed. Whilst it is important to give freedom to move, it is also important for the flow of the class and to make it inclusive to all that instructions on spacing and timing followed as best as possible. This was difficult for some. However, I do not feel that content of movement or the specific details of verbal or physical instructions need to be followed as this can be independent expression, solely the spacing, timing and organisation to enable group/collaborative work.	The best way to achieve group work or unison content varied for each individual. Some people were able to follow verbal instruction, some found physical mirroring/facilitation easier on a one:one basis and some needed physical guidance (hand holding/dancing in pairs with a volunteer). The class worked best when all 3 forms of teaching were provided for each individual to access. This does however need a lot of resources (i.e. teachers and volunteers) and pre-planning. When we did this, it worked well and participation increased.
General (SH)	Spacing – The class was deigned to include a variety of different spacing options i.e. facing front, seated circle, standing circle, parallel lines, moving across the space and returning, diagonal line and working pairs. This allows a greater exploration of the space, a change in context and special orientation (more challenging for the brain), an opportunity to work directly with another and as a group and removes the feeling of being 'in front' as all can lead or follow.	This worked well as it allowed different people to lead at different times, those that need a one:one stimulus could have this without drawing attention to this (i.e. doing something different to everyone else). It was challenging at times as logistically encouraging dancers to stick to a spacing design for that dance did not always work. However, the use of the second teacher and volunteered meant that people could be encouraged back to the space to join in. In this respect I think it was important to give structure as well as freedom in each exercise.
General (SH)	Challenge vs freedom? – I was keen to ensure that people were challenged physically and cognitively through their dance as well as given an opportunity for freedom of	Dance presents an opportunity to challenge all these parameters in a safe, controlled and guided way. The physical and cognitive deficits can be challenged through

	<p>expression and open movement. There is evidence to suggest that physically proprioception and coordination are both affected by dementia in an organic context. However, these also impact on a reduced physical activity level, opportunity to physically challenge oneself and confidence in physical ability. All of which contribute to a declining physical participation in life and greater risk of falls. In addition to this, the ability to process sensory information and dual task is also affected making it difficult to sequence movements correctly and therefore achieve a designed outcome/goal. These physical difficulties impacted by cognitive challenges also make it difficult to participate and therefore reduce the opportunity for social interaction.</p>	<p>the dance itself. In this respect I felt it was important that sequences and dance steps were included to allow mastery and practice. This also brings a sense of shared achievement and the opportunity for social connections. The 'free space' time during the class also provided a space to try new movement (perhaps only recently learnt earlier in class) and challenge the body in a safe way. It is only through challenge that these aspect will improve therefore it was important for me that the class was pitched to allow both challenging physical and cognitive exercises as well free space.</p>
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