



Final Project Report

Published May 2014



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Contents

Page 3	Key highlights of the evaluation
	Detailed evaluation
5	Participants Background to the project
6	Aims of the project
7	Project outputs
8	Project outcomes compared to target outcomes Outcome 1
11	Outcome 2
13	Outcome 3
15	Outcome 4
18	Outcome 5
19	Project management and delivery
20	Future developments
21	Acknowledgements
	Appendix
22	Case studies
23	Interim report March 2013
24	Teacher feedback
25-29	Data charts
30-32	Data tables
33-35	Sample planning and observation forms



I Am Here!! Final Project Report



A fantastic opportunity for young children, their families and the professionals who work with them to have fun making music, whilst addressing some of the most challenging aspects of social and educational disadvantage that are due to poorly developed speech and language skills.

Project Objective

To develop and deliver a programme of music workshops, training and resources for nurseries to support and improve the acquisition of strong language and communication skills in children with English as a second language and/ or delayed speech because of SEN.

128
workshop
sessions

Key highlights of the evaluation:

Fantastic outcomes in speech and language assessments:

“P’s speech and language confidence has come on so much.
Thank you!!”

211
children
directly
participating

“Children would spontaneously start to sing parts of a song they had just sung, all of which were grammatically correct and in tune. Remembering a sequence of words from a song using correct intonation and pitch is similar to learning nursery rhymes and essential in developing the auditory memory.”

In one class 100% of children were assessed as only 22-36 months developing at the age of 36 months+ in September 2012 before the project began. By July 2013 58% of children were assessed as 30-50 months secure, a fantastic outcome for those children.

Key highlights of the evaluation:

450 children in whole class sessions with EYFS staff

Significant creative and musical outcomes:

"I think the highlight was making their own song – they feel very proud of "On The Farm", and sing it all the time. It's a great tune." Teacher feedback.

34 EYFS teachers and staff trained

Over 2,000 children benefiting from teacher training

75 books & CDs into schools & nurseries

Significant impacts on personal, social and emotional development of the children:

"She is growing in confidence and has made some close friends and is more willing to access different areas of the nursery independently."

"the children loved all the songs"

Assessments at the end of the project workshops show 92% as being 30-50 months secure, a great improvement on levels assessed in September 2012. In one class 36% of children were assessed as having made further progress and being within the 40-60 month range.

120 CDs going to families



Detailed evaluation:

Participants

The project was developed to target three North London nurseries in schools with a high, or very high, proportion of children with English as a second language (ESL) and where socio-economic disadvantage indicated a high risk of educational delays and potential for social exclusion in later life.

Coldfall Primary:

Three-form entry, 30% free school meals, 50% minority ethnic background

Other languages in nursery: Swedish, Punjabi, Polish, Bengali, Serbian, German, Chechen, Albanian, Persian/Farsi

Hazelbury Infant:

Five-form entry, nearly 43% free school meals, 70% minority ethnic background

Other languages in nursery: Turkish, Kurdish, Polish, Somali, Bengali, various African

Henry Maynard Infant:

Four-form entry, 24% free school meals. 76% minority ethnic background

Other languages in nursery are predominantly Punjabi and Urdu



Schools also commented before the project began that they were encountering increasing issues with children from English speaking families entering school at nursery and reception with poorly developed speech and language skills. The need to address this problem was reiterated by other schools and nursery settings that we encountered and worked with during the course of the project both in London and in rural areas in other regions.



Background to the project

The project originated from a background of Musiko Musika working in primary schools in London providing residency programmes of weekly music workshops for classes from nursery upwards over periods of up to 12 years in an individual school. This experience had enabled us to build up a wealth of knowledge and understanding of the development of musical skills from the earliest age, and of the EYFS curriculum, a unique repertoire of original songs and associated activities, and most importantly for this project a fundamental understanding of the use of music to address challenging social, emotional and communication problems.

Detailed evaluation:

Aims of the project:

The overall aim of the project was to achieve better long-term social and educational outcomes for children entering nursery with English as a second language and/or delay in, or disorder of, speech and language acquisition, due to socio-economic or SEN, by enabling them to acquire strong language and communication skills through a specially designed, dedicated music-making programme.



We expanded this overall aim to identify five distinct aims that would shape the project and the outcomes that we were seeking to achieve:

- ♪ To enable children who are at risk of developmental delay because they have English as a second language or are SEN to improve their speech and language skills through the use of songs, rhythmic games and other musical activities.
- ♪ To enable those children to develop their confidence and self-esteem and to improve their social relationships with their peers, teachers, parents & carers etc through engaging in musical activities designed to develop those “soft skills” and foster good social development.
- ♪ To improve the communication and listening skills of children, enabling them to engage more effectively with the learning environment of their Nursery and subsequently to achieve higher levels of attainment at school.
- ♪ To enable EYFS leaders and teachers to develop new skills, expertise and confidence in using music as a central part of the programme for language development in their nursery.
- ♪ To create an effective and well researched programme of workshops, training and resources (CD, DVD, visual and audio media & printed book) that can be implemented in other settings in the future.

Detailed evaluation:

Project outputs

Workshops, training, direct participants, and indirect beneficiaries

-  128 workshop sessions attended by 211 children (Coldfall: 62; Hazelbury: 37; Henry Maynard: 112)
-  In addition EYFS staff from the three schools delivered whole class sessions for 450 children using the I Am Here!! resources following training.
-  42 parents & carers attended Family Engagement Sessions
-  13 EYFS staff from the three schools attended 4 training sessions
-  34 EYFS leaders and staff attended 4 Local Area Training Seminars in London, Hampshire and Isle of Wight (Henry Maynard, Stoneydown, Buriton and Oakfield primary schools)
-  Additional training sessions in I Am Here!! took place in Bridport (Symondsburry & St Mary's primaries)
-  A five-day training programme for 22 English language teachers was delivered in Coronel, Chile in April 2014.
-  The numbers of children in England benefiting from their teachers attending I Am Here!! training and implementing the resources is estimated to be over 2,000 (based on each teacher working with two classes).
-  The numbers of children in Chile benefiting from their teachers attending the I Am Here!! training and implementing the resources is estimated to be over 4,000 (based on each teacher working with five classes of up to 40 pupils)

CPD and development

-  Four musicians participated in extended training, development and shadowing opportunities

Resources

-  14 original songs were recorded and produced as an audio CD
-  12 new songs were composed with the children during workshops
-  120 CDs for families to use at home were produced and distributed
-  A 70-page book was created and printed with the songs, linguistic and musical activities and additional information. 75 copies have been distributed with CDs to teachers and early years practitioners, including 10 being distributed to organisations and individuals beyond the network of participants in training activities.
-  The project materials (audio and text) have been used to create an online resource. This is currently as a pilot version with 13 teachers are accessing the website, due for full launch in June/ July.

Detailed evaluation:

Project outcomes compared to target outcomes

The information in the Appendix including case studies provided by teachers and project data Charts and tables should be referred to for more detailed information.

Outcome 1

To improve the quality and standards of music delivery for children and young people.

As well as the quantitative outputs detailed above that demonstrate the successful delivery of this outcome, we also collected qualitative evidence that shows the progress that the children made in their musical skills, levels of enjoyment and fun in sessions, and the development of the Music Leaders involved.



“In the last six weeks we have already seen the children making progress, particularly in their confidence in singing in front of the group and sharing their different languages through the song “Hello” which features the word hello in the languages of the participants. Some of the children have progressed from being non-verbal during early sessions to singing along with the songs, responding to questions and contributing sounds and ideas to the jungle song. There is also a lot of fun and enjoyment of the music as the children become familiar with, and explore a range of instruments and musical styles. Nursery staff are supporting the project well, with active participation and contributions during the sessions that encourage the children in their engagement.”
Extract from interim report after 6 workshop sessions at Hazelbury.

The progress of individual children was monitored through observation by the Music Leaders, and notes of were made on each session.

Engagement, enjoyment and fun

The children were generally observed to be very engaged and they had a lot of fun during the sessions. The level of enjoyment was clearly discernable from the welcome that the Music Leaders received from the children when they arrived each week. Children would try to come into the room early whilst the musicians were setting up and infiltrate other groups that were coming in for a session. The development of the materials and the planning for sessions prioritised learning and participation through enjoyment and fun, and the use of a very dynamic and responsive approach from the Music Leaders also maximised the engagement. Children observed as “very engaged and watching”, “good interaction”, “enjoyed a lot”, “keen to see musicians”.

Detailed evaluation:

Project outcomes compared to target outcomes Outcome 1



Singing

In all three schools the children made particular progress with their singing skills, as this was a core part of the activities of each session.

First session, child observed as making “no audible sound, very engaged”,. By the final session all children in the group sang solo on the song “Good Morning”.

Another child in the same group observed as very shy, in fifth session “singing for first time”, and by final session “huge improvement, singing out loud, Twinkle Twinkle solo”

“Loads of progress during session from non-verbal to loud singing”
“Excellent clear singing”

As the sessions progressed the children were able to increasingly control the dynamics of their voices as well as producing a more defined melodic shape.



Detailed evaluation:

Project outcomes compared to target outcomes

Outcome 1

Rhythm and pulse

Songs were used to engage the whole body in developing a strong internalised pulse and to develop skills in short rhythmic patterns. As further progress was made with rhythm skills work using words and rhythm was further developed to help support the development of speech (phonology).



Of a child during an activity to copy rhythmic patterns the Music Leaders noted: “Very good listening and work with bombo (drum)”.

Another child was identified as having exceptional early skills and interest in percussion and contact was made with the father, with the music teacher and with the borough music services to enable the family to support the child’s progress further in music.

Songwriting

The inclusion of songwriting within the project gave a great opportunity for the children to use their verbal skills, and to enjoy communication and the expressive use of language. The children were guided in choosing a theme, character or story for the song that they were writing and were actively involved in creating each line of words and understanding how the guitar chords created a structure (harmony) for the melody. A number of the songs were performed for parents and other children.

“I think the highlight was making their own song – they feel very proud of “On The Farm”, and sing it all the time. It’s a great tune.” Teacher feedback.

Using instruments, composing and conducting

The children were introduced to a wide range of instruments, and were able to explore the different ways in which sounds could be produced by blowing, plucking, bowing and striking (wind, strings and percussion). With some children with very weak verbal skills, particularly those that were very shy the interaction with the instruments was a key part of the process of engaging them in making music.

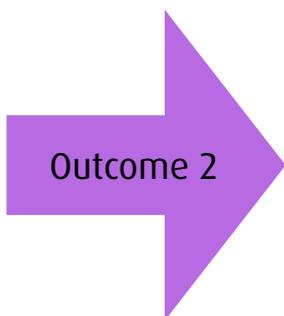
They loved the imaginative use of instruments for some of the songs, such as representing the weather or different sounds and creatures in the sea. This work was developed to use flashcards to organise the sounds, with one child taking the role of conductor. As the children became familiar with this way of working individual children were given the role of organising the other children and instruments into an ensemble and then leading the process of creating a composition. By the final session all the children were able to play the musical instruments with care and with attention to when to play and when to stop.

During one session a child who was noted as engaging well with playing the instruments, was also observed as singing for the first time.



Detailed evaluation:

Project outcomes compared to target outcomes



To embed learning and effective practice in host and partner organisations and share practice beyond the project

The evidence for this outcome is primarily in the outputs listed above. As the project has progressed there has been a very lively interest from other organisations and schools outside those originally envisaged, including North Yorks Education and Music Services, Isle of Wight Council's Early Years Workforce Development, Enfield Music Service and many individual schools and teachers, as well as several significant education bodies in Chile. This has created a number of opportunities for developing this area of Musiko Musika's work further with new partners, and extending the programme over a greater number of schools and early years settings in the future.

In addition the Speech and Language Consultant reports as follows:

Training sessions and area training seminars.

All of these sessions were well attended by in-house staff, senior management, teachers and teaching assistants. The delivery at each of the schools was identical, the focus being the underlying issues concerning Speech and Language failure for the individual child, using a linguistic model and also the impact upon this in terms of social exclusion. The linguistic model covered semantics, pragmatics, phonology, syntax and prosody. Child language acquisition norms were used to explain the development of these areas. A major part of the training was led by musicians, who used their specialist expertise to present the project material to participants and explained and elaborated upon the link between linguistics and music. There was very positive verbal feedback from the participants immediately following the session. They also completed evaluation forms.

The training (speech and language aspect) covered the following areas;

-  Why is it important to use language effectively?
-  What is language? – A linguistic model.
-  Some statistics around language failure.
-  What is Social Exclusion?
-  What is Speech and Language failure?

The training in all schools was received enthusiastically; there was much discussion, participants commenting upon their awareness of Speech and Language failure having a detrimental effect upon their pupils' progress and ability to access the National Curriculum. Many commented upon the need for higher levels of subject knowledge amongst some teachers and support staff, with regard to linguistic development in children.

Detailed evaluation:

Project outcomes compared to target outcomes Outcome 2

Speech and Language Consultant report continued...

Training sessions and area training seminars continued...

The musicians presented the new materials during these training sessions, with participants joining in with the songs. With each song presented, I explained its linguistic features and extension activities.

Example; Song; First Thing In The Morning

Adverbs- first, next, then, after and finally.

Simple verbs- wash, eat and brush.

Question – the different forms of questions – question words or subject verb inversion.

Semantically, this song develops sequencing skills and the vocabulary of the home.

To develop the verb phrase from – wash.

By modelling:

I love washing my face

When I was washing my face.....

When we were washing.....

Later I will wash my face.....

Ideal song to encourage talk to support subject/verb agreement.

Usually, immediately after you hear the error, model the correct form;

What was you doing?/were

We come down the road./came

I done/did I walk/ walked I throwed/threw

I observed support staff delivering this song in a classroom in school A. The staff were confident and the children were enjoying the singing, most were remembering the words and actions. Child F "Let's sing again, let's sing now!"

Professional development for Music Leaders.

At the start of the project in October 2012, I led a training session for the four Music Leaders who were working on or leading the project. The training session followed the same aspects of linguistics/statistics/social exclusion issues/ Speech and Language failure, as the training for school professionals (outlined above).

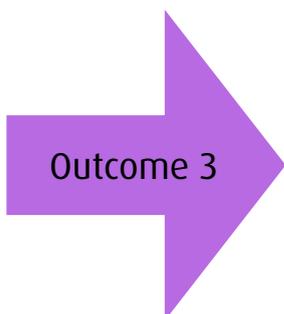
There was much fruitful discussion during this training session and it became apparent that these musicians who had broad experience in their own specific fields, also had an awareness and concern for the high numbers of children presenting communication difficulties. This concern was founded on many years of working with children in inner-city areas in the U K and other countries where there were high levels of social and economic deprivation. For example, they were concerned at the low level of confidence in language use exhibited by some children and their reluctance to join in with singing. This lack of confidence was felt to be at the root of good expressive language use.

We also discussed the links between aspects of linguistics and music, for example, the links between prosody, intonation and pitch, phonology and lyrics and syntax and rhythm.

The outcome of this training was to ensure that the materials which we were about to develop should draw on linguistic features, a highly child centred content and Musiko Musika's unique ability and experience in producing world-class music.

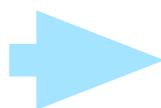
Detailed evaluation:

Project outcomes compared to target outcomes



To improve the personal, social and emotional development of young children at higher risk of delay through participation in creative musical activity

Overall the data collected from the schools shows a very good impact on the personal, social and emotional development of the children over the duration of the project. In September 2012 (when children were 36 months+) 70% of the children were assessed as being within the 22-36 months secure range of development. Assessments of the same classes from July 2013 (aged 47 months+) show 92% as being 30-50 months secure, which is a significant improvement. In one class 36% of children were assessed as having made further progress and being within the 40-60 month range.



See Appendix: Charts 4, 5 & 6, 13, 14 & 15 and Table 2

Other indicators that were noted of individual progress include:

Child (EAL and very shy) was observed by Music Leaders in first session “very non verbal, but strong eye contact”, and during later sessions showing greatly increased confidence. The class teacher also observed “she is growing in confidence and has made some close friends and is more willing to access different areas of the nursery independently.”

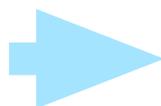
The improvement in the social and emotional well being of another child who was extremely shy was observed by the class teacher “we have seen her confidence grow. She has now made some close friends and is more willing to take part in our music sessions as well as accessing musical instruments independently.”

Other children were noted as “much more confident in adult interactions”, “more confident overall” and showing “better listening/ social interaction”.

The expressive and imaginative use of instruments was well developed in the children through the project. Children made creative associations between instrumental sounds and the natural environment, using different instruments to represent different kinds of weather, and then organising those sounds in a composition using simple graphic score techniques. As well as developing the imagination during the sessions the use of instruments and puppets had an important role to play in the acquisition and development of cooperation and social skills as children had to share, take turns and work with each other. Some individual children clearly found these aspects very challenging, making good progress during the sessions, and we hope taking these improved skills with them into other situations in the classroom and at home.

Notes from the class teacher on one child state “we have now put her name on the gifted and talented register for expressive and artistic design”.

The impact of the project on the children’s creative and imaginative skills was also evidenced showing 40% of children having been only assessed as 22-36 months developing at the start of the project, and 50% being assessed as 30-50 months secure by the end, with 8% in one class within the 40-60 month range of development.



See Appendix: Charts 7, 8 & 16 and Table 3

Detailed evaluation:

Project outcomes compared to target outcomes

Outcome 3

The Speech and Language Consultant also made observations about the personal, social and emotional development of the children:

Confidence with interactions with peers and adults.

I felt that the children became increasingly confident and comfortable in their interactions with the adults (musicians). Each session seemed to build upon the last in terms of the children's confidence and eagerness to participate. All lead musicians were skilful in their ability to warmly encourage and engage children. This ability was undoubtedly a key element in raising children's confidence and self-esteem which led to their willingness to participate.

In school B, during a singing session, children were encouraged to create the lyrics of a song. The children were clearly confident in giving their suggestions to the adults- the following verse was created from the ideas of several children.

“Walking penguin, for a swim,
In the icy sea,
It's so cold,
Jump in the icy sea- SPLASH! brrrrrrrrrr.”

This represents not only confidence in communicating with adults, but also a confidence with expressive language.

In school A, in the classroom situation, there was evidence of confident peer interactions.

Child N and child Z were heard to have the following conversation;

Child Z - It drink for you, you have to drink it.

I got it first. (gives drink to child N).

Child N – Thank.

Child Z – Drink it, it nice, it good. (child N pretends to drink and hands it back to child Z).

Child N- You drink now.

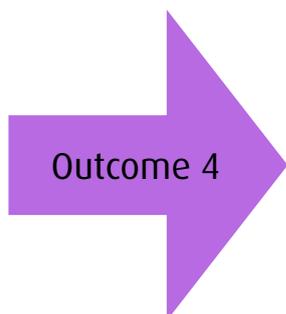
This example is one of many confident, interactive conversations I observed.

The increased range and control of expressive/emotional communication was apparent from the termly assessments conducted by the Early Years Foundation staff.



Detailed evaluation:

Project outcomes compared to target outcomes

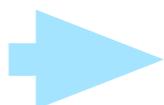


To improve the communication, language and literacy development of young children at higher risk of delay through participation in creative musical activity

Extensive information was collected on the communication, language and literacy development of the children during the project.



See Appendix: Charts 1, 2 & 3, 9, 10, 11 & 12 and Table 1



See Appendix: example of the CUS (Children Using Syntax) form used by the Speech and Language Consultant during her observations, and the interim report made in March 2013

Important developments in speech and language skills were observed at a class as well as individual level. Across the three schools 62% of the children were assessed as 22-26 months developing in communication and language, and by July only 16% were in the lowest cohort for their age, the other 84% being 30-50 months developing or above. In one class a very positive outcome was achieved with 26% assessed at levels within the 40-60 months range (at age 47 months+).

In one class 100% of children were assessed as only 22-36 months developing at the age of 36 months+ in September 2012 before the project began. By July 2013 58% of children were assessed as 30-50 months secure, which is a fantastic outcome for those children. Significantly this was the school in which the project was of longest duration, and the greatest number of project sessions.

Other indicators that were noted of class and individual progress by the Speech and Language Consultant:

In the first session I observed at school A in October 2012, my first impressions were of a cohort of children who were extremely mixed in their general communication skills. All but one of the children in the group one were EAL. Initially timid and quiet, it soon became apparent that a small number of this cohort used language well and were to prove to be good models for the less communicative children.

Listening skills:

Child A was observed to be distracted and inattentive, but became focussed and interested when another child was drumming. His attention was held for about one minute on two or three occasions whilst watching his friend. Soon he started tapping the beat as his friend was playing. Child A improved his listening skills over the following sessions. I observed improved listening and participation on future visits.

Detailed evaluation:

Project outcomes compared to target outcomes

Outcome 4



Speech and Language Consultant observations continued:

Auditory memory:

The impact upon auditory memory was clearly observable when I spent time in the classroom situation, immediately following the music sessions. Children would spontaneously start to sing parts of a song they had just sung, all of which were grammatically correct and in tune. Auditory memory is complex, developmental, and difficult to assess without formal assessments. However, remembering a sequence of words from a song using correct intonation and pitch is similar to learning nursery rhymes and essential in developing the auditory memory,(an essential component for language and literacy).

Confidence in verbal/non-verbal communication skills:

In session 3 at school A, I observed a noticeable improvement in this area over the months that I was visiting the school.

For example; Most children mimed their responses to the question “What’s Claire doing?” with obvious enjoyment. One child (A) seemed reluctant to participate, but became more confident through this session and joined in confidently with the dancing, miming and gesturing quite happily.

When singing the song “Hello” children grew increasingly willing to share their greeting from their own language. This proved to be enjoyable and aspects of non-verbal communication such as waving, eye contact, smiling and turn-taking were strengthened.

Other examples of increasing confidence in verbal communication skills were apparent; children became increasingly confident in asking and answering questions. They would often approach me and ask me if I was going back to their classroom with them or ask one of the musicians if they could play an instrument.

Range of vocabulary and clarity of communication:

The songs reinforced many aspects of The EYFS Curriculum, extended vocabulary and ensured that new vocabulary was presented in a concrete and multi-sensory way. The musicians skilfully introduced new vocabulary through the use of puppets, artefacts and the use of unusual instruments. For example “rain” was reinforced by the use of a rainstick and thunder with a drum.

The musicians were sensitive to the differing linguistic capabilities of the children and adjusted their own language accordingly.

Detailed evaluation:

Project outcomes compared to target outcomes Outcome 4

Speech and Language Consultant observations continued:

Linguistic development through the musical activities:

The materials produced were written to enhance specific areas of linguistic development. During the planning and development sessions, I worked with the musicians and we developed materials that would help to improve aspects of pragmatics, semantics, phonology, prosody and syntax in young children. Following my initial observations of children in their classrooms, a generalised record of their syntactic levels was established and this evidence was used as the basis of the lyrics. Pragmatics, phonology, prosody followed normal child language acquisition norms and the Early Years Foundation Stage curriculum was used for the semantic content.

Example; The song "In The Jungle" enhances the following linguistic areas;

Semantics; Understanding new concepts and vocabulary; jungle, animals of the jungle, etc, ..

Prosody: "snap" of the crocodile's mouth supports timing, when using percussion instruments and intonation /emphasis of voice.

Phonology; Supports the articulation of sounds, such as "roarrrrr" of the tiger and "sssss" of the snake.

Syntax: Develops the use of simple and more complex noun phrases, eg;- In the jungle, in the dark jungle, in the deep dark jungle.

Pragmatics; This song uses gesture to create atmosphere and facial and body language to denote fear, suspense and surprise.

I observed one of the musicians (RP) leading a session which focussed on this song. The planned specific linguistic targets were clearly apparent in her delivery;

Semantics; RP used puppets and toys to ensure vocabulary understanding; she established the name, features and habits of the animals of the jungle.

Phonology; RP engaged the children in making animal noises relating to each line of this song. This resulted in obvious enjoyment and enthusiasm!

Pragmatics/Prosody; RP emphasised the strong rhythm of the song and used clear facial gesture to mark anticipation, fear and surprise.

Syntax; R P used simple noun phrases and modelled their expansion, ie "I've got a snake- I've got a slippery snake- I've got a slippery hissing snake. The children were invited to describe the creatures and she supported the expansion of their noun phrases, encouraging children to use one, then two adjectives.

The children enjoyed this song, I observed children eagerly requesting to take part- all children joining in with the final shout of "SNAP!"

As well as attention and listening, another objective of the materials was to focus the children on the prerequisite language learning skill of turn/ taking. I observed all lead musicians using this technique effectively and feel it is a real strength of the materials to enhance a core communication skill in such a warm encouraging way. The children's response to this approach was tangible and although not all children responded initially, after several sessions virtually all children were participating well.

Detailed evaluation:

Project outcomes compared to target outcomes

Outcome 5

To increase the engagement and participation of parents and carers with ESL in music activities that will support the development of strong language skills and ensure the acquisition of good communication skills in their children, significantly increasing the amount of music making taking place at home supported by dedicated resources



The main evidence for the increased engagement and participation of parents is through the anecdotal comments and feedback provided by parents and carers and teachers. This was usually during informal interactions with the Music Leaders in the playground before and after sessions, and during the two engagement sessions that took place with families. The parents all reported how much their children enjoyed sharing the songs with their parents, how they were singing at home, and telling their parents all about the different activities that had taken place during music. Interestingly it was sometimes those children who were not very vocal during the actual music sessions who seemed to be most active in singing the songs at home afterwards. This reinforced our understanding of the need for children to be given the space to engage with an activity in their own way, and that a more passive role during a session was not indicative of a lower level of engagement or learning. This corresponds to other research on the different learning styles of children.

Parents certainly were very interested in the project and keen for their children to have access to the songs and CDs. We also found that parents of diverse backgrounds were also very keen for their children to be able to play and make music, and were prompted by the project to seek out information from us about opportunities regardless of the level of their own English language skills.

Detailed evaluation:



Project management and delivery

This was quite a complex project to manage and deliver given the extended duration and the number of partners involved. There were inevitably unavoidable situations that arise in schools, the impact of which we had to accommodate and mitigate. These included a major building project to expand the premises of one nursery, long-term sickness of a key member of staff responsible for following up the workshops in one nursery, and the appointment of a new music coordinator in another school as the project reached its final phase. In different ways these all had a potential impact on the smooth delivery of the project and the potential for the programme to be embedded long term in the schools. Having had a very good period of implementation and successful outcomes from the training we are confident that the staff at schools are well equipped to continue the work and to move the project forwards within the framework of their own nursery provision.

From an internal point of view the management and delivery ran as planned, with no unexpected staffing changes or problems. The biggest challenge in evaluating the project was to work with data provided from systems operated by three different local authorities. Whilst all three schools work to the standard early years framework areas, the systems for collecting assessment data vary and it was a considerable task to align them in order to provide a cohesive evaluation of the project's outcomes. This was unavoidable given that the project was working across three different LA's and we wanted to use the schools' existing data collection methods rather than devise a project specific system which would have increased the workload for the EYFS staff.

Detailed evaluation:

Future developments

This first I Am Here!! projects has opened up an area of development for Musiko Musika's work that we are very excited about expanding. We had envisaged that there would be scope for implementing the project on a bigger scale across a local authority and had identified the Isle of Wight as a potential area in which this could take place. The wider interest and indeed the abundant need for this work in both urban and rural settings including other parts of London, Dorset, Hampshire and internationally in Chile exceeds what we had anticipated when the project was first conceived. Musically and educationally we find that we have tapped into a rich and creative vein, and that the deepening of our understanding of the special interaction between speech and language development and music is providing us with many new ideas and areas to explore.



- ♪ Work is already underway on the next series of songs and activities, some of which will be for younger children.
- ♪ In response to the interest of teachers in using this approach with older children who require support in speech and language skills we are looking at ways of applying the approach to our existing repertoire and developing new speech and language focussed songs and activities for KS1 & KS2.
- ♪ The recent training programme delivered for teachers in Chile have demonstrated the potential for the materials and approach to be used for the teaching of English as a foreign language. We are planning a follow up training programme in Chile for August 2014.
- ♪ Work with schools and education partners in the Isle of Wight are well advanced to develop I Am Here!! Stage 2 as the next step in rolling out the programme across a whole local authority.
- ♪ I Am Here!! training for Reception teachers from across the London Borough of Enfield is planned for Spring 2015 in partnership with Enfield Music Service.
- ♪ The online resources will be launched as a subscription service for schools and individual during 2014, with further resources being added as they are developed. This is the first step towards developing a tablet-based app for teachers and children to use.
- ♪ Further opportunities for working with individual schools, local authority education services and music hubs to provide training and resources are actively being followed up.

Acknowledgements

We would like to thank all the children for being wonderful young musicians and the teachers and teaching assistants for all their commitment, enthusiasm and support.

Special thanks to:

Helen Ayres who brought a wealth of specialist experience to the project and to Claire Price and Yemisi Obasaju for their musical and educational skills.

Laura Venegas and Joaquin Ardiles for their design and animation work, and Carl Knight and Andy Callaghan who have brought our educational vision into the digital environment.

Laura Callaghan for working with us on the book and training and other important tasks and Helen Ross for the additional photos.

David Ayres our official tea and toast maker during development sessions.

Lastly we would like to gratefully acknowledge the project funders Youth Music.

Mauricio Venegas-Astorga
Rachel Pantin

Joint Artistic Directors

www.musikomusika.org



Appendix:

1 Case studies provided by class teachers:

Child A – extreme shyness almost reluctant talker. She has really enjoyed these sessions and we have seen her confidence grow in terms of taking part in them, but also in the nursery she has made some close friends and is more willing to take part in our music sessions as well as accessing the musical instruments independently.

Child B – although always confident and we never had any concerns over her speech and language we were so surprised to see just how musical she is, playing instruments, keeping the beat etc. and also the songwriting! We have now put her name on the gifted and talented register for expressive and artistic design.

Child C – EAL, shy – she never really joins in our music sessions, but we can now see her starting to take part. Mum says her family are very musical and she talks about the sessions and sings the songs at home. She is also growing in confidence and has made some close friends and is more willing to access different areas of the nursery independently.

The children I believe that it has made the most impact on in the small reception group are S & P. S seems a lot more confident in joining in with music and was a hiding a lovely voice, and P's speech and language confidence has come on so much. Thank you!!

Child D has been taking part in the weekly speech and language group sessions in nursery this year. He thoroughly enjoyed coming to the music sessions and wanted to join in with every group during the afternoons. He particularly loved Rachel and would give her a big cuddle at the end. He listened well to instructions and joined in with the whole group, and when asked 1:1 he replied with good answers. He loved the puppets! Although his speech is still not clear, his vocabulary is good and he has no difficulty taking part in phonics sessions.

Child E has also been in the speech and language group at the nursery. She took a shine to Mauricio and would gaze at him throughout the session, smiling shyly. Although she was hesitant to speak in a group for the first few sessions she steadily became confident enough to offer answers and sing her name and others' names too. She enjoyed using the puppets and liked Mauricio's guitar playing. Her speech and understanding have greatly improved during the year.

Child F has also been in the speech and language group this year. He was very shy and quiet, and also a little reluctant to come into the music sessions to begin with. Although he remains extremely quiet, his confidence in speaking is beginning to show and he shows an understanding of phonics. F was interested in the musical instruments in the sessions and was able to follow instructions to play as his confidence grew. He definitely benefitted from a small group session and came in smiling towards the end.

Appendix:

2 Interim report on pupil progress (Speech and Language) as observed at Hazelbury Nursery:

My observations have focussed on the linguistic development of children in the two nursery classes that are taking part in the I AM HERE pilot.

I have analysed the grammatical forms used by children in both the classrooms and singing sessions. I have set these findings against child language acquisition norms to establish strengths and areas of need.

The aim of my involvement is to support Musiko Musika in developing lyrics and materials that will support areas of generalised language need for a specific co-hort. Alongside this broad aim is a desire to enhance enjoyment in musical activities, self-confidence and self-esteem as well as the pragmatic skills essential to both language and social development.

From my initial observations in October 2012 to the present time there has been a noticeable improvement in the skills and attitudes of several children who initially presented some difficulties with communication. Whilst much of the developmental progress will be due to maturation and the daily intervention strategies of staff, I feel that the regular weekly sessions provided by Musiko Musika have also been having a beneficial impact.

Several children have made significant progress in terms of expressive language and pragmatics in recent months. As an example I would like to describe the progress made by one child (Child G), EAL.

December 2012

Generally Child G's speech was unintelligible, but he had excellent intonation and length of utterance. He gave the impression of speaking well, but could not be understood. His peers seemed unperturbed by this and responded to him well. He seemed to enjoy talking and talked a lot! He was often quite shy in the small group singing sessions.

February 2013

Child G showed confidence and humour and much enjoyment in both the singing session and in the classroom. The main difference was that his speech was totally intelligible. During the singing session he was confident and responded well to gentle encouragement from Rachel Pantin. He responded to her questions and volunteered several utterances; "You find a hat, a carrot, for a nose." and "You're welcome." During this session another child was observed singing to Child G and he responded with "There wind, there cloud."

In the classroom setting G was communicative, lively and seemed very happy. He was heard to say "Look it's a telephone", "A bit more tea please" and "Oh no my teapot on floor".

In a period of four months, the impact of the I AM HERE pilot has been very positive and progress is clearly observable in many children, particularly in the areas of syntax and pragmatics. Also self-confidence and self-esteem has improved in a high percentage of this cohort.

Helen Ayres
Speech and Language Consultant.
March 2013

Appendix:

3 Feedback on project and resources from music teacher:

I have had the privilege of working with Musiko Musika on a number of occasions, including a full piloting scheme of the 'I Am Here!' resources, written to support speech and language development in the Early Years.

Musiko Musika's contribution to the music education scene in the UK is invaluable on a number of levels. Firstly, Rachel and Mauricio's passion for music from all over the world and their talent in performing this music is deeply infectious for adults and children alike. Children are mesmerised by the number of instruments at hand and love to join in with playing them, sing along with them, dance to the music produced by them and create their own music inspired by them. I have witnessed a group of 3 year olds successfully write and perform their own song with Rachel and Mauricio - a magical moment indeed, especially knowing that these were children with identified speech and language difficulties. Rachel and Mauricio had found a way through the communication barrier with music and songs.

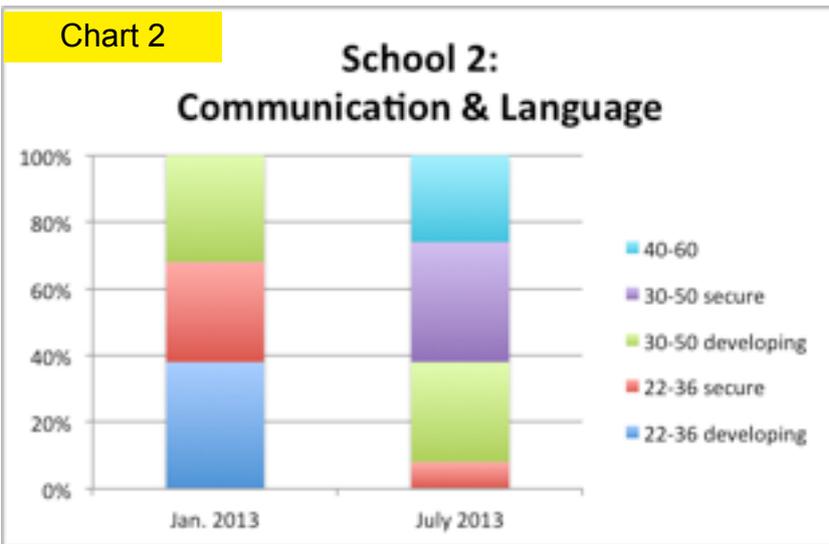
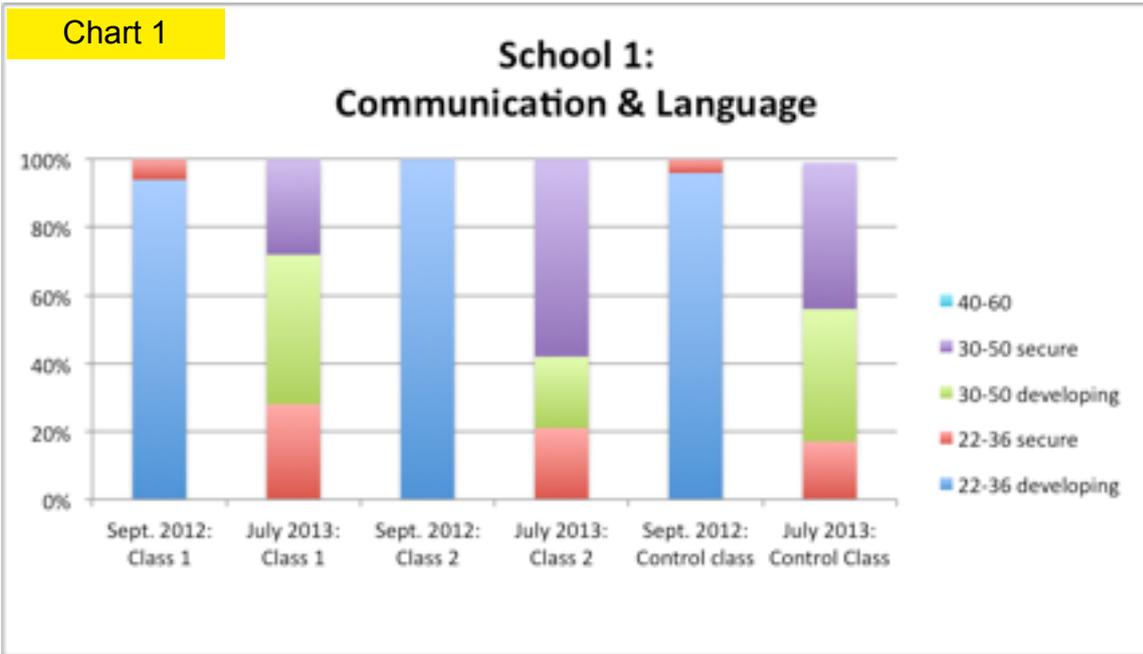
The high quality resources produced by Musiko Musika are all developed through working with children in this way. The songs are unique in that they instantly accessible to young children in their simplicity, whilst maintaining an underlying musical sophistication, often with a South American vibe. The 'Good Morning' song from 'I Am Here!' is an instant hit within any group singing situation I find myself in. It is difficult to describe the uplifting effect of children's joyful singing and dancing that this song never fails to produce.

A busy teacher wants and needs resources that he or she can just pick up and use, without hours of planning and preparation. Musiko Musika provide just that. The activities prescribed are clearly laid out and explained in a way that is useful to both the generalist teacher and specialist music teacher. Objectives are clear and there are plenty of opportunities for creativity and further learning should the teacher want to extend the activities. Equally, the songs and chants can be used as a successful dip in / dip out resource rather than a progressive scheme of work.

I would encourage any education setting for young children to invest in the resources that Musiko Musika have to offer, in terms of workshops, CPD and classroom resources. The wide range of benefits of music making at a young age are well documented and Musiko Musika can successfully bring that music making alive in the most imaginative and creative way.

Helen Ross
Vocal Lead
Enfield Music Service

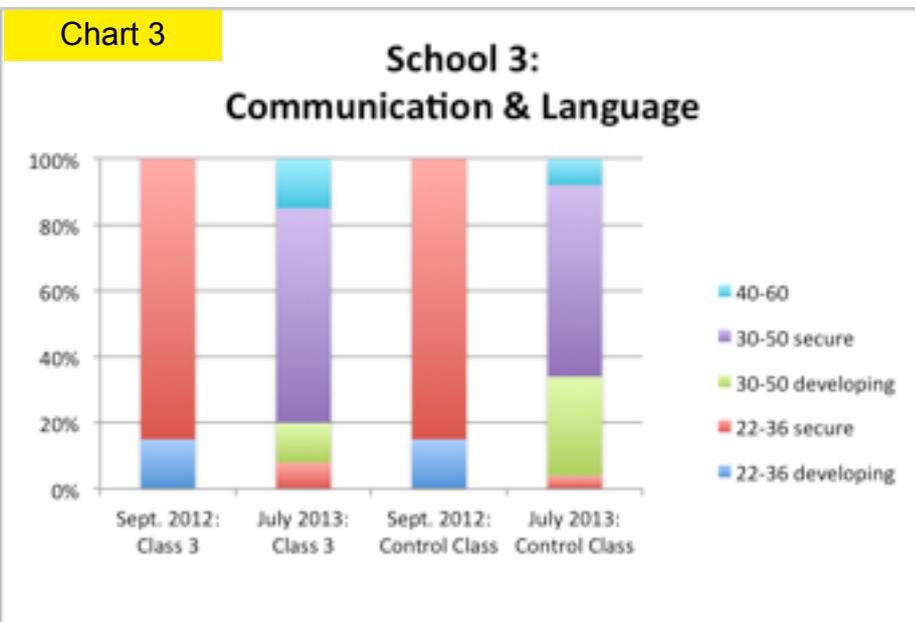
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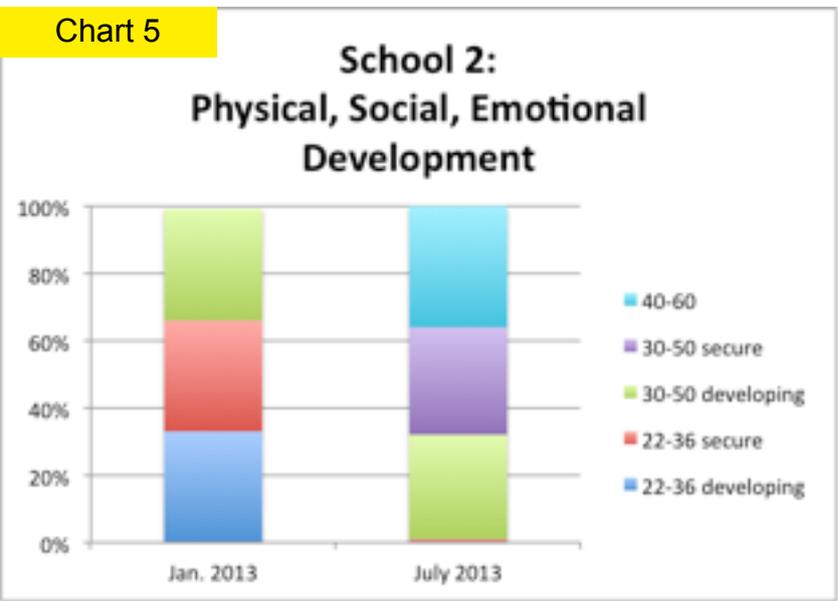
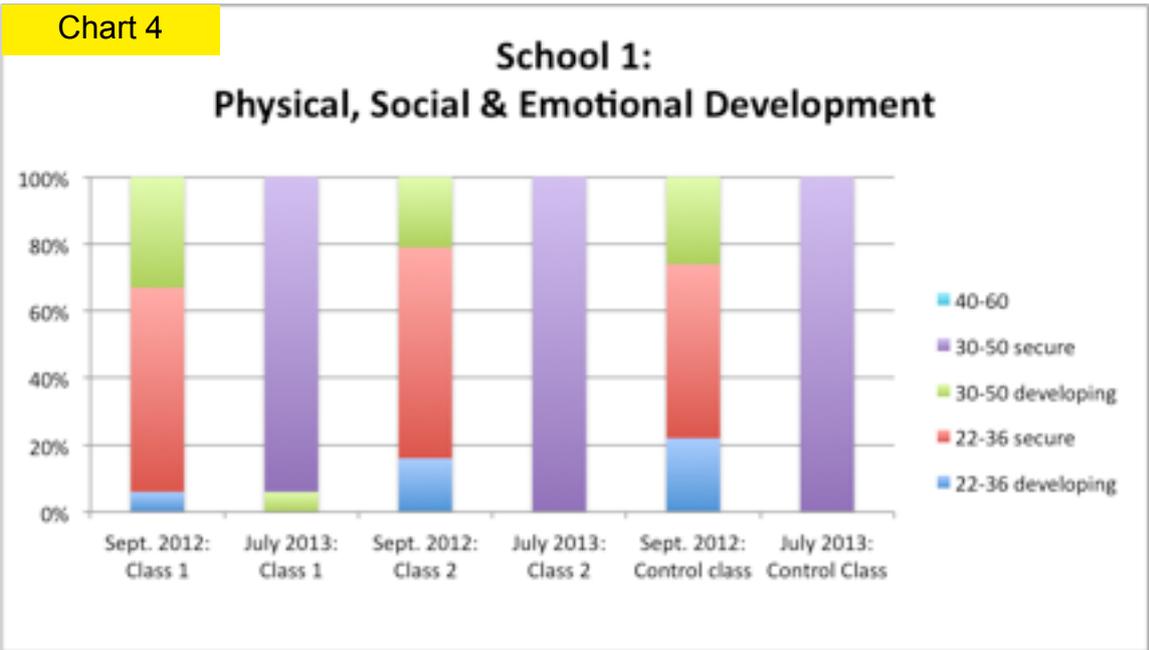
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 Class 1 - 18 children
 Class 2 - 19 children
 Control class - 23 children

School 2:
 42 children

School 3:
 Class 3 - 26 children
 Control class - 26 children



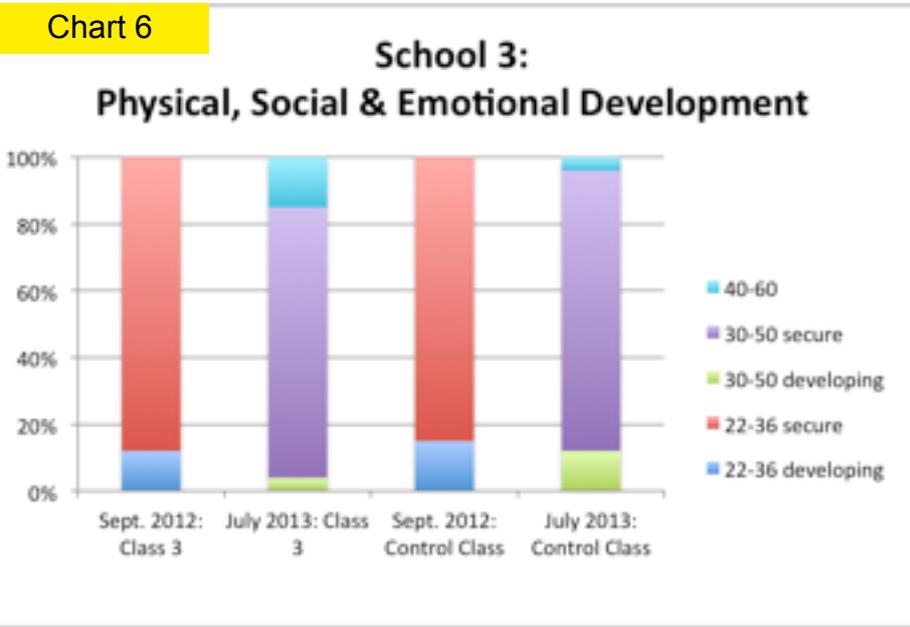
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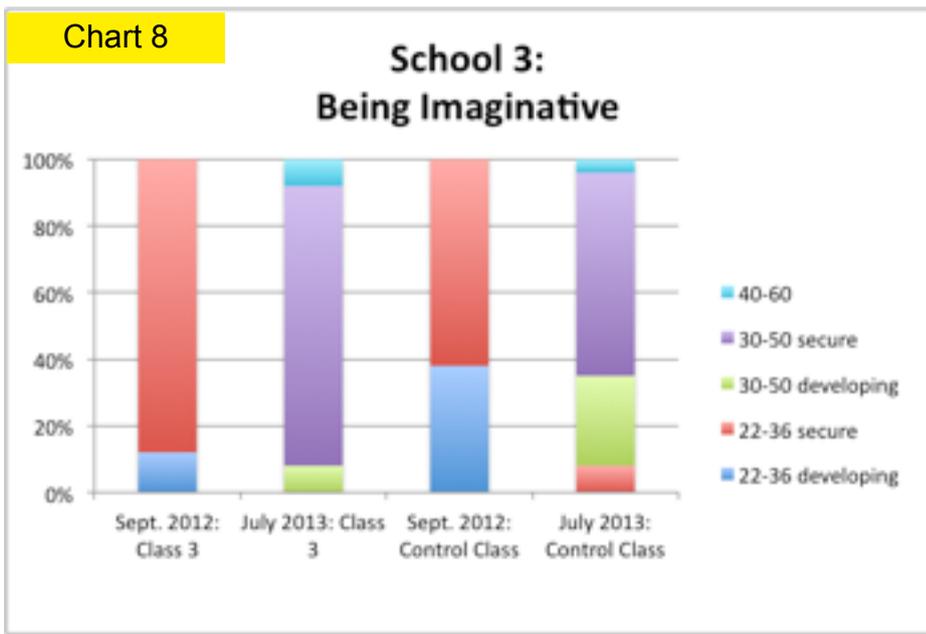
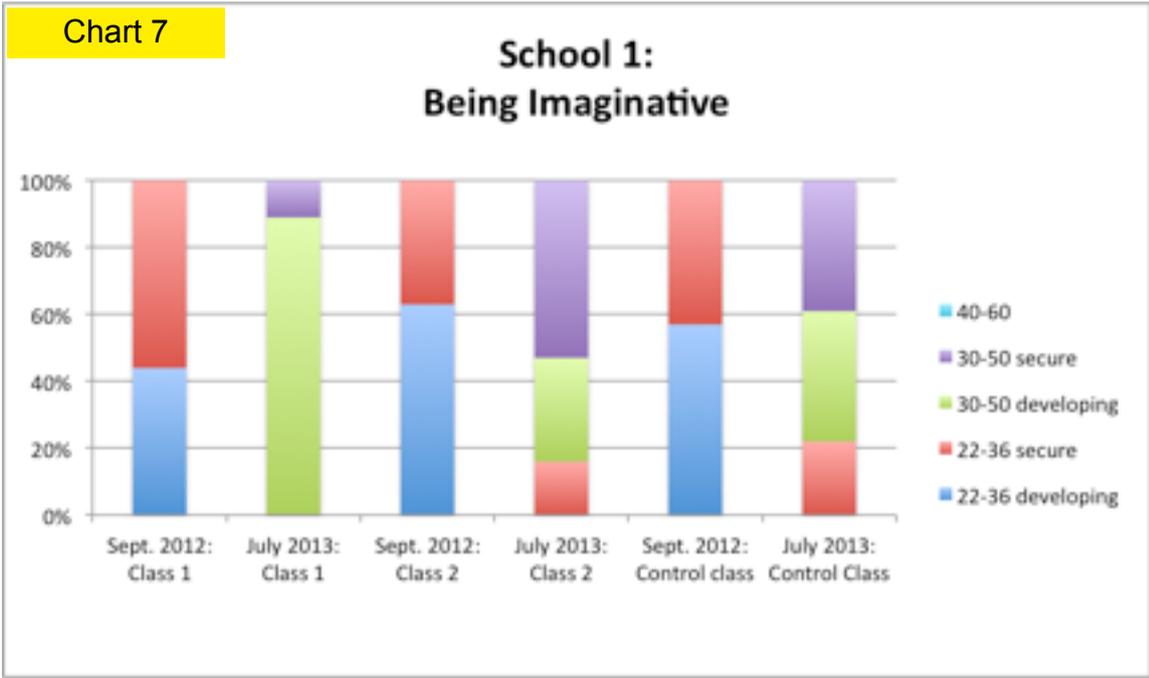
School 1:
Class 1 - 18 children
Class 2 - 19 children
Control class - 23 children

School 2:
42 children

School 3:
Class 3 - 26 children
Control class - 26 children



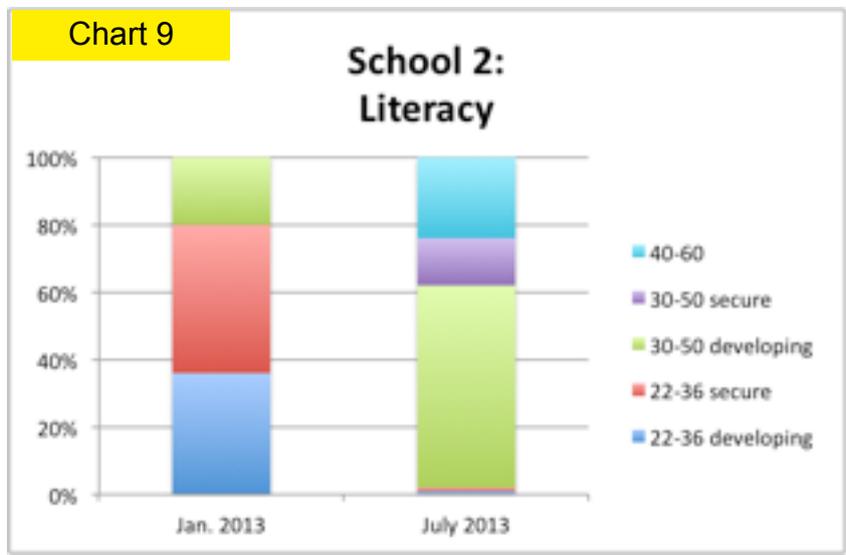
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School 1:
 Class 1 - 18 children
 Class 2 - 19 children
 Control class - 23 children

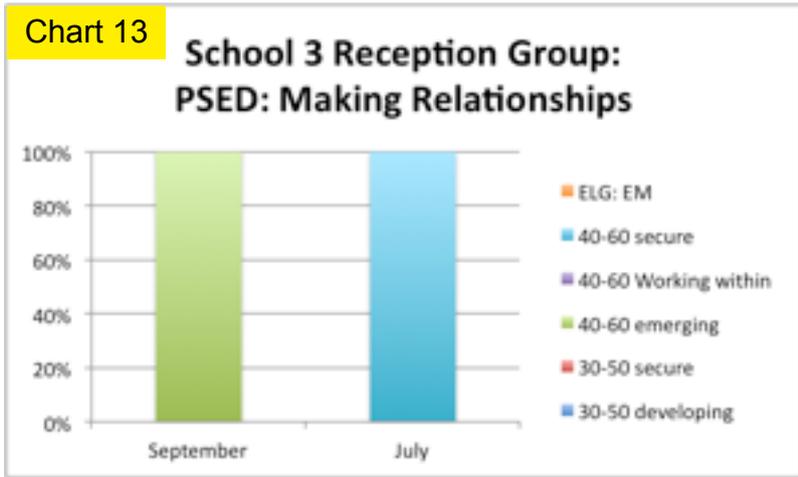
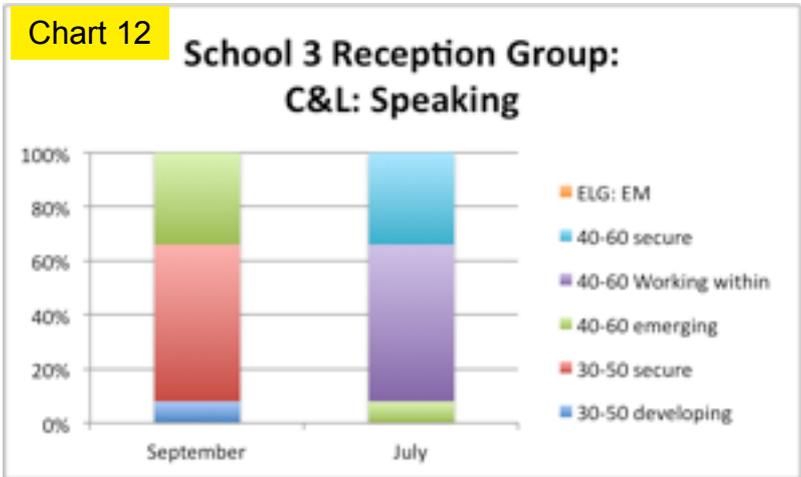
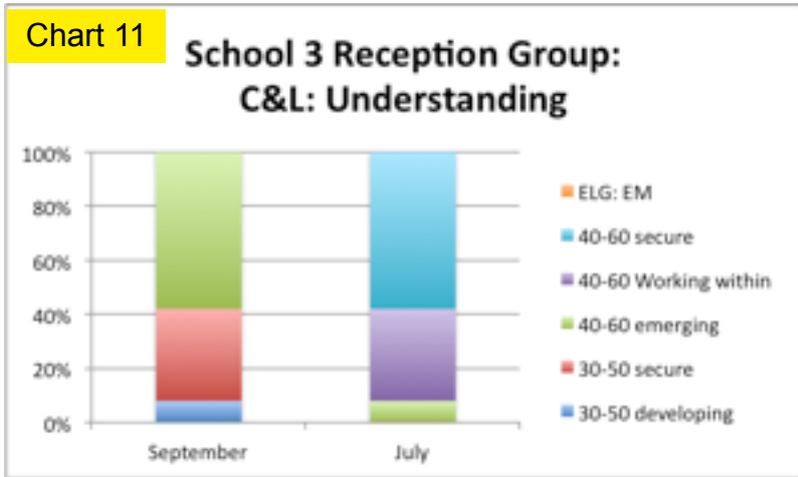
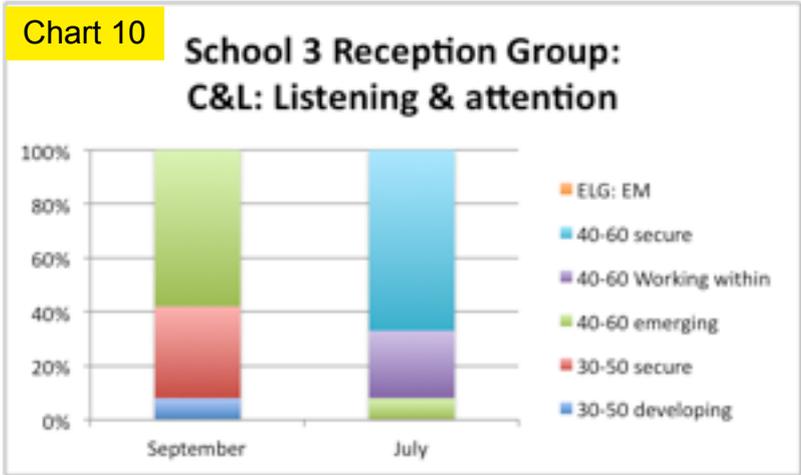
School 2:
 42 children

School 3:
 Class 3 - 26 children
 Control class - 26 children



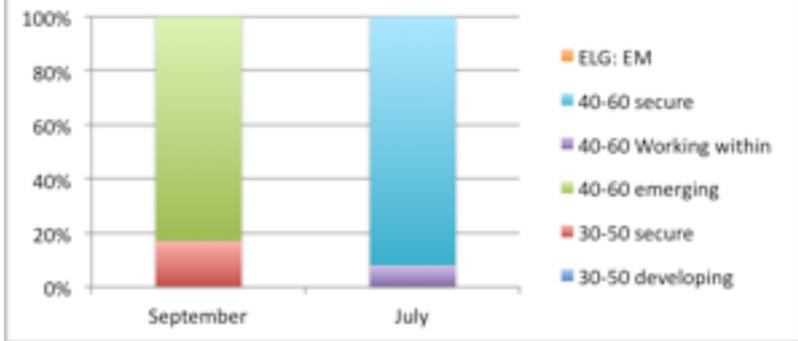
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School 3:
Reception group - 12 children



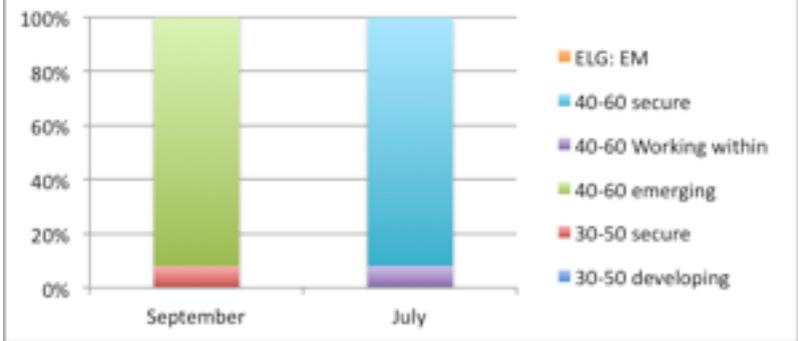
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**Chart 14 School 3 Reception Group:
PSED: Self-confidence & awareness**

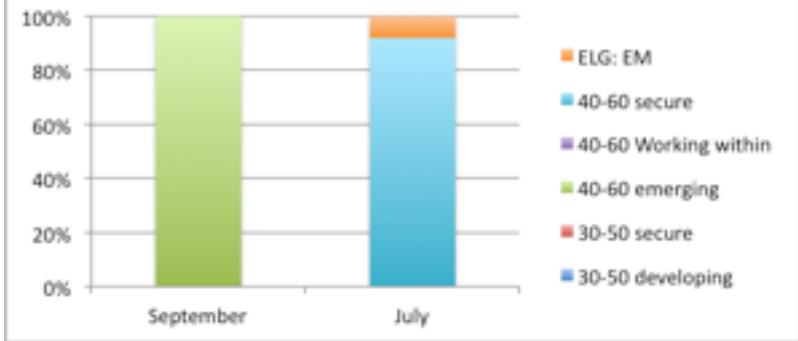


School 3:
Reception group - 12 children

**Chart 15 School 3 Reception Group:
PSED: Managing feelings & behaviour**



**Chart 16 School 3 Reception Group:
Being imaginative**



Appendix:

Table 1:

Collated “communication & language” data

	22-36 developing	22-36 secure	30-50 developing	30-50 secure	40-60
Sept. 2012: Class 1 (School 1)	94%	6%	0%	0%	0%
July 2013: Class 1 (School 1)	0%	28%	44%	28%	0%
Sept. 2012: Class 2 (School 1)	100%	0%	0%	0%	0%
July 2013: Class 2 (School 1)	0%	21%	21%	58%	0%
Sept. 2012: Control class (School 1)	96%	4%	0%	0%	0%
July 2013: Control Class (School 1)	0%	17%	39%	43%	0%
Jan. 2013: School 2	38%	30%	32%	0%	0%
July 2013: School 2	0%	8%	30%	36%	26%
Sept. 2012: Class 3 (School 3)	15%	85%	0%	0%	0%
July 2013: Class 3 (School 3)	0%	8%	12%	65%	15%
Sept. 2012: Control Class (School 3)	15%	85%	0%	0%	0%
July 2013: Control Class (School 3)	0%	4%	30%	58%	8%

Appendix:

Table 2:

Collated “physical, social, emotional development” data

	22-36 developing	22-36 secure	30-50 developing	30-50 secure	40-60
Sept. 2012: Class 1 (School 1)	6%	61%	33%	0%	0%
July 2013: Class 1 (School 1)	0%	0%	6%	94%	0%
Sept. 2012: Class 2 (School 1)	16%	63%	21%	0%	0%
July 2013: Class 2 (School 1)	0%	0%	0%	100%	0%
Sept. 2012: Control class (School 1)	22%	52%	26%	0%	0%
July 2013: Control Class (School 1)	0%	0%	0%	100%	0%
Jan. 2013: School 2	33%	33%	33%	0%	0%
July 2013: School 2	0%	1%	31%	32%	36%
Sept. 2012: Class 3 (School 3)	12%	88%	0%	0%	0%
July 2013: Class 3 (School 3)	0%	0%	4%	81%	15%
Sept. 2012: Control Class (School 3)	15%	85%	0%	0%	0%
July 2013: Control Class (School 3)	0%	0%	12%	84%	4%

Appendix:

Table 3:
Collated “being imaginative” data

	22-36 developing	22-36 secure	30-50 developing	30-50 secure	40-60
Sept. 2012: Class 1 (School 1)	44%	56%	0%	0%	0%
July 2013: Class 1 (School 1)	0%	0%	89%	11%	0%
Sept. 2012: Class 2 (School 1)	63%	37%	0%	0%	0%
July 2013: Class 2 (School 1)	0%	16%	31%	53%	0%
Sept. 2012: Control class (School 1)	57%	43%	0%	0%	0%
July 2013: Control Class (School 1)	0%	22%	39%	39%	0%
Sept. 2012: Class 3 (School 3)	12%	88%	0%	0%	0%
July 2013: Class 3 (School 3)	0%	0%	8%	84%	8%
Sept. 2012: Control Class (School 3)	38%	62%	0%	0%	0%
July 2013: Control Class (School 3)	0%	8%	27%	61%	4%

Appendix:

Example of session plan

SESSION PLAN 3/7/13 Session seven
Group 4 Reception (List C) 11.10 – 11.40

Aims:	Outcomes
To develop confidence in using the voice and singing To develop the connection between words and rhythm To improve phonological skills	All children will have been participating in some singing Children will have improved rhythm and listening skills

	Actual session	Sem	Pra	Pho	Syn
Activities Good Morning (in pairs) I Am Calling My Friend Eight Little Monkeys Songo Practise clapping rhythms “Songo, Songo, sing us a song” Sing group song for Songo – practise verses, with animals and colours Hungry Caterpillar + prepositions Goodbye					

	Observation
Increased music skills in participants indicated by Music Leaders’ and EYFS staff assessment of musical skills	
Increased levels of engagement and enjoyment of musical activities in participants	
Participants demonstrating <ul style="list-style-type: none"> - increased confidence in interactions with peers and adults - improved levels of social integration and co-operation with peers - increased range and control of expressive/ emotional communication - increased creativity in music making 	
Participants demonstrating improvements to/ increasing: <ul style="list-style-type: none"> - listening skills - auditory memory - confidence in verbal/ non-verbal communication skills - range of vocabulary and clarity of communication 	



Appendix:

Example 1 of CUS form and notes used for observation of speech and language

Children Using Syntax - CUS		School: A.
Date: 21/11/12	Adult: Helen Ayres	Cohort: Group 1.
Sentence Type Command = C = Questions Wh = S/V Statement = S ### ## 	Utterances F: make pumpkins " I do chop it " I eat pepper " It's disgusting Sh: you know my mum drink water. N: it's mine Sh: it got burned up in the oven N: This one yours F: What this? Sh: Fork for you and some dinner. N: here'y'are. Sh: I give you some banana - F: Not banana it's carrot Sh: her took my bucket Sh: put it in the plate Sh: I need sit down B: I sitted down there Sh: 'cos you have to cook it.	Notes playing at the play house area (pointing at pumpkin) Children organising + setting the table. Sh. giving 3 bananas + 2 carrots to F.
Clause Level 2 element clauses 3 element clauses ### 4 element clauses Subord/co-ord and etc... 'cos.		
Phrase Level Noun phrase Verb phrase + - + - ### 		
Word Level + - ing pl ...ed ...en n't aux est er ly pron ### ## prep Helen Ayres 2012 det adj.		



Appendix:

Example 2 of CUS form and notes used for observation of speech and language

<p>make pumpkins = C V O -ed+ pl+</p>	<p>I eat pepper = S S V O pron -pl</p>
<p>I do chop it = S S V O pron V V pron</p>	<p>it's disgusting = S S V A pron</p>
<p>it got burned up in the oven S V V prep D N pron</p>	<p>this one yours = S S A D pron pron</p>
<p>What's this = Q Q V O ? pron</p>	<p>Fork for you + some dinner = S O S 'and' O co-ord. conj. adj. N (not clausal)</p>
<p>here y'are = S A S V pron</p>	<p>I give you some bananas = S S V O pron pron adj N -pl (meant bananas)</p>
<p>not banana it's carrots = S -s O SV O (-pl) pron +pl</p>	<p>her took my bucket = S S V O pron- (ed) adj N</p>
<p>put it in the plate = C V O A pron prep D N</p>	<p>I need sit down = S S V V prep or V post?</p>
<p>I sitted down there = S S V A pron -ed pre pron</p>	<p>'cos you have to cook it = S S V O co-ord. pron V V pron</p>