

MUSIC AND EMOTIONAL LITERACY PILOT PROJECT

Ross High School January – June 2009

EVALUATION REPORT

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Introduction

The purpose of this project was:

- To examine and assess the effectiveness of using music to teach emotional literacy skills to a group of 12/13 year old pupils over the course of 2 school terms, through independent monitoring and evaluation.
- To consolidate and develop the practice of using music in the context of Emotional Literacy
- To provide a working model of good practice that can be extended to the use of other arts disciplines and be of immediate benefit as a resource for teachers.

To deliver these aims, the project adopted the following structure:

- David Trouton, Music Specialist, devised and led a course of 29, 2-hour Music and Emotional Literacy classes with the chosen group of 14 students.
- David Trouton and Martin Malone, Special Educational Needs Co-ordinator at Churchfield's School Swindon, Emotional Literacy Consultant to the project, delivered an in-service training session for staff to introduce, clarify and explain the project.
- Kirstin Anderson, PhD research student at Edinburgh University's Institute for Music in Human and Social Development, conducted interviews with students and staff after the final performance.
- A questionnaire was completed by staff and parents at the beginning of the course, and by staff, parents and pupils at the end of the course. The before and after "scores" were then compared.

BACKGROUND

What is “Emotional Literacy”?

A general definition describes emotional literacy as the ability of people to recognise, understand, handle and appropriately express their own emotions and to recognise, understand and respond appropriately to the expressed emotions of others. (Emotional Literacy: Assessment and intervention, Southampton Psychology Service. NferNelson 2003)

The rising interest in Emotional Literacy in recent years is in part due to developments in neuroscience and our understanding of brain function. Evidence suggests that our emotional responses can override or take precedence over our cognitive processes and hence impede our ability to learn. By implication, knowing and understanding our emotions and the emotional response of others may enable us to learn better. (see Goleman,D “Emotional Intelligence”, Faupel,A “Emotional Literacy: Assessment and intervention”)

Over the last decade, and largely extrapolating from the evidence emerging from neuroscience, psychologists have been debating the significance of emotional literacy and its place in education. Should emotional literacy be taught explicitly in schools? If so, how can such ephemeral skills be taught in the classroom?

Between 1998 and 2003, Southampton City Council carried out a large scale pilot study into the explicit teaching of Emotional Literacy throughout its schools, monitored and evaluated by the Southampton Psychology Service, concluding that there was a broad range of evidence to support claims that the development of pupils’ emotional literacy skills improved performance in a number of areas, including:

- Greater educational and work success
- Improvements in behaviour
- Increased inclusion
- Improved learning
- Greater social cohesion

In England and Wales the government has since committed to the explicit teaching of emotional literacy with the widespread introduction of the SEAL initiative (Social and Emotional Aspects of Learning) first in Primary schools and latterly at Secondary level.

Here in Scotland, although there has been no such wide scale adoption of emotional literacy, our government's "Curriculum for Excellence" recognises that the social and emotional aspects of learning that underpin our concepts of "emotional literacy" provide pupils with the qualities that help them manage life and learning effectively. Indeed these objectives are embedded in the "four main capacities" of the Curriculum for Excellence. (see appendix 1)

Debate is live about the teaching of Emotional Literacy in the classroom: should these skills be taught explicitly or can they be embedded in the existing curriculum subjects?

Controversy here in Scotland seems to focus on the wisdom of rolling out EL classes for all pupils, across all schools versus focussed interventions for small groups of pupils with an identifiable need. (See "The potential dangers of a systematic explicit approach to teaching social and emotional skills" Carol Craig, Centre for Wellbeing, Sept 2007)

Regardless of where this debate may lead us, and given the pending implementation of the Curriculum for Excellence, there is a clear need for evidence in order to move the Emotional Literacy agenda forward on the basis of classroom-based knowledge rather than on theory alone.

A main purpose of the pilot, then, in addition to delivering an innovative, high quality Music and Emotional Literacy course to the chosen student group, was to produce a properly monitored and assessed report evaluating the work and demonstrating a model of practice that can be of immediate benefit to teachers.

Why Music?

The last 30 years has seen an opening up of the Arts. Practicing artists are encouraged to involve people from all sections of the community in bespoke projects affording the opportunity to share in the experience of artistic self-expression with all of its attendant benefits. Local authorities across the country now have Arts Services departments whose job is to deliver and administrate such initiatives in local communities. There is a network of arts organisations involved in this work: Youth theatres, dance projects, community drama, as well as outreach departments in all the major companies (NTS, RSNO, SCO, Scottish Opera, Scottish Dance Theatre etc). The justification of this programme, aside from the cultural health and well being of the nation, is that it can deliver the self-same benefits for participants as those cited by the Emotional Literacy agenda.

Music, of all the arts, has proven to be a useful tool in unlocking the responses of those who normally have difficulty in expressing emotion or discussing feelings as a result of trauma or a physical or learning disability. The growth in the specialist field of Music Therapy is testimony to this. In Scotland, the work of organisations in the field of music and disability, such as "The Drake Music Project" and "Sounds of Progress" is well documented.

Throughout the available literature, practitioners are in agreement that the first step in the instigation of any emotional literacy programme is the acquisition of an emotional vocabulary - the language necessary to recognise, to name and ultimately to understand our emotions.

Music offers a clear entry point for introducing ideas about our emotional worlds, providing naturally occurring opportunities to discuss the way we feel and why we feel it.

Such discussions in the musical environment are by their nature unthreatening: focussing on *music* and the thoughts, feelings, images and narrative journeys the music evokes, enables us to quickly build a shared vocabulary without having to reveal too much of our own private emotional world.

Active participation in the learning, creation and performance of music has also been shown to have a dramatically positive effect on a range of personal and intra-personal skills, such as teamwork and co-operation, problem solving, self-discipline, and self-esteem. There is much recent research also into the positive impact of music making on literacy and numeracy (see for example "A Well-tempered Mind: Using Music to Help Children Listen and Learn" by P.Perret).

For these reasons, Music would seem to be an ideal curriculum subject for the implicit teaching of Emotional Literacy.

As a musician with twenty years experience of delivering bespoke music projects (normally assessed by qualitative anecdotal evidence alone) I was also intrigued by the possibilities of:

- Developing the work on teaching music as a means of communicating emotion, already present in my practice, to fulfil the EL agenda.
- Using the EL assessments to afford a more rigorous evaluation of the effectiveness of the intervention.

Brief History of the project

In December 2007, the proposal for the Pilot was submitted to the Principal Arts Officer in East Lothian Council's Arts Services Department.

Funding had to come from a variety of sources and not until October 2008 was the full amount secured. The availability of funding dictated the timescale of the project – the original plan to run the project over a full school year (September – June) was changed to two terms (January -June), which meant fitting extra sessions into the timetable to cover the full course.

A meeting was held in October with the Principal Teacher for Inclusion at Ross High School to seek permissions, discuss the logistics of the project and identify a group of pupils with which to work. Final permissions from the school board were granted just before the Christmas break.

Parents of pupils selected for the MEL group were invited to a meeting on the evening of 6th January to discuss the pilot project, its aims and objectives and the for the completion of the parent evaluation questionnaires.

The pilot began on 8th January 2009 and ran until 25th June with a total of 29 two-hour sessions.

The fast turnaround time at the beginning of the project created some problems, that would prove to be significant:

1. The inclusion of the Music Department in early planning.

Not only was the success of the project dependant upon the use of Music Department resources, but also the presence of a music-lead intervention in the School without the prior consultation of Music staff was a major oversight. Identifying a school to host the project and then gaining the relevant permissions had to happen quickly within an eight-week window. The Music Department could not be approached until permissions had been granted, and the project had already started before the Music Department were included in planning.

Fortunately, with the understanding, good will and enthusiasm of Ian Frost and Catriona Crawford, Music Department staff, this oversight was resolved and a good working relationship was eventually developed here. Their interest in and commitment to the project extended to reallocating classrooms to allow our access to larger instruments and involving other senior pupils in aspects of the course, as well as co-ordinating the loan of instruments for each of our sessions. Their advice and observations had a valued influence on the project.

2. The acceptance of the project by school staff as a whole.

In the climate of proposed cutbacks in the education budget, staff were understandably wary of such a new initiative coming to the school. Fortunately, we had the opportunity to clarify the situation in an open and frank in-service training session, when the objectives, remit and indeed the funding of the project were discussed at length. After this, the project was well accepted; with staff frequently enquiring about the work and making us feel fully welcome in the school.

3. The extra administrative work required of Learning Support staff.

The Pilot could not have happened without the enthusiastic support of the Learning Support Department. They worked hard to facilitate the project at every level. They coordinated the timetabling of the sessions, found us a room to work in and provided a dedicated classroom assistant who became a valued member of the delivery team. Because of their independence from the project and also their existing infrastructure for copying, mailing-out and coordinating classes, they also took on the job of administering the assessment questionnaires.

The excessive workload led to an oversight which only came to light in June 09 – of the 12 questionnaire sets from the MEL and Control groups, 1 set was missing – the pre- intervention Student questionnaire. This data had not been collected in January, and so students were asked to fill in the questionnaire retrospectively, in June.

Selection of the MEL group/ control group

Pupils were selected for the class in consultation with the Principal Teacher for Inclusion at Ross High. The school operates an "Enhanced Transition" programme aimed at offering additional support for vulnerable pupils in the changeover from Primary to Secondary level. Initiatives for these pupils include a Summer School during the summer vacation before beginning Ross High, and access to additional support at "The Base" – an area in the Learning Support department where pupils can freely come for help, advice and pastoral care.

Our class was selected from this "Enhanced Transition" group of pupils; on the basis of those we assumed would most benefit from the intervention.

The resultant class (referred to as the MEL group) was, then, a diverse mix of pupils with a wide range of needs and abilities, from shy, introverted students to some highly vocal pupils with behavioural problems. Although this was not the easiest group from a teaching perspective, it did represent a realistic cross-section illustrating the diversity of the normal classroom environment. Of the 14 pupils selected, 8 were male and 4 female. All were 13 years old.

Two pupils (both male) dropped out within the first 3 sessions (because parents did not wish their children to miss out on core subjects for 2 hours each week).

One pupil (male) was excluded after week 6, reluctantly, because his disruptive behaviour had such an undermining effect on the rest of the group.

We also identified a "Control" group of randomly selected S1 pupils not involved in the intervention. These students, their teachers and parents, also took part in the EL questionnaires before and after the project to give us a snapshot for comparison of the general development of emotional literacy in S1.

MUSIC SESSIONS

The structure of our two-hour sessions generally followed this pattern:

Circle time:

- A verbal introduction reviewing previous weeks work and explaining what we would be doing that day
- A physical warm-up, such as is common in theatre company rehearsals, involving stretching, breathing, and concentration exercises.
- Selected games, again borrowed from theatre practice, with aims tailored to preparing the group for tasks later in the session (See appendix 2)
- More specifically music related games, usually exploring rhythm, using clapping and pulse exercises. (See appendix 3)

The main work topic of the day (see details below)

Discussion time

Notes were kept after each session to record Students present, activities and general comments on developments and progress.

As the project progressed this structure evolved. It became clear that the group had extremely diverse abilities and needs, ranging from the quiet, shy and introverted nature of some (mostly female) to the loud, aggressive and often disruptive behaviour of others (some of the males). As negative behaviour became the main issue, manifestations included:

- Name calling
- Ridiculing other group members
- Introducing extraneous topics
- Constant talking
- Arguing over who's turn etc
- Poor concentration

In order to get the group working effectively together, we spent more time in the first 5 sessions playing and developing team building games as well as discussing behaviour – explicitly negotiating rules in an agreement about what constituted acceptable behaviour in our sessions. There was a risk that the time spent dealing with behaviour was diminishing the experience for the other pupils who were keen to progress, and this was discussed also. After Martin Malone’s visit in February we put into action many of his recommendations:

- We divided the Conference Room where we worked into 3 distinct areas according to function – A cleared Music area, a Discussion area with seating arranged in a circle, and a “Time out” area.
- We included a clear break mid – session.
- We created rules for behaviour that were different for each area.

These changes began to make a positive difference to group behaviour. In general behaviour improved incrementally over the duration of the course. As we began to work more effectively with music, so the pupils began to see a purpose in what we were doing and their behaviour reflected this positive engagement, however, the elements of negative behaviour listed above remained a feature of the sessions albeit to a lesser degree, throughout.

Significantly, negative behaviour was only ever eliminated completely when we were actively playing music together, reading stories, or engaged in watching and discussing film clips (see below)

By week 5 we were able to move on from group-building games and exercises, and began the series of main music work topics. Each of the topics, listed below, constituted the main part of a session (90 minutes of a 2 hr session). Some (eg. Watching film clips; Theatre field trip; exploring science) took place in one session, whereas others (group-music making; listening to recorded music; working on underscoring the stories) engaged us for a number of weeks.

Main Work topics

Listening to recorded music excerpts and discussing how the music made us feel.

This was less engaging than expected. The pupils had more fixed ideas about what styles of music they would listen to – anything classical or orchestral sounding was “boring” to most. There was a preference for

familiar music, and of course the pop music that each individual 13 year old finds personally defining at that particular time of their life.

We were, however, able to discuss the differences between emotions expressed in the music - sad, happy, angry, scary, nostalgic, and imagine a narrative that would fit the music (chase, someone dying, romance, war, etc) and this gave us access to a vocabulary of emotions to discuss.

Watching film extracts to see how music helped to tell the story

We watched carefully selected clips from 'Shrek', 'Ice Age' and 'The incredibles' where music was helping the audience to empathise with the character or action on screen. This was extremely successful, with every group member contributing to a very nuanced discussion of the clip.

For example, a scene from Shrek was shown where the main character has chased everyone from his house and sits alone preparing a meal while his friend "Donkey" hovers outside. The music is sad, nostalgic and contemplative.

By asking simply how Shrek was feeling, the group began a long discussion about the situation modelled in the film – loneliness, regret, resignation – the happiness of getting rid of his irritating visitors conflicting with his inner desire for friendship and understanding. We discussed how we knew this from the music, the expressions on Shrek's face and his behaviour. We then were able to consider how it is possible to have conflicting feelings at the same time and how our resultant behaviour may be misinterpreted by others.

The group's understanding of the emotional situation of characters was extremely sophisticated in this case.

Similarly, the clip from "Ice Age" modelled an emotionally complex situation, where Manny, a widowed mammoth sees a cave painting of humans hunting down a group of mammoths and is reminded of his own family's demise. The internal feelings of the character are for the most part conveyed by the music. Again the class were sophisticated in their empathy with the character and were beginning to understand and discuss the role of music in communicating complex emotional issues.

Our third film clip, a short documentary about the use of sound effects in "The Incredibles" was less successful. Perhaps because we viewed and discussed it at the end of a long session, and because it was a documentary clip, and did not have characters to empathise with, the group were less engaged.

Exploring the science of sound

Having seen how music can effect the way we feel, we set about discussing some of the scientific explanations of why music has this ability. This is a subject I have taught many times to classes of late primary pupils with positive results. Using skipping ropes and slinky springs as analogues of sound waves, a stretched balloon to illustrate the vibration of the eardrum, an anatomical model of the human ear, and many other kinaesthetic aids to clearly explain the science.

This session did not engage the group so well, again because of the disruptive behaviour of some of the boys. The "props" were played with in a manner inappropriate to the task and the negative behaviour of the few caused the rest of the group to withdraw. The session may have worked better at a later stage in the programme, when group behaviour issues had been resolved.

Songs and song writing

We explored songs and song writing over several sessions:

Playing and clapping a drumkit rhythm, over which we sang the Rhianna song "Umbrella".

Listening to and discussing 2 songs by Sting – (1) "Every Breathe You Take" and (2) "If You Love Someone Set Them Free", deliberately chosen because of their contrasting response to emotional attachment. The group were not as forthcoming in this discussion as I had expected. Several said they did not really listen to the words of a song, but instead listened to the overall "feel" of the music. It gave us the opportunity, however, to discuss what I thought would be interesting attitudes to loving somebody – the claustrophobic, ownership of another (song 1), contrasted with the liberating, joy of freedom expressed in song 2. The songs raised the issues of friendship, jealousy, loyalty and self-confidence, as well as what it is reasonable to expect of a friendship. However, the discursive style of the session was not as engaging with the group as I had hoped.

Singing

Singing is a valuable activity that holds a special place in music education. Everyone has a voice and some level of control over using it. It is therefore the most natural of musical "instruments" affording the opportunity to directly connect to the learning of concepts such as pitch, rhythm and dynamics.

However, during adolescence when young people can be uncomfortably self-conscious, singing can be an exposing experience – the voice itself is vulnerable, especially for boys whose voices are breaking. Adolescence is also a time when musical preferences are especially defining, and many styles of music can be labelled as unfashionable or embarrassing.

We employed several techniques to overcome these issues, with some success. Kirstin Anderson joined the class twice and was especially good at encouraging the girls within the group to take part in the singing of both the Gaelic song "Huun – Daa" for "The Dream Thief" and "Bringing You Home", the song we used in "Solveig, Leo and the Shetland Bus" (see below)

Despite their success at this, instrumental playing was undoubtedly the path of least resistance as a means of musical expression, and took precedence over singing for much of the course.

Group music-making (phase1)

For this we took the approach of devising music to underscore a story.

The technique of composing music together for a story is something I have been developing over the last 3 years with upper primary classes in East Lothian in a series of workshops entitled "Music in Action" – funded by the Youth Music Initiative and administered by East Lothian Council's Arts Service.

This approach has the following advantages:

- The story gives us a clear motivation for composing music.
- The story affords the opportunity to create music with a variety of styles and moods appropriate to the narrative.
- The story acts as, and replaces the need for, a written score – events in the text become natural cue points for changes in the music – start points, stopping points, and naturally indicate where there should be expressive nuances in the music.
- The whole process affords the opportunity for debating/ deconstructing the real emotional journey of the characters so that we may express this with the music.
- It enables those with little or no musical experience to create, develop and perform music in a short period of time.

We began with a story called “The Dream Thief” (appendix 4) written for the “Music in Action” series with musical underscoring in mind.

The class listened attentively to the story and we discussed the journey of its characters, located the important turning points in the narrative and the moods throughout. We then sat down with colouring pens and paper to draw our impressions of the piece. The resultant artwork was put on the wall.

For the next three sessions, we began making music, using 4 metallophones, 2 xylophones, piano, acoustic guitar, djembe drum, wood blocks, a cymbal with soft beaters, sleigh bells and our voices. We discussed where in the story music was required and what “feel” that music needed. The length of each section was dictated by the text. Each pupil chose or was assigned an instrument and we created, for example, simple ostinati (repeated 1 or 2 bar phrases) on the tuned percussion instruments with strummed open-tuned guitar accompaniment and a changing bass line on piano. We learnt a short Gaelic song with piano and guitar accompaniment to underscore an old fisherman’s boat journey. Sound effects such as dry rice rolling on the surface of a bodhran drum helped create the sound of the sea. In all, we created 15 pieces of music including 2 short songs.

We eventually performed the full story with Stephanie, our classroom assistant, as narrator. The duration of the performance was about 15 minutes.

Both Stephanie and I noticed the dramatic change in the group dynamic and specifically in the class behaviour during the performance. The group displayed:

- High concentration levels
- Greater listening skills
- The ability to play or remain silent at appropriate times throughout
- The ability to stop and start at the correct times
- Sensitivity to the musical dynamics demanded by the story
- Patience and discretion in turn taking and allowing each other to perform their role uninterrupted
- A full understanding of the task and their part in it

In short, the task of playing music together made the group perform in a functional manner that we were not able to achieve so fully through any other activity.

We wondered if, by repeating this process regularly, these skills could be transferred to other areas of school life.

Playing music together in class was the linchpin of the project. It is without doubt the single most productive activity in which we engaged.

Theatre field trip

The opportunity arose to bring the class to the Brunton Theatre to see a preview of Catherine Wheels Theatre Co.'s production of "The Book of Beasts" for which I had composed and recorded the music. We read the story before hand and discussed how I had approached the job of writing the music, parts of which I played to them in class, illustrating the function of the music in telling the story, communicating the feelings of the characters on stage and adding to the excitement of chase scenes and the magical moments in the show.

This process was very successful in engaging the group. They enjoyed the reading of the story and were extremely attentive throughout. They were genuinely interested in the process of how scenes were put together and how certain problems could be solved in the staging of the play.

The trip itself involved a return bus journey on public transport, watching the show as part of a very young audience and meeting with the cast and touring the stage after the performance. Their behaviour was exemplary throughout.

This was a turning point for the project. We critiqued the show afterwards and I pointed out some places where I thought the music wasn't quite right yet and why. The class understood, with some even offering suggestions as to how it could be better!

They had observed a real life application of music serving a useful job in telling a story, conveying emotion and driving a narrative. They could now see the point of all the work we had been doing in class.

Group music-making (phase 2)

Recognising the success of "The Dream Thief", we decided that a performance project based on the storytelling-with-music model was the way to proceed. I set about writing a new story more appropriate to the age and interests of the group that would include them in the writing process and therefore give them a greater sense of ownership of, and therefore commitment to, the piece.

Over the next few sessions, the story "Solveig, Leo and the Shetland Bus" evolved (appendix 5). The group were involved in both plot decisions and character details of the story, which afforded the opportunity to fully explore the complex emotional dilemmas and situations confronted by its characters, asking "what would you do in this situation", "how would you feel", "what might be the consequences of that action" etc. This led to the more practical problem solving of how to express these feelings in our music. Again we spent part of a session drawing our response to the story with colouring pens and large sheets of paper, and the finished artwork was mounted on the classroom wall.

Some members of the group were now asking to play specific instruments, so drum kit, bass guitar, 2 electric guitars and synthesizer were added to our band line-up. As well as full group

music-making, rehearsals also required us to occasionally split the group into smaller working units, which proved to be a more productive use of time.

We wrote and revised one song for the piece to express Solveig's loneliness and longing for her grandfather to return from his dangerous mission. Several "set piece" music sections were devised and sound effects again employed to set the scene.

Performance

The group discussed their worries about performing the story to an audience: fear of failure, ridicule and embarrassment were real issues that we debated at length. We finally decided on who we could invite to a performance, set a date to perform on the main stage in the school hall and designed and sent out invitations.

The final performance took place on Tuesday 23rd June before an invited audience of staff, parents and guardians and two senior school classes – about 120 people in all. It was extremely well received and the class performance was excellent. Each pupil took full responsibility for their part and some really excelled in their role. The performance provided a focus for the work we did in the second half of the project and was an invaluable experience for the group, boosting self-esteem and confidence, giving them an opportunity to excel in public and helping them to overcome some very real fears.

By arrangement with the Music Department, a fifth year pupil made an excellent recording of the event (appendix 6).

EVALUATION AND RESULTS

Questionnaire based Assessment

Data Collection Methods

We derived our quantitative data from the assessment tools that accompany the NFER Nelson publication, *EMOTIONAL LITERACY: Assessment and Intervention* (Faupel) put together by the Southampton Psychology Service and published in 2003.

This choice was given further academic support by a recent comparative study, carried out by Rendall & Robinson in 2005. The study used both the Faupel measure and *The BarOn Emotional Quotient Inventory: Youth Version*, developed in the United States with groups of young BESD students, and favoured the Southampton Checklist in terms of generating the most useful information.

In order to establish an initial baseline we carried out screening of the pupils' perceived emotional skills using the Emotional Literacy Checklists at the back of the *EMOTIONAL LITERACY: Assessment and Intervention* resource. As with many diagnostic tools of this type, the Emotional Literacy one is a checklist-based assessment, comprising of three checklists culled from three key perspectives:

- Student Checklist
- Teacher Checklist
- Parent Checklist.

The idea is to generate a 360° view of a child's emotional skills. Initial baselining is conducted at the start of a project cycle, via the Student and Teacher checklists at school. At the same time, a letter is sent out to pupils' parents, along with their checklist and instructions for its completion. Understandably each checklist has its particular quirks and areas vulnerable to inaccurate recording. Given this, they remain the best available tool by which to measure perceptions and varying levels of understanding. The way a pupil fills in their initial checklist and then their end-of-year one, for example, can shed light upon their ability to self-analyze objectively and realistically. Similarly, the Teacher checklist can indicate fluctuations or common perceptions in the classroom team (Form Tutor, TA, Subject Teacher etc).

The Parent Checklist, often proves to be the biggest variable; due to differing perceptions of a child's emotional skills between home and school or simply a failure to return. Even here, however, useful insights can be gained and baselines are sometimes possible by comparing common components 'before' and 'after'.

Emotional Literacy Checklists are designed specifically to generate data pertaining to various aspects of a child's emotional functioning. They produce a 3-way Overall Emotional Literacy 'score', as well as pin-pointing 5 subscale scores in the areas of: Self-awareness, Self-regulation, Motivation, Empathy and Social Skills.

In the case of the Ross High Pilot, a questionnaire was completed by staff and parents at the beginning of the course, and by staff, parents and pupils at the end of the course. The before and after scores were then compared.

The 3-way checklists are reproduced in appendix 7. Each of the checklists involves a series of questions that carry a mark tariff (1-4) depending upon answer and the higher a pupil's score the higher his or her functioning is deemed to be in this area. The marks are added to give a total score for that checklist. The total scores for each of the Student, Teacher and Parent checklists are then added together to give the overall Emotional Literacy score.

For research purposes, the Music & Emotional Literacy Group (MEL) was counter-balanced by a "Control" Group of mixed-ability pupils randomly selected from across the same S1 year group. So that what we hope to be reflecting is the wider influence of genuine, like-for-like peer factors like S1 Transition (with its plethora of support interventions) and the normal 12-month rate of maturation in the general development of EL skills.

Results

Copies of the questionnaire forms are included in appendix7. Copies of the returned questionnaires are available on request.

The pupils in the MEL Group are numbered 1 to 8 hereafter; their overall scores are summarized below:

Pupil	Overall Score: <u>Jan 09</u>	Overall Score: <u>June '09</u>
1	191	215
2	155	177
3	167	193
4	168	228
5	168	176
6	212	202
7	172	204
8	177	224
GROUP MEDIAN	170	203

Table1 MEL group: Overall Individual Scores and Group Medians: January to June

The pupils in the Control Group are labelled A to F hereafter; their overall scores are summarized below:

Pupil	Overall Score: <u>Jan 09</u>	Overall Score: <u>June 09</u>
A	226	232
B	154	172
C	233	250
D	189	191
E	230	250
F	186	201
GROUP MEDIAN	207	216

Table2 Control group: Overall Individual Scores and Group Medians: January to June

Before comparing the results from the MEL and Control groups, it was decided that, because of the small sample size, unmatched groups and ordinal nature of the data, non-parametric tests would be necessary in order to establish whether the difference in scores was statistically significant, or may be attributed to chance.

Dr Alisdair Hay, a clinical physician at The Royal Infirmary of Edinburgh, with routine experience in running statistical tests on data from medical trials, performed a “non-parametric test” on the raw data.

Statistical Methods

The test scores were assumed to be non-parametric data. Therefore, they are described in terms of median and range. The test results obtained by the two groups (MEL and Control) were compared using the Mann-Whitney U. Statistical significance was assumed if $p \leq 0.05$. 14 out of 22 students (8 in the MEL group and 6 in the control group) had a full set of before and after test results. The most common reason for missing data was that parents had not returned their question sheets.

	Pre Intervention	Post Intervention	Change in score
MEL Group n=8	170 (155 to 212)	203 (176 to 228)	25 (-10 to 60)
Control Group n=6	207 (154 to 233)	216 (172 to 250)	16 (2 to 20)

Table 3: Pre and post intervention scores in the two groups expressed as medians and range

The results of the pre and post scores are shown in table 3 and graphically in figure1. These showed that the MEL group tended to have lower pre intervention scores and with a more marked improvement in scores (median rise in score of 25 points). In comparison, the control group only rose a median of 16 points. This tendency for a greater improvement in score in the MEL group, however, was not statistically significant ($p=0.81$)

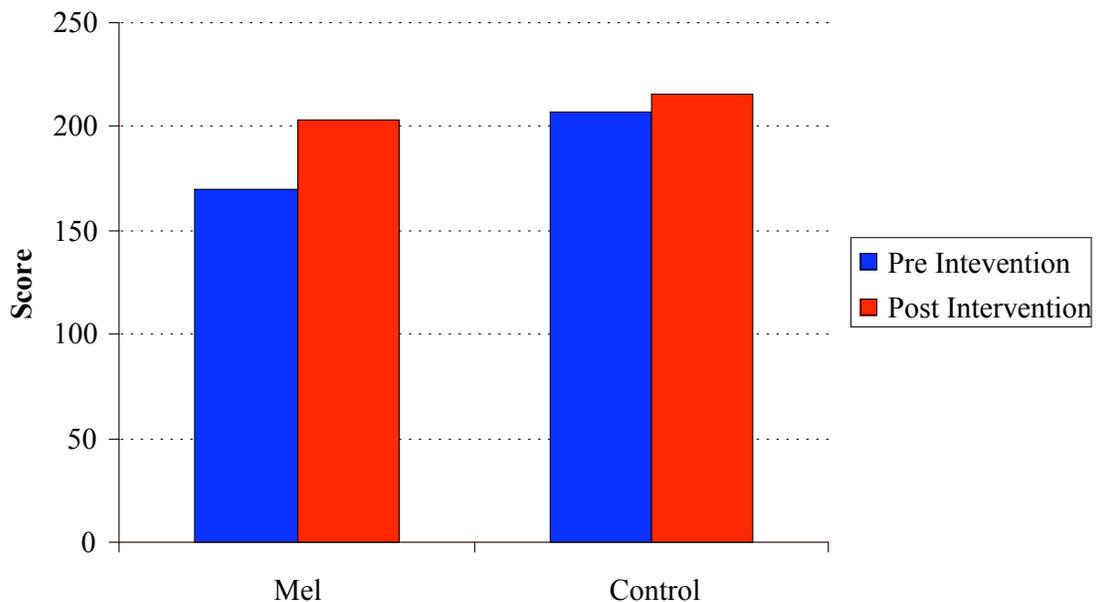


Figure 1: Pre and post intervention scores in the two groups expressed as medians and range

There was near complete data for the two parts of the questionnaire filled in by the students themselves and their teachers. In an attempt to increase the sample size we therefore elected to analyse each of the three components of the test separately. See table 4.

	Component	Pre Intervention	Post Intervention	Change in score
MEL Group	Student n=10	66.5 (55 to 79)	69.5 (61 to 86)	3 (-7 to15)
	Parent n=9	65 (52 to 78)	69 (54 to 89)	5 (-9 to28)
	Teacher n=10	45 (30 to 57)	60.5 (42 to 72)	17 (0 to25)
Control Group	Student n=11	69 (44 to 85)	75 (46 to 88)	-1 (-8 to16)
	Parent n=6	71 (59 to 85)	75.5 (65 to 95)	5 (-2 to13)
	Teacher n=11	63 (51 to 72)	68 (59 to 76)	5 (2 to 11)

Table 4: Pre and post intervention scores in the two groups split into the three component parts (pupil, teacher and parent assessment). Data expressed as medians and range

The data in table 4 shows that the improvement in the MEL group observed in table 3 appears to be due to an improvement in teacher scores after the intervention. The median improvement in the MEL group is 17 points whereas in the control group it is 5. This difference is statistically significant ($p=0.02$).

As mentioned earlier, the Parent and Teacher questionnaires also allow us to analyse the scores in terms of the 5 key skill areas. Pre and post intervention scores in each of the key skills for the MEL and Control groups are shown in table 5.

Self-awareness	Pre Intervention	Post Intervention	Change
MEL Group	19 (12 to 22)	25.5 (20 to 29)	6.5 (0 to 12)
Control Group	26 (21 to 28)	26.5 (24 to 33)	2.5 (-3 to 6)

Self-regulation

MEL Group	19 (13 to 32)	25 (18 to 30)	5 (-7 to 10)
Control Group	26.5 (20 to 33)	27 (23 to 34)	2 (-2 to 4)

Motivation

MEL Group	21.5 (12 to 26)	25.5 (15 to 32)	3.5 (-6 to 16)
Control Group	25 (17 to 29)	26 (24 to 34)	3 (-1 to 7)

Empathy

MEL Group	25 (16 to 32)	28 (19 to 35)	2 (-4 to 8)
Control Group	29 (22 to 32)	28.5 (24 to 35)	0.5 (-2 to 4)

Social Skills

MEL Group	26.5 (19 to 32)	31 (24 to 36)	2.5 (-3 to 10)
Control Group	32 (22 to 32)	32 (27 to 36)	3 (-1 to 5)

Table 5: Pre and post intervention scores for each of the key skills expressed as median and range

The data in table 5 again shows that the MEL group tended to have lower pre-intervention scores than the control group in the 5 key skill areas, and a more marked improvement in the key skill areas of self-awareness, self-regulation, motivation and empathy.

Discussion

The data in tables 1-3 seem to show a greater improvement in Emotional Literacy scores for the MEL group pupils.

The test using data from the 3 component questionnaires yields perhaps the most illuminating result: that the improvement in MEL group scores is largely due to the teachers scores, whose perceptions of change were great enough to have statistical significance. This would imply that at least from the teacher's perspective, the MEL pilot course was successful in accelerating the development of emotional literacy skills in the group.

The fact that the difference in total combined scores between the MEL and Control groups is not statistically significant, however, is not surprising given the size of our sample, which is typical of a Pilot project.

The main reason cited for missing data was the non return of parent questionnaires, which in itself may be a significant observation: for some of our MEL group students, lack of parental engagement in their education may be a contributing factor in their need for EL intervention.

With such a small amount of data, our non-parametric test may have simply lacked the power to find any statistical differences between the groups: a fact that often makes qualitative data more useful in assessing small-scale interventions like this one.

Of all the stakeholders, trained teachers are perhaps more acutely aware of subtle changes in their students' emotional literacy skills in the classroom. Behaviour in the social environment of the school may also differ from that at home.

The perception of greater change in the teacher questionnaires may also throw into relief a flaw in our data collection protocols. Staff involved in completing the questionnaires for the MEL group were guidance teachers responsible for the pastoral care of the pupils, whereas staff completing the same questionnaire for Control group pupils were subject teachers, whose perspective is perhaps less focussed on behavioural aspects of their students' development. This observation can inform our approach to data collection in future pilot projects.

The data presented for the 5 key skill areas may show that the intervention was particularly well suited to developing self-awareness, self-regulation and motivation since these areas had the most pronounced improvements in scores. This would be consistent with the skills and disciplines encouraged by our group music making activities. Here too it is interesting to note the range of scores: for some individuals (pupils 4, 7 and 8) the improvements in self-awareness, self-regulation and motivation were quite dramatic.

The non-parametric test highlights the fact that, despite the apparent trend towards accelerated increase of emotional literacy scores for the MEL group, the small sample size and confounding variables make it unsafe to conclude that this was indeed the case, using statistical evidence alone.

As well as the 3-way questionnaire assessment, qualitative evidence was collected in a series of interviews carried out with pupils and staff at the end of the intervention.

INTERVIEWS

Semi-structured interviews were conducted with 9 pupils, 3 subject teachers and 2 guidance teachers, one of which assisted with the Music and Emotional Literacy sessions, on the final day of the project.

Methods & Procedures

Interviews with the pupils were recorded on a microtrack 24/96 digital-recorder with the exception of Pupil 11, who requested that the recorder not be used. Consent for interviews had been gathered from parents and pupils before the project commenced and confidentiality was assured. Interviews with three English teachers and two Guidance teachers who work with the pupils that participated in the Music and Emotional Literacy project were conducted individually in the teacher's classrooms. Notes were taken by hand as recording was not possible at that time.

Student Interview Questions & Responses

Student responses appear in the order they were interviewed.

1. How did you first hear about the project?

Pupil 7: Mrs. B_____ told me.

Pupil 1: Mrs. B_____ gave a letter out to us all to ask our parents if they wanted to do it and if we wanted to do it.

Pupil 5: I was told by my mum and my dad. They just said it was going to be starting on a Monday morning so I said I'd go see what it's about.

Pupil 6: From Mrs. B_____.

Pupil 4: Just like my friend and that. I think it was Mrs. C_____ who came in. I think she sent me a letter.

Pupil 3: Um, I don't remember.

Pupil 8: I got a letter.

Pupil 11: I got a questionnaire through the mail.

2. Was the project what you expected?

- Pupil 7: No. I ken it was going to be just like music and games. But it was going places too.
- Pupil 1: No, cause I thought we were going to do something else like play games all the time or something. We did music and things.
- Pupil 5: No, definitely. I thought it would be us just sitting in a room just, like, talking about music for the whole of the term. But in the end we got to play music and do a performance, which was quite amazing.
- Pupil 6: Yeah, aye. We talked about music and played instruments and that.
- Pupil 4: Aye, it was fun. It was good.
- Pupil 3: Um, kind of. We learned how to play some instruments.
- Pupil 8: Um, yeah, it had to do with emotions and stuff.
- Pupil 11: No, I thought it was going to be like plays and that.
- Pupil 2: No. I thought it was just about music. We talked about stuff.

3. Did you meet any new people in the project?

Pupil 7: No.

Pupil 1: Um, not really.

Pupil 5: Not really. Cause I met them before. Cause I met them in P7.

Pupil 6: No.

Pupil 4: No, not really. Apart from Dave.

Pupil 3: Yeah.

Pupil 8: Yeah.

Pupil 11: No.

Pupil 2: No.

4. Did you learn anything in the project that you used in your other classes or outside of school?

Pupil 7: No.

Pupil 1: Um, no.

Pupil 5: No, not really.

Pupil 6: Um, no.

Pupil 4: Yeah, I think was just like, to like sort of, to have more confidence because of doing that thing, eh.

Pupil 3: Um, I'm not sure.

Pupil 8: Just the instruments.

Pupil 11: No.

Pupil 2: A wee bit. How to play a keyboard.

5. What was your favourite part of the project?

Pupil 7: Going to the Brunton Theatre.

Pupil 1: The performance.

Pupil 5: Performance.

Pupil 6: Doing the performance.

Pupil 4: Doing the performance.

Pupil 3: Um, doing the show.

Pupil 8: Playing the music and the performance.

Pupil11: When we done the performance and all the parents were there.

Pupil 2: Going on stage.

6. What was your least favourite part of the project?

Pupil 7: When [Pupil 6] was annoying me and missing out on it the days I couldn't come.

Pupil 1: When [Pupil 6] kept annoying me.

Pupil 5: Coming on the first day. The first day was basically like all boring and all that.

Pupil 6: When we had to sit and do nothing. When people were mucking about.

Pupil 4: Nothing.

Pupil 3: I don't think I had one.

Pupil 8: When everybody wasn't listening and you never got stuff done.

Pupil 11: I never had a least favorite part.

Pupil 2: People kept talking during the class.

7. If the project were to happen again, what would you change about it?

Pupil 7: Do more music.

Pupil 1: Nothing.

Pupil 5: Not doing all the writing and talking. If we got a chance to play more music. More chance to play the instruments and instruments that you didn't get to play before so you have more chance.

Pupil 6: Just the subject. The story, make a new story.

Pupil 4: Nothing, really.

Pupil 3: Nothing.

Pupil 8: Um, not sure.

Pupil 11: Nothing.

Pupil 2: Do better keyboard.

8. How did you feel before the performance?

Pupil 7: All right.

Pupil 1: Nervous.

Pupil 5: Excited, but a wee bit nervous because I didn't ken how they would be taking it.

Pupil 6: Nervous.

Pupil 4: Sort of really...scared. Thinking I was going to muck it up, but I didn't. It went really well.

Pupil 3: Well, I didn't think I was going to do that well. I was nervous.

Pupil 8: A bit nervous.

Pupil 11: Not confident enough.

Pupil 2: Pretty nervous.

9. How did you feel after the performance?

Pupil 7: Still all right.

Pupil 1: Relieved that it was over.

Pupil 5: Amazing. I did a good job and I enjoyed myself so that's what matters.

Pupil 6: Happy. Because I done it and it wasn't that scary.

Pupil 4: Glad.

Pupil 3: Um, more confident. A bit more confident.

Pupil 8: It wasn't as bad as I thought.

Pupil 11: I felt that I had more confidence.

Pupil 2: Fine.

10. Would you do the project again?

Pupil 7: Yeah.

Pupil 1: Yeah.

Pupil 5: Yeah, definitely.

Pupil 6: Yeah, definitely.

Pupil 4: Yeah.

Pupil 3: Yeah.

Pupil 8: Yeah.

Pupil 11: Yes.

Pupil 2: Maybe, not sure.

11. Is there anything else you would like to say about the project?

Pupil 7: No.

Pupil 1: It was fun and I enjoyed it.

Pupil 5: It was absolutely amazing. I'll play them [the drums] until I'm an old granddad.

Pupil 6: No.

Pupil 4: It was good and I enjoyed making music with my friends. I thought it was good.

Pupil 3: No.

Pupil 8: No.

Pupil 11: It was really good.

Pupil 2: I'm fine with it.

Discussion

The interviews showed that 5 out of the 9 pupils were surprised by the sessions as they had envisioned something entirely different. 3 pupils thought the sessions would consist mainly of games and talking about music and were pleased to find that they included other activities such as going on a field trip, learning how to play instruments and participating in a performance. 4 pupils did think the sessions turned out to be what they expected because they talked about music and learned how to play instruments.

Only two pupils reported their expectation of the sessions having to do with emotions and talking about their emotions. However, the pupils did discuss their emotions during the interviews in relation to their feelings before and after the performance. 8 out of the 9 pupils said they felt 'nervous', 'scared', or 'not confident enough' before the performance because they did not think they were going to perform well and they did not know what the audience would think of their performance.

All of the pupils reported being pleased with their performance and happy that they performed. 2 pupils reported that they felt more confident because they had done the performance and it went better than they thought it would.

8 out of 9 pupils said they would definitely do the project again. 1 pupil reported, "maybe, not sure." With the exception of Pupil 7, who said his favourite part of the project was the visit to the local theatre, the rest of the participants said participating in the performance was their favourite part of the project. 5 pupils reported other pupils disrupting the sessions as their least favourite part of the project overall, specific examples being: excessive talking, pupils not listening, and people "mucking about", thus keeping progress from being made and being able to play the instruments.

Having a performance of their final work added a heightened sense of awareness for the pupils with their own emotions, which they mentioned in the interviews. Overall the pupils had a positive experience in participating with the project. In addition to learning how to play new instruments, they were most excited at being able to perform a music soundtrack for an original story that they wrote as a group for their parents and teachers.

It is notable that only one pupil cited "having more confidence" as being something they had learned in the project that was of benefit beyond the classroom. This is perhaps a function of the emotional literacy aspects of the course being embedded in the subject of music itself. Pupils were unaware of the EL skills that were implicit in their work and activities.

Subject Teacher Interview Questions

1. What subject do you teach? How many years have you been teaching?

Y.S. English and drama for 3 years.

M.T. English for 2 years.

G.L. English for 8 years.

2. In your experience teaching, have you found that students act out in the classroom or the complete opposite, that they withdraw completely?

Y.S. Absolutely, both.

M.T. If anything, withdraw, but not act out.

G.L. A combination. No two kids are the same. More likely to be overactive.

3. If so, what do you think are some reasons why?

Y.S. If things are going on at home, feeling insecure, fighting with friends. It all has to do with how they feel. I think it has more to do with their peers and family.

M.T. They appear to be very quiet and gentle natured. They don't have much confidence.

G.L. I don't know the reasons. I suspect reasons such as attention seeking, sometimes disrupted family backgrounds, sometimes assume control of a situation at home. There are a number of reasons. Similar reasons I suppose.

4. Would you say the majority of your students can express their emotions and convey how they feel to teachers and students?

- Y.S. No, the kids seem to fly off the edge and involve people who it has nothing to do with. Their guards are up and they cause a disruption.
- M.T. Sometimes they express something but it's not always articulated well.
- G.L. They convey their feelings - I don't know if they are conveying them clearly. They don't always tell you why. Sometimes you have to tease it out of them. I try not to force that too much.

5. If not, do you think the inability to express their emotions could lead students to act out or not fully engage in the class?

- Y.S. Yes, I think that's where it all starts from.
- M.T. Yeah, absolutely, I suppose it could do.
- G.L. It's a spectrum. For some it's a complete stand still and becomes a discipline situation. It needs their acknowledgement.

6. Which students of yours are currently participating in the music and emotional literacy project?

- Y.S. Pupil 10 and Pupil 4
- M.T. Pupil 9 and Pupil 8
- G.L. Pupil 1, Pupil 5 and Pupil 2

7. Can you tell me a bit about their class behaviour and communication skills with teachers' and students before they began the project and how they may have changed since they began the project?

- Y.S. When [pupil 10] first came up to secondary he was very inverted. He was always on the outside. He would never volunteer a response. Now he is the leader of the group. He helps focus them [the class]. He volunteers responses. It's almost as if he has confidence in him. He seems a bit happier now. He also did a solo talk. He would have not done that before. His talking skills have improved.

M.T. [Pupil 8] was completely withdrawn, very shy. Would only speak if spoken to, but watchful. She will now volunteer answers. She is more confident with her peers. [Pupil 9] was quiet. She would struggle sometimes and often claim of feeling unwell. [Pupil 9] now has one girl who she sits near, who she talk's to. She's happy to read out and play a part in class.

G.L. I remember [Pupil 1's] sister who didn't come to school. Said her parents would give her money if she came to school. [Pupil 1] is always really involved in the class, very helpful and cooperative. I thought [Pupil 5] would act up, be quite hyper. One of his older brothers is quite unable to handle. Actually as it turns out I think he's a wee bit of a mummy's boy. He likes a lot of praise. [Pupil 2] was always quite quiet. Just crossed the line when he got himself wound up. They seemed to like going [to the music sessions]. [Pupil 1] has been quite responsible about it. I suppose for [Pupil 5] it's developing the ability to pull himself out of a cloud. He's quickly demotivated. He struggles with reading and writing. As for [Pupil 2], he needs to work on calming himself down. The monitor book has helped him.

8. Have they missed much class due to participating in the project?

Y.S. 3 or 4 hours. They look forward to the sessions.

M.T. Pupil 8 was off for a few weeks. Pupil 9 misses a lot of class because she feels ill.

G.L. Half a dozen periods.

9. If so, has this impacted negatively on their work?

Y.S. No, not at all. I wish the whole group had the opportunity to do that. It's okay to be sad or not know what you're doing without throwing chairs at people.

MT. They will have missed class learning and teaching.

G.L. There are only 11 in the class. It's easier to manage. When they come back, it's trickier to catch up. I'm happy for them to go.

10. Do you feel that you were well informed about this project?

- Y.S. Yeah, I love how Yvonne Binks informs through Twilight Sessions. She spoke about emotional literacy and what it involved. It made an impact on me (improved practice). Using her terminology. No discipline issues.
- M.T. Probably as much as I could. I knew it was happening.
- G.L. We had the presentation at the beginning of the year, but since then I haven't heard anything about it. I didn't have the information to link in. I would like to know more to support it.

11. Do you think the arts are important to have in schools?

- Y.S. Yes, I think it makes well-rounded individuals. It's about igniting some kind of passion.
- M.T. Absolutely. I think a lot of people just don't have the language or confidence. They assume it's for someone else.
- G.L. Yes, but I'm an English teacher, I'm biased. When else are they going to get this in life, if not in school? We wouldn't still have these arts if they weren't important. The rest of life is so cold and hard; it's nice to have stories, etc.

12. Is there anything else you would like to say about this project?

- Y.S. Thank you! I'd like to be involved next time.
- M.T. Not really. I think Pupil 8 has definitely been able to express her views and speak louder.
- G.L. Give updates to teachers. I don't want to pry, but it's useful to know. It's good to know how they are getting on. It gives me another dimension on how to interact with them. If we get them before they become monsters, we can give them tools.

Guidance Teacher Interview

1. What subject do you teach? How many years have you been teaching?

T.J. Guidance teacher for 1 year.

2. What is your role as a guidance teacher?

T.J. I work with a team as a registration group delivering personal and social education. I see students once a week and support with discipline.

3. Why do you think students act out in the classroom?

T.J. They are tired towards the end of the school day. Their home situation is in turmoil. They have very needy parents or poor relationships with siblings. The transition of moving from P7 to S1.

4. Would you say the majority of your students can express their emotions and convey how they feel to teachers and students?

T.J. Yes.

5. If not, do you think the inability to express their emotions could lead students to act out or not fully engage in the class?

T.J. Yes.

6. Which students of yours are currently participating in the music and emotional literacy project?

T.J. Pupil1, Pupil 7, Pupil 2, Pupil 6, Pupil 8, Pupil 5

7. Can you tell me a bit about their class behaviour and communication skills with teachers and students before they began the project and how they may have changed since they began the project?

T.J. [Pupil 1] was overwhelmed a lot. Her big sister is a school refuser. [Pupil 1] would never stand up for

herself. She is not as needy. Was able to talk to me about her problems. Was able to articulate.

[Pupil 7] was all over the place. Unkempt. Not prepared to listen. Rude and inappropriate in class. He's now moved to different care. Physical improvement (well kept) but his behaviour hasn't changed.

[Pupil 2's] parents were called in because he was acting silly. Not taking instructions. Real juvenile behaviour and medical problems. His confidence has improved. He was able to come in with his dad and explain medical concerns. He realized he will get support and help. He wants a monitoring book to get positive feedback.

[Pupil 6] has poor eye contact and dyslexia. He was managing okay but some concerns were coming up. He now has a bit more confidence.

[Pupil 8] was very withdrawn. She was a school refuser at first. She's been increasing in confidence. She still doesn't speak out in class. She uses school support but not a big change.

[Pupil 9] was a new student, just started.

8. Have they missed much class due to participating in the project?

T.J. No

9. Do you feel that you were well informed about this project?

T.J. Yeah, we had the school meeting and Dave has kept me informed.

10. Do you think the arts are important to have in schools?

T.J. Yeah, in social education I teach that life is like an orange with segments. Many parts make up a well rounded person. Music has a calming effect.

11. Is there anything else you would like to say about this project?

T.J. I'd like to read the evaluation. I'd like to know more ways the school can support more arts work within the curriculum.

Discussion

When asked if their pupils could express their emotions and convey how they feel to teachers and other pupils, English teacher M.T. replied, "Sometimes they can express something but it's not always articulated well."

All five teachers agreed that their students in Secondary 1 (S1) have a difficult time expressing themselves, which often prevents them from fully engaging in the class. English Teacher Y. S. replied, "No, the kids seem to fly off the edge and involve people who it has nothing to do with. Their guards are up and they cause a disruption." Y.S. went on to suggest that if students were able to express their emotions more clearly, there would be less confusion in the classroom as the students would be able to solve disagreements and problems in a more constructive way.

All teachers interviewed felt they had been adequately informed about the Music and Emotional Literacy project; however, they would have appreciated knowing more about the project as it continued throughout the year. Ideally, the entire school community would embrace an Emotional Literacy program with each teacher and employee teaching or working in their subject area within an Emotional Literacy framework. English teacher G.L. responds, "We had the presentation at the beginning of the year but since then I haven't heard anything about it. I didn't have the information to link in. I would like to know more to support it."

The head of the school's Guidance Department held an evening meeting about Emotional Literacy as part of her 'Twilight Sessions', evening taster sessions on various topics for teachers in the school. Y.S., who participated in the session, said the meeting was very helpful in helping her understand the terminology used when discussing Emotional Literacy and she was more aware of how she could adapt her practice in the classroom. Y.S. went on to say, "I wish the whole group had the opportunity to do that [the Music and Emotional Literacy program]. It's okay to be sad or not know what you're doing without throwing chairs at people." Y.S. is suggesting that if her students better understood why they are frustrated, and could express that to others, they would be less likely to express their frustration through violence, such as throwing a chair.

The pupils increased confidence and participation in class may also be attributed to them becoming more comfortable in their new school environment and routine as the year went on. Two of the teachers mentioned how they thought their new pupils behaviour would be similar to that of their siblings whom they had taught in previous years. It is sometimes common for teachers to expect that a pupil will behave similarly to their older sibling and is often surprised when they do not.

K.S., a Guidance Support Worker who assisted with the Music and Emotional Literacy sessions, identified [Pupil 3] as benefiting from the project greatly.

“[Pupil 3] was very shy at the start of the project. She wouldn’t make eye contact with anyone. She very much held herself back. And then just playing the game she’s making more eye contact. You know, she’s not holding back as much. She’s never going to be a loud child. She’s never going to be boisterous, totally outgoing, but she certainly has come on. She’s opened up a lot more. She’s talking a lot more. And she’s mixing with the others a lot more.”

When asked if there was a pupil that did not benefit greatly from the project, K.S. responded:

“I think it would have to be [Pupil 2]. Very disruptive behaviour, very immature behaviour. When he was pulled into line he just use to sulk and then just wouldn’t do anything. I haven’t seen a change in him. If anything, I think he’s got worse as it’s gone along. I don’t think it’s down to the project. I think that it’s down to the fact that he’s gotten to know me and Dave more so he’s thought he can push that a wee bit more as it’s gone on where as at the start he maybe wouldn’t push it quite so much.”

It is possible that the sessions were not appropriate for Pupil 2 in that he was not receiving enough support for him to participate in the project fully. K.S. speaks about this;

“I think [Pupil 2] needs something else. Whether because you’re working to different abilities that had an affect but when he wasn’t the focus of attention and when he wasn’t getting to do something he just played the clown and, you know, mucked about and everything. And then made it harder for everybody else.”

Four out of the seven pupils interviewed said their least favourite part of the project was when other students “mucked about” and held up the class. It is critical to remember that it is not only teachers that are concerned about individuals holding up the progression of a class, but students are as well. One way to keep [Pupil 2] in the project, and not hold up the development of the group, is to support him more before and when his behaviour is disruptive. Again, full embracement of the Emotional Literacy framework by the entire school would make sure that [Pupil 2] would be supported in all his classes.

Another reason why some students may have had a difficult time focusing could be the length of the sessions. Trouton, who ran the sessions, reported, “2 hours is far too long to expect the students to focus. I wanted to maximize contact time. It was easier to organize 2 hours in one block.” It was decided in retrospect that a session consisting of one hour would be more appropriate for the amount of time the students could fully engage in the session.

It is vital to consider not only the time spent in the sessions but also the planning time required to organize the project, inform and involve the school staff in the project and time for reflection and refining as the project progresses. Due to funding, the project had been delayed in starting. Thus, informing teachers about the project happened almost immediately before it began and not when the school year commenced as was initially planned. Guidance teacher K.S., who also assisted in the project sessions, discusses how the school staff initially responded to the project.

K.S. "The staff had very mixed feelings about it [the project]. It was only when people found out that I was involved and would ask me a few more questions they could maybe see that it actually would be a really good thing for some of the kids involved. I also think there were concerns with the current financial climate, about the fact that the school might lose out on things with the budget. But once the realization was made that it wasn't going to affect the teachers in that way then I think that people were more receptive to it."

On the whole the teachers interviews showed that they saw value in the project as they did see improvement in their students behaviour and social development in the classroom. All of the teachers wanted to be more informed about the project and the progress of their students so they could support them better in the classroom.

Both Trouton and Guidance Teacher K.S. agreed that more preparation time with the school staff would be beneficial before commencement of the project so the entire school staff could support the pupils in the Music and Emotional Literacy sessions.

Toe by Toe reading programme

The Toe by Toe reading programme is another intervention offered by the school's learning support department to pupils needing additional help with literacy. In this intervention, pupils are paired with a senior pupil who acts as a mentor, with an approach that uses phonics to develop and consolidate basic reading skills.

At the end of the pilot project in June, Learning Support Staff alerted us to the results of the Toe by Toe programme. The S1 Toe by Toe results are shown in table 6.

Name	RA Sept 08	RA June 09	Improvement in 10 months	MidYIs score
Pupil x	6:11	7:5	6 months	76
Pupil xx	<5:0	6:2	14 months	52
Pupil xxx	8:0	8:3	3 months	58
Pupil xxxx	9:3	11:4	23 months	89
Pupil xxxxx	6:2	6:0	-2 months	76
Pupil xxxxxx	8:3	8:6	3 months	84
MEL Pupil 9	8:3	10:1	22 months	70
MEL Pupil 4	10:11	13.3 *	28 months	-
Pupil xxxxxxx	9:3	10:6	15 months	-
MEL Pupil 12	8:9	10:4	19 months	82
Average = improvement of 14.8 months (over 10 months)				
* finished TbT in April(13:3) tested again June (15:9)				

Table 6: S1 Toe by Toe reading programme results 2008/9

The data in table 6 shows that three of the top four scores in the Toe by Toe programme were achieved by pupils from the MEL group. Although these significant improvements in reading age may not be attributable to their involvement with the pilot project, it does perhaps represent further circumstantial evidence of the benefit of the MEL course.

COMMENTARY ON THE EVALUATION

Both the evidence from our questionnaire based evaluation and the interviews seem to indicate a positive benefit to pupils on the MEL pilot course.

Although the overall improvement in Emotional Literacy scores in the MEL group of 25 points compared with an improvement of 16 points in the Control group was not statistically significant, this was probably due to the small size of our study group yielding insufficient data.

The fact that the difference in scores between the two groups from the Teacher questionnaire (17 points compared with 5 points improvement) was statistically significant, despite the small sample size, would seem to warrant further exploration of this method of teaching emotional literacy.

The evidence from the interviews, especially those with the subject and guidance teachers, is valuable in highlighting the need for teaching emotional and social skills, as well as the benefit to many individuals on the course, whose behaviour in class and in the wider school community was seen to improve. The pupils mentioned in the interviews who had become more confident or had begun to contribute more in class were also those who scored well in the questionnaire assessments.

The evaluation process also highlights the difficulties in assessing this type of intervention:

- The study group is small, making it difficult to draw conclusions from statistical analysis alone.
- The many confounding variables that affect the young people at this stage in their development, as well as the plethora of interventions assisting their progress through S1 transition make it difficult to attribute improvement to any one initiative.
- Data collection protocols need to be robust and tightly controlled to minimise the risk of bias in our results.
- Communication with staff is essential and their involvement is crucial to the monitoring and evaluation process.

It must be remembered that we are operating in the real-life environment of a busy, functioning school community where the rigours of the research laboratory are not always possible. Pragmatic considerations often have to take precedence over ideal test conditions.

An example of this is the retrospective collection of data for the student pre-evaluation questionnaires. Because of an administrative oversight, this data was not collected in January when the other pre-intervention questionnaires were completed. We considered excluding this retrospective data from the evaluation, but later chose to include it, because we considered the pupil's own perception of their improvement over the six months, even after the event, to be a valid measure, leavened as it is by the teacher and parent perspectives as well.

COMMENTARY ON CLASSROOM PRACTICE

Another purpose of the pilot was to consolidate and develop the practice of using music in the context of Emotional Literacy.

The “Music Sessions” and appendices sections of this report document in detail our experiences in the classroom and we have tried to illustrate there the ideas and methodologies that did not work as well as those that did.

The games, for us, were instrumental in the early stages of the project and greatly helped in group building and developing teamwork.

We set out to give the group a full and wide-ranging experience of music, and indeed over the course there was a complex mix of musical experiences.

However, three approaches stand out as being instrumental in the delivery of this course:

- Creating music to underscore a story
- Group music making
- Performance

Creating music to underscore a story

"The wonderful thing about stories is that they marry ideas and feeling in a sequence of events. Feelings of fear, anger or jealousy are wrapped up in characters, creatures and beings that we can understand. We follow them on their journey through disasters and triumphs and we figure out who they are... and ultimately who we are – nothing else does this."

Michael Rosen

September 2009

The above quotation from Michael Rosen, former Children's Laureate, is in response to a survey highlighting the decline of whole-book reading in English primary schools. It is quoted here because it clearly articulates the importance of the story in our work with the MEL group. The task of underscoring stories with music was the key to embedding Emotional Literacy into the music activities and it was overwhelmingly the process that most fully engaged the class. Stories gave us a reason to make the music, and the making of the music gave us the reason to discuss those feelings and situations in great depth.

Our emotional response to music is rarely discussed in the classroom. Historically, music education focuses on the cognitive aspects of technique, form, and structure and the appreciation of music is taught through historical and cultural context.

Yet for most people engagement with music is emotional. We like a particular piece of music because of how it makes us feel. In film, theatre and television, music is used to deliberately effect our emotions so that we may empathise with how a character is feeling or feel happy, scared, excited or melancholy in a given situation. In advertising, music is a powerful device for manipulating our feelings towards a product or service. This is our normal everyday experience of music.

This emotional response – led approach to music making is both engaging and accessible. It inspires creativity and for us, opened up the opportunity to explore the emotional ideas and concepts at the core of Emotional Literacy teaching.

In the last ten years, perhaps also as a function of developments in neuroscience, the academic world has developed a renewed interest in the links between Music and Emotion. (See, for example, "Music and Emotion- Theory and Research", Patrick Juslin and John Sloboda (Eds) OUP Oxford 2001)

Group music-making

Making music together was the other most successful enterprise, which minimised negative behaviour and really focussed the group. Playing music together in a group is a different experience altogether from learning to play an instrument alone. The music requires that we listen to each other, take responsibility to play our part at the right time, to NOT play at the appropriate times, to allow others to have their moment and to work together towards a common goal. Each player has his or her own functional role and successfully completing the role brings great satisfaction.

Learning a part requires concentration, stamina, and an ability to defer gratification and disciplined rehearsal. In short, it is a model in microcosm of functional social behaviour. We observed this behaviour in the pupils whenever we played music together.

Performance

The endgame of a public performance galvanised the group and added an extra dynamic. Very real fears of humiliation, embarrassment and indeed failure came to the fore and were discussed many times at length. Setting a difficult goal gave motivation to the group, and then achieving it obviously had a positive impact on self-esteem and confidence.

CONCLUSIONS

- 1.** Evidence from both the teacher's questionnaire assessment and the interviews suggest that pupils' emotional literacy scores may be developed by embedding emotional literacy teaching in a music course.
- 2.** Connecting our emotional response to music with storytelling may be an effective way of introducing Emotional Literacy into the music classroom, fulfilling the requirements of the Curriculum for Excellence.
- 3.** With training and resources, teachers could add this to their existing good practice. Group music-making and performance projects – already present in the music curriculum – may also contribute to developing emotional literacy.
- 4.** In the evaluation of pilot projects such as this, more time and resources should be prioritised to ensure the careful collection of data, minimising bias in the results.
- 5.** School staff should be more involved both at the early planning stages and throughout the project to maximise the value of the project in the school and to contribute to effective evaluation.

RECOMMENDATIONS

We would recommend further pilot projects to build upon what we have learned, both in terms of what is most effective and successful in the classroom and in refining our assessment protocols.

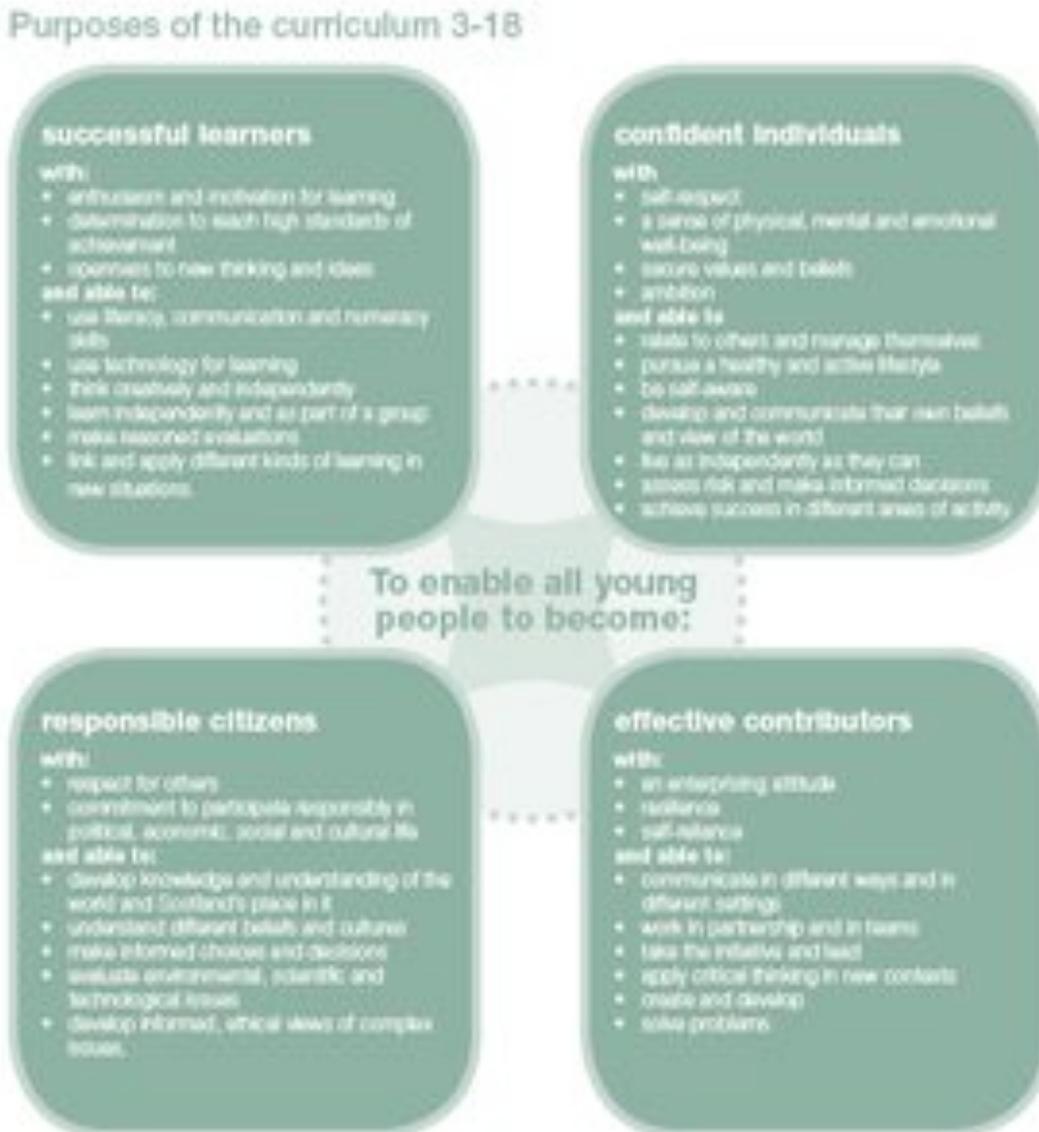
Ideally, a further pilot at Ross High School would develop the positive relationships with staff and the school that have already been established.

Additional positive actions would be:

- To instigate a discussion with Music Teachers about the viability of introducing a Music and Emotions element into the existing music curriculum.
- To encourage fuller involvement of school staff in the design and implementation of future pilots.
- To ensure the allocation of resources into data collection and evaluation in future pilot projects.

APPENDICES

Appendix 1 The Four Capacities of Curriculum for Excellence



Appendix 2

Warm up Games

1. Musical Statues

Description

An adaptation of the traditional children's party game, though without winners or losers. The class move about to the rhythm of a drum, freezing when the rhythm stops.

Purpose

To encourage the group to stop and start together, obeying the most basic of musical instructions.

2. Keepy Uppy

Description

The class stand in a circle and attempt to keep a soft ball from hitting the ground, using their hands. As each person hits the ball they count in sequence. The object is to reach the highest possible number before the ball is dropped.

Purpose

To encourage group bonding. Working together. Motivation to achieve a higher score. Developing teamwork.

3. Rock Stars and Agents

This game became a class favourite and was played regularly throughout the pilot project.

For a class of 12, 6 chairs are placed in a circle in the centre of the room. 6 pupils sit on the chairs and the other 6 stand behind a chair, arms by their sides. Those sitting in the chairs are "Rockstars" and those standing behind are "Agents". The class are told that Rockstars are constantly in search of a better deal from a better agent, while agents try hard to hold on to their Rockstar, since that is how they make their money. Without verbal communication, Rockstars must exchange places with each other by first giving a surreptitious signal (a wink or subtle nod) indicating their intention to swap places. The

Agents must try to catch their Rockstar by placing both hands on their shoulders before they get away. If the Rockstar gets caught, Agent and Rockstar swap places so that everyone gets a turn to be a Rockstar.

Purpose

To develop non verbal communication. Establish effective eye contact. Teamwork. Group bonding. To develop friendships within the group.

4. Pass the Hand Squeeze

Description

The class form a circle with the teacher, standing and holding hands. The teacher passes a single hand squeeze around the circle. Each pupil has to pass the hand squeeze to their neighbour as quickly as possible until it arrives back with the teacher. The teacher then repeats the procedure in the opposite direction. The object is to pass the squeeze back to the teacher as quickly as possible. The game can develop as the class become more adept, passing a series of squeezes and passing a squeeze in both directions at once.

Purpose

To develop concentration, teamwork, and reflexes. The hand squeeze is also a useful analogue for a sound wave.

5. Pass the Hand Clap

Description

The class stand in a circle. One pupil makes clear eye contact with another pupil across the circle and claps their hands. This means he has passed the handclap to that pupil, who in turn makes clear eye-contact with another pupil in the circle and claps their hands to pass on the handclap. This continues as quickly as possible. The object is to achieve speed and accuracy without hesitation.

Purpose

Developing eye contact, concentration and reflexes.

Appendix 3 Music related Games

1. Active Listening games

“Sounds in the environment”

With eyes closed, focus on listening to the sounds outside the building, and discuss them. Then focus on sounds indoors but outside the classroom. Again with eyes closed, listen to the sounds inside the room and close by, describing in detail what you hear. This game illustrates our ability to focus our listening on near-by or far-away sound sources, in the same way we are used to doing with our eyes.

“What’s that sound?”

Sitting in a circle on the floor, with eyes closed, ask the class to listen and then copy various sounds that you make with parts of your body and the floor (Knocking, scratching, rubbing, slapping etc). No player may open their eyes and must determine what the sound is by hearing alone. This requires quite intense concentration!

2. Clapping pulse in circle

The class stand in a circle and begin by passing a “Mexican wave” around the circle by putting both hands up in the air when it is their turn. Try this in both clockwise and anti-clockwise directions. The object is to create as smooth a wave as possible. Now replace the wave action with a handclap where each member of the circle claps in turn as evenly as possible to create a steady pulse. Experiment with tapping a foot with the pulse so that each handclap is even and in its place. Try in different directions and at different speeds.

3. 1,2,1,2

This is a development of game 2, and requires an even number of players. Once the group are clapping an even pulse in the circle, each player is allocated the number 1 or 2 alternately, which they say aloud as they clap. After one lap, the 1's keep clapping on the 1's and the 2's keep clapping on the 2's so that half the class are clapping 1 together and half the class are clapping 2 together. Each player can then decide to jump from 1 to 2 at will, saying aloud the number they are now on:

(The spoken/clapped numbers are underlined)

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 etc

This requires intense concentration, independence and encourages taking responsibility instead of following the group.

4. Call and Response 4's and 8's

This is a traditional rhythm exercise where a teacher claps a simple rhythm over a pulse of 4 beats and the class repeat, or echo that rhythm. Both teacher and class have 4 beats in which to clap and neither can interrupt or steal each other's beats. This becomes more complex when the rhythm involves rests and syncopation.

Moving from 4 beats each to 8 beats each again moves on to a further level of difficulty, where musical memory can be developed.

Appendix 4 The Dream Thief

(music)

Once upon a time, not far away from here, there was a little fishing village. On one side of the village there was a lovely sandy beach and on the other side, tall rocky cliffs rose from the sea. The waves lapped the golden sands and seagulls flew around the cliff tops.

The people of the village liked living there. They fished in the sea, played together on the beach and sometimes climbed the cliffs just to look back down at their beautiful village. Everyone slept well in the village and had wonderful dreams – dreams in which all their wishes came true. ***(wait for music to end)***

All the people in the village were happy...except for one!

On top of the tallest cliff there was an old house. In the house lived an old man. ***(music)*** The old man never spoke to anyone and no one really knew him. He was a magician and an inventor. He looked down on the village and saw how happy everyone seemed to be there. He thought that they were happy because of their wonderful dreams. "If only I could have dreams like theirs, maybe I could be happy too" he thought. So he set about making a machine – a magic machine that would steal the dreams from the villagers. ***(wait for 'old man' music to end and hammering music to start)***

He hammered, banged and clattered all day long for a whole week making his dream machine. The night that he finished, he waited till all the lights went out in the village, and then pointed the dream machine towards the sleeping houses. ***(wait for music to end)***

Down in the village, one little girl called Rosie was snuggled up in bed having her favourite dream. ***(music)*** She dreamed that she could fly like a bird. In the dream it was a lovely sunny day. She flew over the rooftops, swooped and dived over the beach and out over the sea, waving down to the fishermen in their boats. ***(wait for music to end)*** Suddenly the dream stopped and Rosie woke up. The dream machine had snatched the dream out of thin air and plonked it into a poly bag. The old magician tied the bag shut and put it in a cupboard under the stairs!

In another street a young boy was having a great dream too. **(music)** In his dream it was Christmas morning. The family were gathered around the Christmas tree where there were loads of colourful presents. He ripped the paper off one present to find a bright red sledge, so he and his brothers and sisters put on their warm hats and gloves and ran outside where, of course, it was snowing. They began making snowballs and sledging in the snow. **(wait for music to end)** They were just about to roll up a giant snowball to make a snowman when...Zap! The dream ended and the boy woke up. The dream machine had snatched his dream too and plonked it in a bag just like the first one. The old man tied the bag and put it away.

Meanwhile, one of the oldest fishermen in the village was at the beginning of his best dream of all. **(music)** He was setting out in his little boat on a beautiful summer's morning. The sun was just coming up out of a calm sea, making the gentle waves glint in its soft orange light. He noticed a family of dolphins swimming alongside the boat that seemed to be guiding him out along the coast. They led him to a giant shoal of fish. He threw out his nets and waited on deck, enjoying the light breeze and the summer sun. As he started to pull the nets in he realised that it was going to be the biggest catch of fish he had ever landed. **(wait for music to end)** He was beginning to get very excited when...Whoosh! He sat up in bed wide-awake. The old magician had pinched his dream too.

The same thing happened to everyone in the village that night and every night for a week.

Up on the cliff top, the old magician had a cupboard full of dreams – other people's dreams... and he didn't know what to do with them.

Down in the village, no one was dreaming any more and in fact, no one could sleep at all. **(music)** The happy village became a village of tired, sad people. They all spoke about it, but no one knew what was going on. They thought it may have something to do with the old man in the cliff-top house, but no one was brave enough to go and see. **(wait for music to end)**

No one except for Rosie!

She didn't like what was happening to the people of her village and she missed having cool dreams about flying. She didn't think she was being brave – she just thought it made sense to ask the only person that no one had spoken to.

So she set out to visit the old house on the cliff.

(music) It was a cold, dark cloudy morning when she set off up the cliff path. A strong wind was blowing and seagulls were circling above the old ruined house as she climbed the steps up to the front door.**(wait for music to end)** She knocked on the door and waited... after a while the door opened and there stood the old magician.

" Hello" said Rosie " I wonder can you help me?" She explained what had been going on in the village and asked if he knew anything about it.

The old man was surprised by her friendliness. He told her about the magic dream machine. He told her that he hadn't been happy for a long time and that he thought their dreams might help. He showed her his amazing invention.

" Perhaps the people have happy dreams because they have a happy life," Rosie said.

" They love to go fishing, play on the beach together and admire the view from the cliffs... perhaps you just need to join in and have a happy life too!"

Rosie turned and walked back down the cliff path. The old magician stood thinking.**(music)** He thought and he thought and he thought...**(pause)** and he thought and he thought and he thought.**(wait for music to end)** Of course, in the end he saw that Rosie was right.

That evening he went down to the village to meet the people. He apologised for disturbing everyone's sleep and said that if they could come and help him, he would release all the captured dreams and destroy the dream machine.

And that's just what they did.**(music)** The old magician enjoyed the villager's company and the oldest fisherman even invited him to come out in his boat fishing the next day. In return, the magician said he could teach them some magic tricks!**(wait for music to end)**

That night the magician went to bed happy and even had a wonderful dream... **(music)** He dreamt that once upon a time, not far away from here, there was a little fishing village. On one side of the village there was a lovely sandy beach and on the other side, tall rocky cliffs rose from the sea. The waves lapped the golden sands and seagulls flew around the cliff tops.

The people of the village liked living there. They fished in the sea, played together on the beach and sometimes climbed the cliffs just to look back down at their beautiful village. Everyone slept well in the village and had wonderful dreams – dreams in which all their wishes came true.

The End

Appendix 5

Solveig, Leo and the Shetland Bus

The story you're about to hear happened about 68 years ago on Shetland, the most northerly of the Scottish islands. In fact if you look at a map you'll see just how far north Shetland is...half way between the Scottish mainland and Norway, surrounded by the cold, dark North Atlantic ocean. Wherever you go in Shetland you are never very far from the sound of the sea...(SEA SFX)

Solveig was just like any other 12 year old on the island, except that she lived alone with her Grandad in a tiny cottage right on the coast. Her parents lived in London, but because there was a war on, she had been sent as an evacuee to stay with her granddad in Shetland...London was a dangerous place to be, and Shetland was thought to be much safer, well away from the enemy bombers. (SEA SFX + SEA THEME)

Solveig went to school each day in Scalloway, the nearest village. That meant she had to get up every morning at 6 o'clock to feed the animals (they kept hens for their eggs and 2 goats for milk as well as Solveig's pet cat, Leo, the only Persian cat on the whole island).

Then came the long trudge along the beach, over the cliffs and across the moor to school. Great fun in summer time... not so good in the middle of winter, when sometimes the wind and rain would pound the coast so ferociously that the walk to school was impossible, and Solveig would have to stay at home, huddled by the fire, helping Grandad mend his nets.

Solveig's grandad earned a living from the sea. He owned a big fishing boat and every week he would go out, sometimes for 2 or 3 days at a time, far into the Atlantic ocean in search of the best fish. Usually if granddad went away for a few days, Solveig would have to stay in the village with her aunt, but in Summertime, if the weather was good, granddad would sometimes take her with him. (SEA THEME)

Solveig loved that...just the two of them cruising far off the Shetland coast, where they would often see schools of dolphins or even whales playfully chasing each other alongside the boat for hours at a time. But recently the boat trips had stopped. (MUSIC ENDS)

Since Summer, Solveig had noticed a change in her Grandad. He kept saying that it was too dangerous to come with him in the boat, especially now the days were getting shorter. He said she was too young, and there was enough work at home for her to be getting on with. He seemed tired and troubled. Sometimes he would leave her alone at night to go meet with his friends and in the morning he would never tell her all the gossip, like he usually did.

If it wasn't for Leo, she would have no-one to talk to.(MUSIC INTRO)
Solveig and Leo would huddle up by the fire and she would sing some of the old fisherman's songs that Grandad had taught her in happier times. (BRINGING YOU HOME SONG)

(SEE HOW THE WIND'S BLOWING NORTHERLY, NORTHERLY
TAKING YOU OVER THE SEA
ONE DAY THE WIND WILL BLOW SOUTHERLY, SOUTHERLY
BRINGING YOU HOME TO ME

BRINGING YOU HOME, BRINGING YOU HOME
BRINGING YOU HOME TO ME

BLOWING YOU HOME, BLOWING YOU HOME
BLOWING YOU HOME TO ME)

Then one morning Solveig decided to tell Grandad how she felt – to ask him what was wrong.

"I'm sorry, Solveig," said Grandad, "I've been very unfair to you." "It's just that terrible things are happening across the sea in Norway. We've all got to do what we can to help...but there are spies everywhere. What I'm about to tell you is most secret. You can't tell anyone, not even your Aunt."

And this is what Solveig's Grandad told her: (WAR MUSIC)

"The war in Europe is getting worse. The German army have invaded Norway. People are being driven out of their homes. Any brave people who put up resistance are being chased by the enemy troops, rounded up and even killed. They need to escape, but the only way out is by sea and all their boats have been taken. Me and a few others, well... we've started going over to help. We have to go by night so as not to be seen. It's dangerous because the German army keep careful watch of the shore. I didn't tell you because I didn't want you to worry or be afraid."

(MUSIC OUT)

Solveig didn't know what to say. She was glad because she could now understand why Grandad had been behaving so strangely. She was also frightened and worried that Grandad was putting himself in so much danger. But she was also very proud of his bravery.

(WAR MUSIC)

"Tomorrow night we're going over again," He continued. "There are six very important Norwegian airmen waiting to escape and we are their only hope. I'll have to leave you on your own, but try not to worry. I should be back by 3 a.m. Remember – this is top secret- people's lives are at risk."

(MUSIC OUT)

Solveig held her grandad close and said she understood.

Next morning, Solveig found it harder to understand. She was so worried about Grandad that she couldn't really say anything. All she knew was that she didn't want him to go. But that afternoon, as soon as darkness fell, she found herself down in the little harbour across the bay from their cottage, hugging Grandad as he stepped onto the old fishing boat bound for the Norwegian coast. "Be careful " she called out after him as the boat chugged out to sea.

(STORM MUSIC)

A strong wind was picking up as Solveig walked back home along the beach. Leo the cat was watching for her by the window. She tried to keep busy doing all the household chores. She was so busy she didn't notice that outside the strong wind had turned into a terrible storm – the worst storm so far that Autumn. (STORM MUSIC BUILDS)

It was well into the night when Solveig noticed the fire was burning much brighter than normal. Leo sat staring into the glowing embers, transfixed, as the wind outside sucked the smoke up the chimney like a giant fan. "Oh no" thought Solveig as she thought again about her granddad braving the storm on the open sea. And after the storm there was always the fog... how could Grandad find his way into harbour if the fog set in? (TICKING CLOCK BLOCKS)

Solveig couldn't sleep at all that night. Three o'clock came and went and there was still no sign of granddad. What could she do? How could she help? What use was she sitting at home with Leo staring into the fire all night?

(THE BRILLIANT IDEA MUSIC)

Then she had the brilliant idea! She grabbed Grandad's old oil-skin coat from behind the door and crammed all the firewood, logs and coal she could fit into the big rucksack he kept under his bed. She carefully lit an oil lamp with kindling from the fire, strapped the heavy rucksack on her back and set off for the cliffs! Leo came too.

(BRILLIANT IDEA MUSIC CONTINUES QUIETLY)

It took nearly an hour to reach the cliff top across the sodden moor. The storm had calmed, but just as she had thought, a thick fog had come in which was cold and wet too. Solveig found a clear rocky patch of ground, made a circle with some big stones and began to set a bonfire with the wood she had carried on her back all the way up to the cliff top. When it was ready, she smashed the oil lamp into it (CYMBAL ROLL) and up it went in a blaze of flames. She cuddled Leo into her big coat, sat back from the heat of the fire and waited.

(XYLOPHONE PULSE BEGINS)

Meanwhile on the Norwegian coast things had not been going according to plan. The German army knew these airmen were on the run and suspected they might try to escape that night. They had sent fighter planes to patrol the coastline on the lookout for any ships that might try to rescue them. The only cover Grandad's boat had was from the huge waves thrown up by the storm. But unluckily the little fishing boat was spotted... and a fierce gun battle began.

(BATTLE MUSIC)

(XYLOPHONE PULSE)

Daylight was just starting to break through the fog when Solveig woke up. She was so exhausted she had fallen asleep in spite of the cold, with Leo in her arms. By some miracle the fire was still burning bright. It took a few moments for her to realise where she was and what was going on.... Where's Grandad?...the storm...the rescue mission...She was just starting to feel anxious when she heard above the gentle lull of the waves...a little put-put-put in the distance...could that be Grandad's boat?! (SONG INTRO ON PIANO) She ran down the moor towards the beach, her heart pounding with excitement.

And there, limping in towards the beach was the boat, Grandad and six Norwegian airmen. Grandad's boat was hardly recognisable. The roof of the cabin had been shot right off and the hull was dented, scorched and battered by enemy gunfire. But everyone was there. They were all safe now...Everything was going to be alright! (MUSIC OUT)

Grandad was still up to his knees in the sea when Solveig ran in to hug him.

"Did you light the fire? Was that you? We would never have made it in without the firelight to guide us...Clever, clever girl!"

The airmen stayed in Shetland until the end of the war. That was the beginning of many trips they made to rescue others from Norway in a daring service that was so regular it became known as the Shetland Bus.

If you ever go to Shetland, and visit Scalloway, go into the little village hall there. Up above the door hangs a beautifully carved wooden plaque – a gift from the people of Norway to the people of Shetland for their help and friendship during the Second World War.

(PIANO INTRO)

But don't stop there. Follow the path down to the shore, turn left and go inside the Scalloway Hotel. If you're lucky, you might just meet an old lady called Solveig. She's 80 years old now. That's her sitting in the corner knitting, or reading the paper, or just staring into the fire...She'll be glad to tell you her story - the story of the Shetland Bus.

(SONG)

END

Appendix 6

CD recording of performance (attached)

Appendix 7 Emotional Literacy Questionnaires

Emotional Literacy Parent Checklist

Ages 11 to 16

Child's name _____ Date _____

School _____ Year group Male Female

Please look at each statement and put a tick in the box that best describes how you think your child generally is. There are no right or wrong answers. Please make sure you answer each question. Your responses will be treated in strictest confidence.

	Very true	Somewhat true	Not really true	Not at all true
1 Listens to other people's point of view in a discussion or argument.				
2 Gives up easily when things aren't perfect.				
3 Can name or label his/her feelings.				
4 Is quick tempered and aggressive.				
5 Spends too much time alone.				
6 Is tolerant of people who are different from him/her.				
7 Seems able to shut out distractions when needs to focus.				
8 Tends to have feelings of self-doubt/insecurity.				
9 Is liable to sulk if doesn't get his/her own way.				
10 Finds it difficult to make new friends.				
11 Is insensitive to the feelings of others.				
12 When starts a task, usually follows it through to completion.				
13 Can recognise the early signs of becoming angry.				
14 When things go wrong, immediately denies that it is his/her fault or blames others.				
15 Is liked by a lot of people.				
16 Is very critical of others' shortcomings.				
17 Leaves things to the last minute.				
18 Is aware of his/her own strengths and weaknesses.				
19 Rushes into things without really thinking.				
20 Can make friends again after a row.				
21 Gets annoyed when other people get things wrong.				
22 Keeps trying even when faced with something difficult.				
23 Is easily hurt by what others say about him/her.				
24 Is a bad loser.				
25 Mixes with other children.				

Thank you for completing this checklist. Please return the completed checklist to the school.

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nferNelson
understanding potential

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Emotional Literacy Teacher Checklist

Ages 11 to 16

Student's name _____ Completed by _____

Date _____ Year group Male Female

Please look at each statement and put a tick in the box that best describes how this student generally is. There are no right or wrong answers. Please ensure you answer all the questions.

	Very true	Somewhat true	Not really true	Not at all true
1 Listens to other people's point of view in a discussion or argument.				
2 Gives up easily when faced with something difficult.				
3 Is aware of his/her own strengths and qualities.				
4 Loses temper when loses at a game or in a competition.				
5 Laughs and smiles when it is appropriate to do so.				
6 Is intolerant of people who are different from him/her.				
7 When starts a task or assignment, usually follows it through to completion.				
8 Finds it hard to accept constructive criticism and feedback.				
9 Is liable to sulk if doesn't get his/her own way.				
10 Makes the right kind of eye contact when interacting with others.				
11 Is insensitive to the feelings of others.				
12 Leaves things to the last minute.				
13 Can recognise the early signs of becoming angry.				
14 Remains calm and composed when loses or 'fails' at something.				
15 Is disliked by many of his/her peers.				
16 Is very critical of others' shortcomings.				
17 Does things when they need to be done.				
18 Can name or label his/her feelings.				
19 When things go wrong, immediately denies that it is his/her fault or blames others.				

Emotional Literacy Student Checklist

Ages 11 to 16

First name _____ Surname _____

Date _____ Year group Male Female

Here are some questions about you. Please try to answer them as honestly as you can. Read each question and then put a tick in one of the boxes. Make sure you do each question.

Here is an example of how to answer the questions. If you do not think you are good at many things, you would tick the box 'not like me at all'.

	Very like me	Quite like me	Only a bit like me	Not like me at all
I am good at many things.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Now please answer the rest of the questions.

	Very like me	Quite like me	Only a bit like me	Not like me at all
1 I try to listen to other people's views even when I think they are wrong.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2 I often forget what I should be doing.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3 I am aware of my own strengths and weaknesses.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4 I often lose my temper.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5 A lot of people seem to like me.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6 I know when people are starting to get upset.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7 I tend to leave things to the last minute.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8 When I'm sad, I usually know the reason why.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9 I get upset if I do badly at something.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10 I can make new friends easily.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11 I get annoyed when other people get things wrong.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please turn over



	Very like me	Quite like me	Only a bit like me	Not like me at all
12 I carry on trying even if I find the work difficult.				
13 I am easily hurt by what others say about me.				
14 I calm down quickly after I have got upset.				
15 I am rather a shy person.				
16 When I notice people getting upset, I try to help them feel better.				
17 I make a good effort with most of my school work.				
18 I tend to put myself down even when I have done something well.				
19 I am usually a calm person.				
20 I spend too much time alone.				
21 I try to help someone who is being bullied.				
22 I get distracted easily from what I'm supposed to be doing.				
23 I worry a lot about the things I'm not good at.				
24 I can wait patiently for my turn.				
25 I can make friends again after a row.				

Thank you for filling in this checklist.



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