



EAST SUSSEX
MUSIC

Ready 4 School

EVALUATION REPORT



National Foundation for
Youth Music

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Making music happen for young people 

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OVERVIEW

The genesis of Ready for school began with a gap survey undertaken by East Sussex Music Education Hub in 2014. This highlighted a lack of provision for children in the Early Years. Following on from this, focus groups at conferences and attendance at Early Years Hubs pointed to transition from nursery to reception as an area of concern and in particular, Reception teachers noted an increasing number of children were starting in reception without adequate communication skills. A visit to see a project led by Hampshire music hub using music as a transition tool gave some useful pointers for structuring our sessions. In addition, a recommendation from a focus group led us to the Elklan speech and language training courses and resources.

PARTNERS

Sounds of Intent in the Early Years (Sol-EY)

Sol-EY explains how children aged 0-7 develop musically. It gives ideas for activities suited to children at different stages of musical development and provides a simple way of recording their achievements. Jane Humberstone (Project Manager) and Karen Lindsay (Lead Music Practitioner) attended the launch of Sol-EY in 2015 and subsequently secured a further half day of training from Sounds of Intent.

Elklan

Elklan deliver specialist accredited speech, language and communication training for teachers, Karen Lindsay, the lead music practitioner, undertook the three day Elklan training course 'Speech and Language support for 3-5s'. These principles were embedded in the schemes of work alongside the EYSOI progression.

Voices Foundation

Having initially decided to record our own songs and backing tracks, we then discovered the 'Inside Music' publications from the Voices Foundation. This led us to a new and unexpected partnership enabling us to use an already tested resource which already had Sol-EY embedded. We were pleased to be allowed licence to use the materials to produce our own songbook for parents which proved very popular with them and teachers alike.

Selection of schools

All primary schools in East Sussex were invited to register an interest to take part in the project. Schools and nurseries were selected where nurseries were on site and could predict that most of the cohort would transition to the school.

Selection of children

Nurseries were asked to select 15 children with noted issues in speech and language. Other children with additional needs were included to make up numbers in some cases. Of the 15 children, 5 were selected with a cross section of speech and language issues for speech therapy testing.

FUNDING

Funding for Ready for School to be delivered in schools was initially gained by Martlets Music from Grants for the Arts from Arts Council England. Further funding was then awarded by Youth Music and The Bedgebury Foundation. East Sussex Music was commissioned by Martlets Music to deliver the project.

PROGRAMME OUTLINE

EXPECTED OUTCOMES

Outcome 1

To develop young children's listening skills and musical appreciation, individual performance skills and interactive performance skills.

Outcome 2

To improve the speech and language development of targeted children

Outcome 3

To increase the number of people with skills and confidence to deliver music activities for young children.

PROFESSIONAL DEVELOPMENT

January/February 2016 – 2, day-long professional development courses introducing EYSOI and the stages of speech and language development in 3 to 5 year olds. These were attended by delegates from a wide range of settings from private nurseries to instrumental teachers and community musicians as well as the entire Ready for School music practitioners and many of the teachers from partner schools and nurseries.

WORKSHOPS IN SCHOOLS

Phase 1: Pre-school workshops

Beginning in February 2017 (terms 4, 5 & 6), each workshop was delivered by a lead music practitioner assisted by another musician, nursery staff attended and where possible, reception teachers. Parents were invited to join the initial workshops.

The initial timings for the workshops were 30 minutes of music activities, followed by a break and then 45 minutes of story time. This was followed by a meeting of nursery and music practitioners to discuss progress and future planning.

Phase 2: Reception class workshops

From September 2017 (terms 1, 2 & 3) the children entered their reception classes. There were a total of 13 reception classes. The amount of the original targeted children varied greatly from 2 in one of the classes with an average of 7 in most classes. Workshops were 45 minutes of music and stories and delivered by a lead music practitioners attended by reception teachers.

NARRATIVE REPORT

EVIDENCE COLLECTION

1. Music leader assessment against the levels on the Reactive, Proactive and Interactive scale of the EYSOI framework.

Each teacher had an assessment file containing Sol-EY assessment sheets. With the assistance of nursery and class teachers, notes were made in each lesson. In general, teachers focused on one activity outcome for each lesson whilst also taking note of significant or unexpected outcomes for individual children.

Music practitioners found getting to grips with the practicalities of using the levels and assessment sheets a little challenging at first. However, the assessment sheets themselves demonstrate clear progress and were useful for recording comments on each child.

2. Teacher & music leader ongoing observations. Records from meetings of teachers and music leaders.

Notes were discussed at meetings with nursery teachers in the first phase. These meetings were useful in not only recording progress and informing planning but in supporting teachers and music practitioners in getting to grips with Sol-EY.

There was less time to reflect in Phase 2 although Reception teachers were in general happy to record progress. Evidence from the evaluation meeting demonstrates that the workshops were very useful, rare opportunities for Reception teachers to take time to observe their children as a class.

3. Video/audio recordings.

Some video recordings were made during the programme and in particular were reviewed in one setting regularly by the class teachers as part of their 'Tapestry' reporting system. In practice, time was limited to review recordings regularly. It was also felt that staff skills to properly focus on particular musical outcomes was limited and that observation notes and discussions were more practical and user friendly.

An evaluation video was created particularly to demonstrate outcomes and was a useful summation of both musical and anecdotal evidence. It will also be a useful tool for future development of the programme, demonstrating the success of the programme to schools and other EYFS providers.

4. Parent interviews & survey

Parent interviews were conducted at the initial, mid and end points of the programme. At the initial phase, face to face interviews were carried out in all of the settings. This was the most successful method of collecting surveys. At the mid and end points, a few telephone and face to face interviews were carried out but most parents were asked to fill in surveys online, due to time limitations.

The quality of parent responses was uneven due to the lack of parental knowledge of musical and speech and language development. Many tended to rate their own and their children's ability and confidence quite high. However, the comments received were very useful and in the majority very positive about the impact of the programme.

5. Written teacher report on each targeted child and verbal feedback from reflection session at the end of the programme

Each child was reported on and some selected for case studies. In addition, mid-term reports on each child were produced and given to each parent in the form of a certificate. Reports can be seen in Appendix 1b.

6. 15 children have standardised assessment by speech and language therapist to match level against chronological age.

Kent NHS trust was commissioned to carry out speech therapy tests on 5 children from each nursery, who had a range of speech and language issues. They were tested at the outset and end of the programme using standardised tests. Each child was tested on 3 subtests of the Clinical Evaluation of Language Fundamentals (CELF) : Sentence Structure, Word Structure, and Expressive Vocabulary. They were also tested using the British Picture Vocabulary Scale (BPVS.)

7. Teacher and music practitioner surveys

Participants were surveyed at the beginning, mid-point and end. However, not all completed all three and some only at one of the points.

It was clear from some of the questions we asked that the majority of people saw a positive change such as in confidence to lead music activities however there were other questions where we couldn't demonstrate the same positive impact. In some cases this was because people rated themselves highly at the start and it was only through the course of the programme that they realised that there were areas where they needed to develop their understanding. E.g. speech and language

OUTCOME 1 REPORT

To develop young children's listening skills and musical appreciation, individual performance skills and interactive performance skills.

Indicators:

1. Improved ability to concentrate on short pieces all the way through, reacting to the feel and features of music, both in the workshops and at home.
2. Improved ability to perform pieces in time and in tune
3. Improved ability to engage in musical dialogues and perform with others

It was clear from the music leader assessments that all children made good progress through the levels of Sol-EY. There are 6 levels of progress with levels 2 to 5 occurring in the early years. The average level at the start of the programme was 2.7 and by the end the average level was 4.5. Of the 78 children for whom complete records were possible, all but one child made at least 1 level of progress. 56% of the cohort made 2 or more levels of progress with the average being 1.8.

Notes from meetings demonstrate that children improved in their ability to listen and concentrate. Particular successes for normally shy children were reported by Reception teachers as well as good concentration levels.¹

Observations and video evidence showed many children able to sing in tune and play in time long before they are normally expected to achieve this. This is clearly demonstrated in the evaluation video.

Most of the children improved their ability to engage in musical dialogues and perform with others. One child in particular developed from a selective mute who refused to join the sessions to developing the confidence to sing solos within a group activity. The children's engagement with the songs was evident not only in observations of sessions but from the surveys of parents.² Reception teachers in particular were delighted with the children's enthusiasm to sing solos and to play the instruments.

Successes in the music programme were partly due to very detailed, insightful planning linked to age-related stages of attainment and expert early years knowledge from the Lead Practitioner. Schemes of work were clear in expected outcomes and weekly planning was shared amongst practitioners.

Each practitioner was equipped with a wheeled bag of instruments which were specifically sourced for their appropriateness to the content. The opportunity to play instruments in particular was welcomed by the settings and many have purchased more instruments and will continue without the musicians. Children also loved the times when practitioners played their own instruments to them.

The rich variety of songs was commended and the repetition of them week on week was a factor in developing the children's musical ability and confidence.

Most notable of all was the children's confidence to sing solo and their ability to sing in tune. With only a couple of exceptions, children were happy to sing solo and a great many were able to cope with complex melodic lines and demonstrate understanding of underlying harmonic structures beyond the normal age-related ability. This can be seen in the evaluation video and teacher notes.

¹ Appendix 3 – Feedback from the Evaluation Meeting

² Appendix 4c – Surveys of parents

OUTCOME 2 REPORT

To improve the speech and language development of targeted children

Indicators:

1. Targeted children have an improved ability to understand and engage in the reception class curriculum compared to previous expectations.
2. The gap between chronological age and age-related measures of speech and language development has reduced for targeted children.
3. Parents report a smooth transition from pre-school to primary school.

When evaluating the ability of children to engage in the wider curriculum, the increased ability in listening and attention as a result of the workshops was noted by many teachers. This therefore had a marked impact on children's ability to engage with the whole curriculum. One nursery practitioner stated "The musical sessions were just the start. The songs, games and experiences became part of everyday nursery life". Another said "The most unexpected thing was how the children who were ordinarily disengaged seemed to join in without inhibitions."

Very good progress has been made by children in the targeted group. Most remarkable are the results from the speech therapy tests which were carried out on 5 children in each setting. The sample included many with particular speech and language issues and some with no speech issues but other challenges. Each child was tested using the Clinical Evaluation of Language Fundamentals (CELF) which tests three areas which then combine to create a core language score. They were also tested using the British Picture Vocabulary Scale (BPVS) assessment.

The scores are converted to percentiles of which 50% is the median. Normal improvement on these scales means that they should continue to work at the same level. i.e. a child testing at 50% when aged 3 should achieve 50% when aged 5. The test results³ show that our sample of children averaged at 40.9% (below average) at the start of the programme but when retested averaged at 62.5% higher than average. Many children made remarkable progress beyond our expectations.

All the children in the first phase were also assessed using a speech and language checklist at initial, mid-point and the end of the project. This looked for evidence of understanding, expression and social use of language against expectations for children at age 3, 4 & 5. The survey results⁴ mirror the speech therapy test results showing significant improvement over the course of the programme. Where 49% of the children at the start of the project demonstrated understanding expected of a 4 year old, 87% were demonstrating understanding appropriate to a 5 year old at the end of the project. For expressive language, the results were 48% at the start of the project and 75% at the end, and for social use of language the results were 46% at the start of the project and 77% at the end.

Teacher comments detail how particular children have benefitted from the project and the parent survey also shows pleasing improvement in their rating of their children's speech and language development.

The workshops had a very positive impact on transition. This was remarked on by the teachers in the surveys and evaluation meeting and by many parents. Parents themselves gained in confidence that their children would transition smoothly. At the mid-point of the survey, 33% of parents reported that they were slightly more confident that their child would transition smoothly into reception class and 61% were a lot more confident. At the end of the project, 92% of parents reported that their children had transitioned very well. All parents surveyed rated that the music project had had an effect on transition with 73% giving scores of 4 or 5 on a 5 point scale.

³ Appendix 2a Speech therapy test results

⁴ Appendix 2b Speech and language development checklist analysis

OUTCOME 3 REPORT

To increase the number of people with skills and confidence to deliver music activities for young children. Indicators :

1. Music practitioners report an increase in skills and confidence to deliver music activities with young children
2. Pre-school and school staff report an increase in confidence to deliver music activities
3. Parents report confidence to engage in music activities with their children at home

The initial professional development days were popular and participants rated this training as good to outstanding.

Music practitioners and school/nursery teachers were surveyed at the beginning, mid-point and end of the project⁵. At the start of the project, over 60% of the practitioners were not confident to lead music activities with 3 to 5 year olds but by the end of the programme all of them were confident or very confident, with 50% reporting they were considerably more confident at the end. School practitioners' level of confidence increased even more with 73% reporting more confidence and 18% becoming considerably more confident.

Familiarity with using music to deliver speech and language saw practitioners move from somewhat familiar to very familiar in the initial stages although one remained not as familiar due to not being involved with the project in the final phase.

The musicians also reported that they gained many skills from participating in the project, more details of which can be seen in the survey results.

School and nursery teachers reported the greatest increase in confidence. The evaluation meeting and survey told us that being able to observe specialist music teachers was very valuable CPD giving them confidence to use musical instruments as well as learning new songs and activities.

Parents increased in confidence in all musical aspects they were questioned about in the survey. Conversations with parents highlighted that they appreciated the book and CD with many telling us how the children liked singing along in the car. Some parents asked for particular songs they'd heard in the sessions for use at home such as the tidy up song and 'Chop, Chop, Choppety Chop.' 67% of the parents also stated that they would be more likely to allow their child to take up a musical activity in the future.

⁵⁵ Appendix 4a Music practitioners' survey results

SUMMARY

Children participating in the Ready for School programme have made better than expected progress in musical ability. Evidence clearly shows children singing complex songs in tune and demonstrating innate harmonic understanding. They enjoy playing instruments and generally show a good sense of pulse. They show understanding of the different timbres of music through their choice of instruments and movements to music. The different characters or functions of music are expressed in their movement to backing tracks.

Professional development has been effective giving all participants greater confidence to deliver musical sessions as well as developing their understanding of how to use musical activities to develop speech and language.

The speech therapy tests and checklists show remarkable results with teachers attributing the progress in speech and language development to the workshops.

Whilst it was not possible to control for the effect of any other specific intervention happening alongside the music project a point to note is that many children who were doing well before the project (without additional support) also made improvements beyond that which would be typically expected.

APPENDIXES

APPENDIX 1: CASE STUDIES

CASE STUDY 1 – ANDY

Andy is a 5 year old white, British boy with special educational needs. He began the project with average musical ability at level 3 and increased to the highest level, 5, by the end.

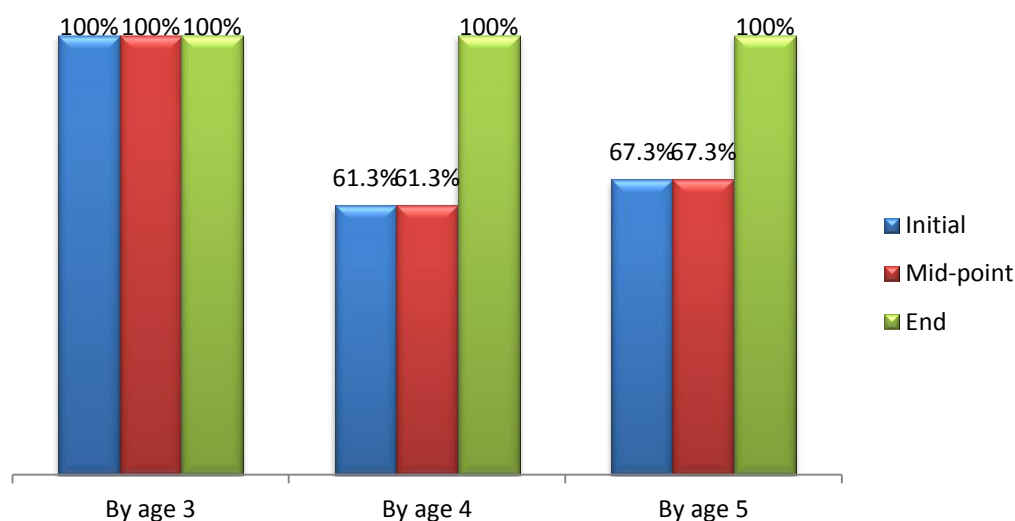
Andy had been chosen by the nursery not because they had any particular concerns about him or his language but because the home had reported having real trouble with his behaviour; however nursery had never witnessed anything similar.

The music leader says, “Andy was bright, interested and confident right from the start. He was happy to join in with all activities and although he didn’t always sing during group songs we heard some lovely solos. He was very thoughtful with his contributions when asked for ideas and particularly enjoyed the story sessions. There were times when he did express his feelings in a rather negative way such as saying “I’m bored” very loudly or asking several times if it was snack time yet when he clearly knew it wasn’t but as the sessions went on he began to mature and realise these were inappropriate.

His particular interests were the ‘real’ instruments that Jess and I took along to play and show to the children during the sessions and at break time. On those occasions Andy chose not to play with the toys but to have a go at playing the instruments, asking lots of really good questions about how the sound was made and what different parts did or were called. Several times he and Joey and Frankie formed a band during the play time and were extremely happy walking about playing and singing.

In reception Andy was much the same – an attentive and thoughtful contributor to the sessions. At times when I made a mistake or sang something wrong he would politely speak to me to tell me but in an appropriate way. He often took a more leadership role helping others with how to play their instruments correctly and was always more than happy to be my demonstrator if I needed something shown or played to the class. He was a delight to have in the group.”

His average combined scores taken from the speech and language development checklist for understanding, expression and social use of language show that he began with the expectations for a 3 year old but was behind for the expectations for age 4 and 5 at the initial and mid-points. Pleasingly, he achieved 100% for expectations at age 5 by the end of the project.



CASE STUDY 2 - KATY

Katy is a white British girl with no particular special needs but selective mutism. She began the project with below average musical ability at level 1.5 and increased to the level 3 by the end.

Katy was chosen for the programme as the nursery was extremely concerned about her selective mutism and how this was going to affect her transition to the reception class. Katy would only talk to one particular friend at nursery and her mother at home.

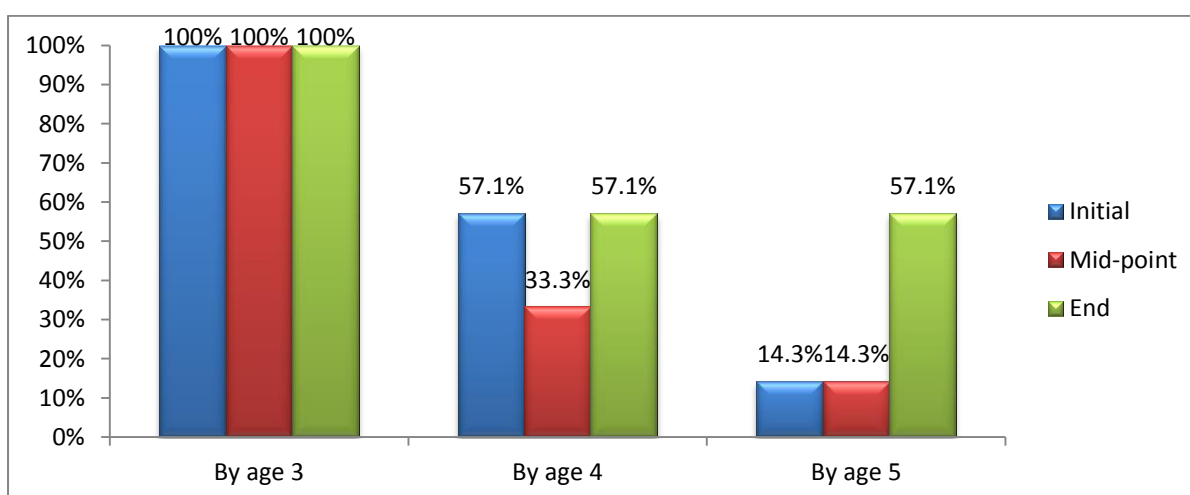
The music practitioner reports: "For the first few sessions Katy cried loudly a lot when walking into the room and it was very difficult to get her to even enter the room with her mum. When she did come into the session she would sit with mum outside the circle and it took several weeks before she would sit in the circle with mum. When it was her turn to do anything - pick a toy from a bag, choose a vegetable from the middle of the circle, choose an instrument to play she wouldn't. Mum would pick a toy for her or play her instrument. We tried to encourage her to wave during the hello song rather than sing or show answers to questions with hand signs/gestures but she didn't respond however she was now coming into the sessions looking sad and anxious but without screaming.

When it came to the sessions where the children came independently the loud crying started again and the preschool assistant found it hard to get Katy in the room again. If the assistant had to leave for a particular reason Katy went too. However over the weeks she started to calm down and if the instrument was put in her hand she would hold it and nearly at the last week she played her drum independently. On the very last week she smiled! However during all the sessions she never spoke once.

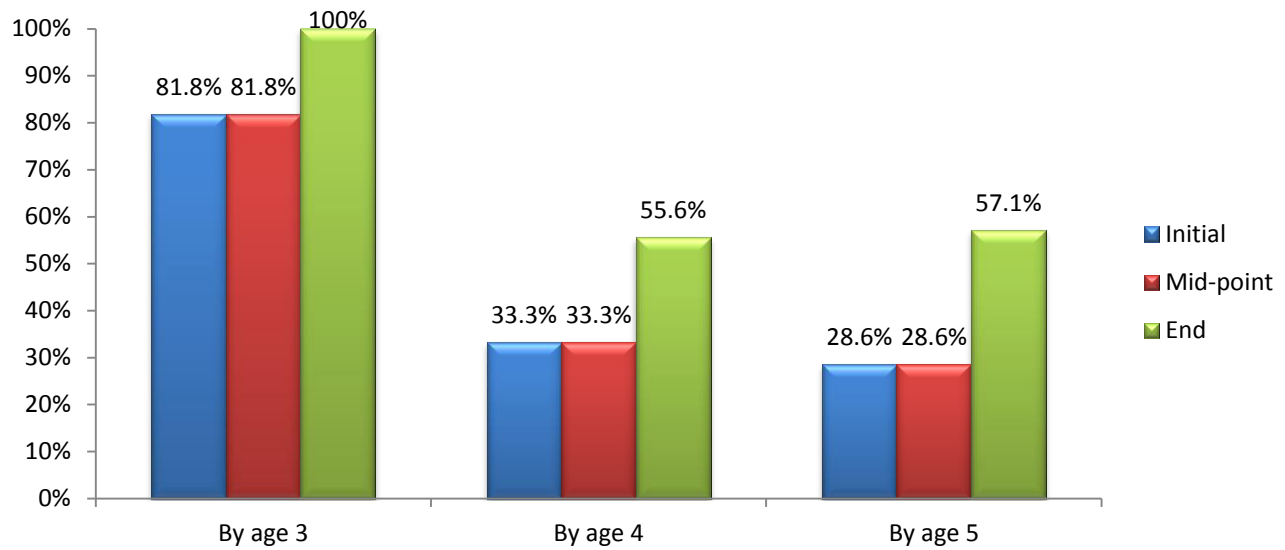
In the reception class on the first week Katy sat in the circle and smiled at me. She was attentive and played her instrument but did not sing. By Christmas she was coming up to me at the beginning of the session smiling and choosing to sit close by. She was also mouthing (or singing very quietly) along to the songs. In the final few weeks she had started to sing hello as a solo and on the very last week sang a whole sentence reply "I've got the bone" I nearly cried!"

Katy's scores on the Speech and Language Development Checklist reflect this report. She has made pleasing progress in expression and social use of language and by the end point she is achieving an average of 50% for expectations for age 5 as illustrated below.

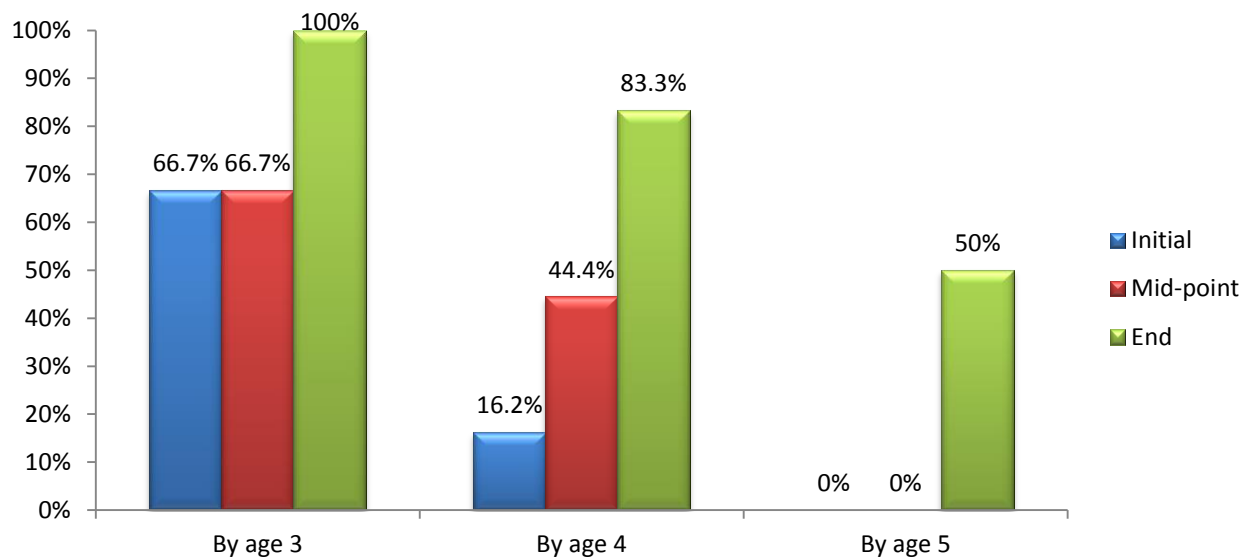
Understanding



Expressive use of language



Social use of language



CASE STUDY 3 - JOHN

John is a 5 year old white, British boy with no particular challenging circumstances.

His teacher wrote of him at the outset of the project “John struggles to maintain attention and listen which affects understanding. He mis-pronounces words when speaking. He always has fingers or toys in his mouth.”

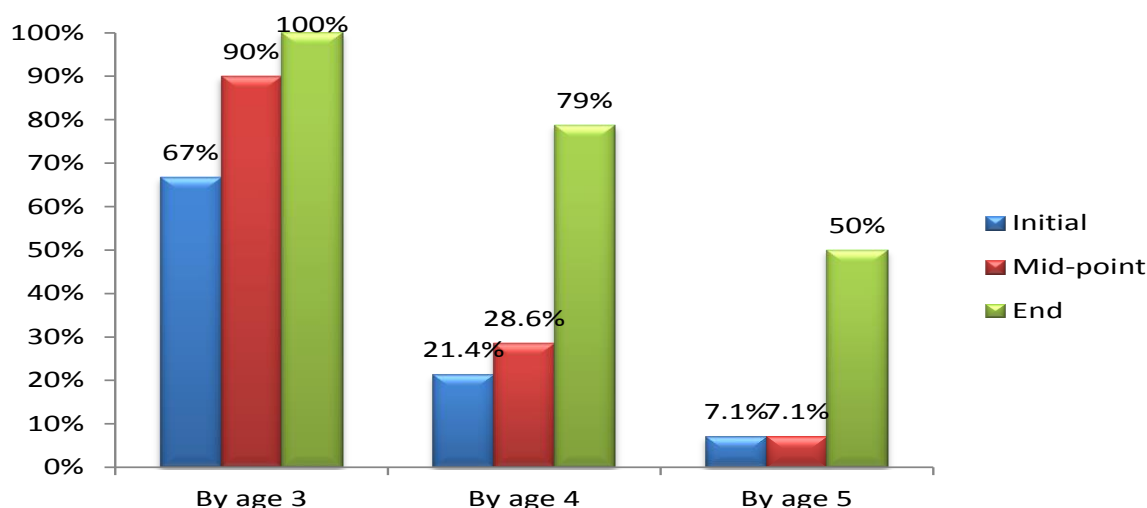
His musical ability increased from level 2 on the Sound of Intent in the Early Years framework to level 5 – one of the greatest increases of the project. He was also tested by a speech therapist using the CELF and BPVS standardised tests. He started well below average, on the 21st percentile of 21 but rose to the 70th percentile when retested at the end, well above average. This is a remarkable improvement especially when you consider that children usually stay within roughly the same percentile in retests.

The music practitioner reports: “John started off at the Nursery phase as one of the most immature of his group. He found it difficult to sit down in the circle without getting up and wanting to play. When given an instrument he found it very difficult not to randomly play and did not seem to be aware of his peers or sitting and listening expectations. He would also shout out and try to distract other boys around him. However by the end of the Nursery phase he was really getting better at listening and sitting.

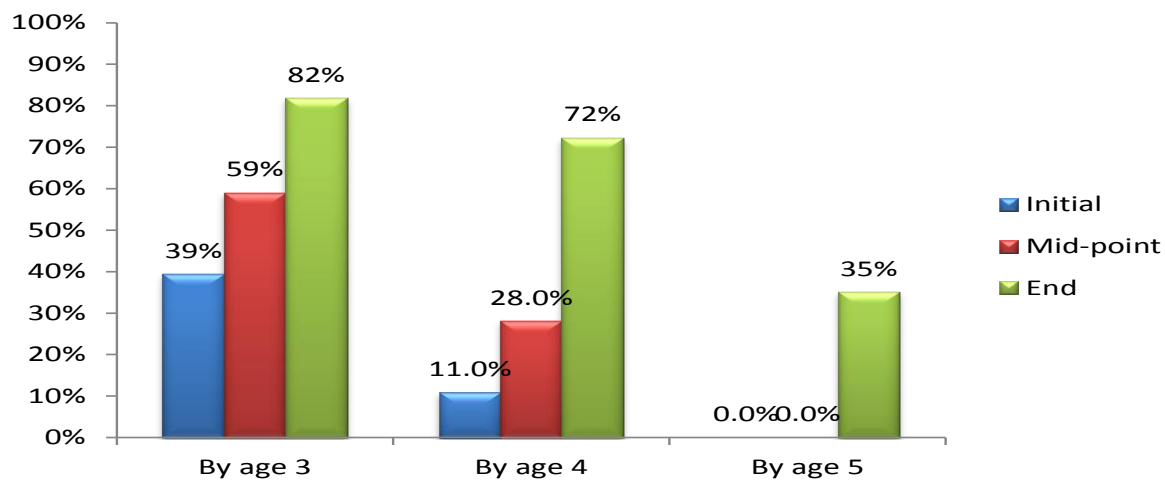
In Reception John seemed like a different child. He really embraced big school and was enthusiastic and enjoyed his music sessions. He was extremely helpful and wanted to do jobs like clearing up the instruments or explaining and offering ideas. His solo singing was in pitch and he could sing words accurately. His confidence improved and he could ably perform rhythms within songs like pushing and pulling in the Enormous Turnip song and story. It is obvious to me that the transitional work through music helped him in this progress”.

John’s progress charted using the speech and language development checklist was very good demonstrating that by the end of the programme he was on average achieving above 70% of the age related expectations for a 4 year old and in the areas of understanding and social use of language has achieved 50% of the expectations for a 5 year old.

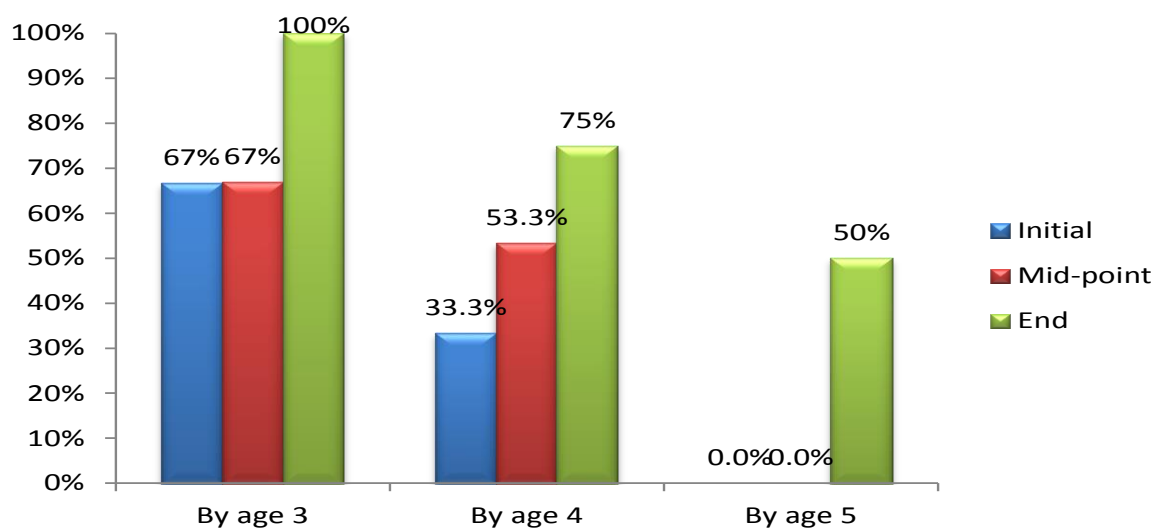
Understanding



Expressive use of language



Social use of language



APPENDIX 2: SPEECH AND LANGUAGE PROGRESS

A) SPEECH THERAPY TEST RESULTS

Each child was tested using 4 activities. The Clinical Evaluation of Language Fundamentals (CELF) has 3 subtests: Sentence Structure, Word Structure, and Expressive Vocabulary- **which can be combined to create a 'Core Language Score'**. They were also tested using the British Picture Vocabulary Scale (BPVS) Assessment.

All raw scores (the number of items scored correctly) can be converted into a Percentile score. This is a measure of how well the child has performed compared to children of the same age. For example, a percentile of 70 means that 70% of children of the same age would score the same as or lower and 30% of children would score higher. Anywhere between the 16th and 85th percentile is considered to be within the average range. A percentile of 50 is the median.

This is the best way to compare before and after scores as it **takes into consideration "normal improvement"**. That is to say, if the child continued to work at the same relative level compared to their peers, **we would expect to see no change in their percentile score**. Perhaps you could compare this to a child who scores a 'B' at GCSE, continues to do well as they move up the school and then scores a 'B' in their A level. Our children have done much better than this! They have jumped from a 'C' grade, to becoming A+ students!

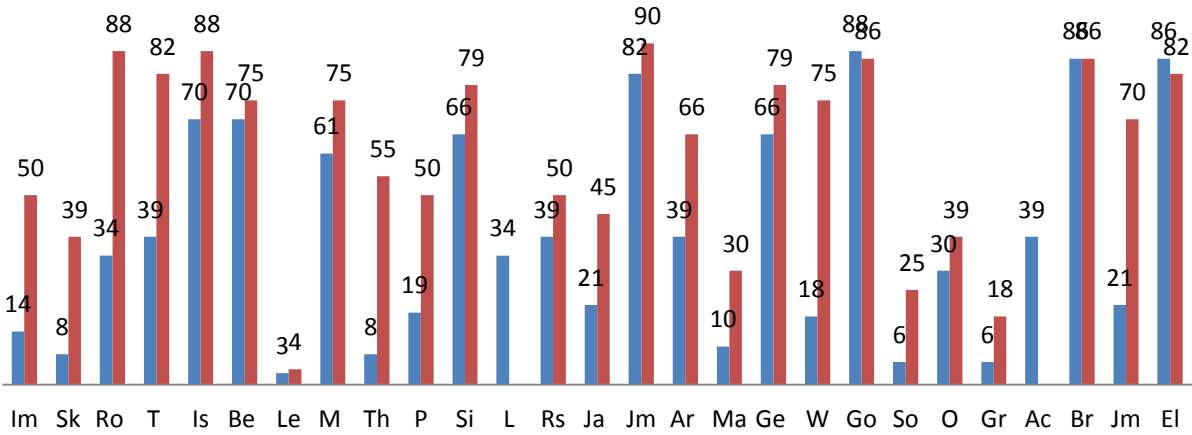
As you can see from the results on the sheet (also see below), the children improved in all assessed areas. They improved far beyond what we would expect given they are now a year older.

Values		
Average of Initial: Sentence Structure	43.16666667	
Average of Initial: Word Structure	32.6	
Average of Initial: Expressive Vocabulary	54.73333333	
Average of Initial: BPVS	48.1	Improvement
Average of Retest: Sentence Structure	51.31818182	8.151515152
Average of Retest: Word Structure	61.59090909	28.99090909
Average of Retest: Expressive Vocabulary	62.54545455	7.812121212
Average of Retest: BPVS	67	18.9

Values	
Average of Initial: Core Language	40.9
Average of Retest: Core Language	62.59090909
Improvement	21.69090909

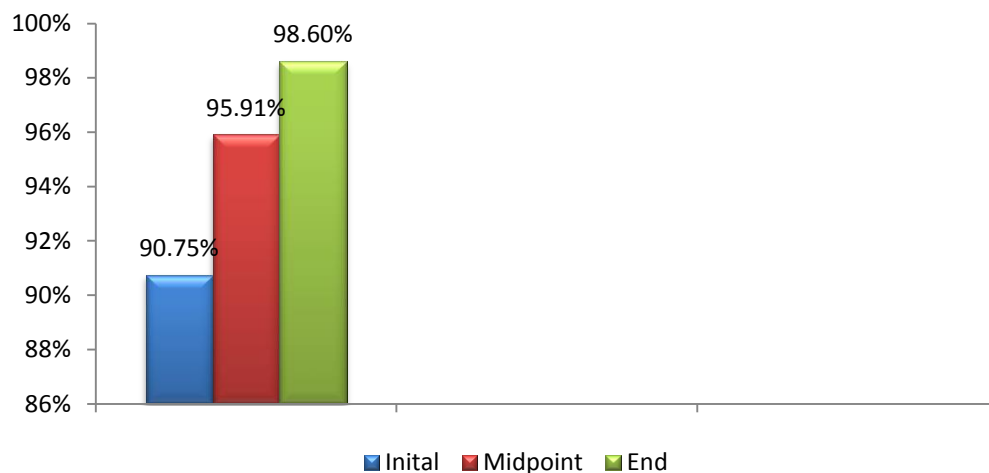
Core Language Percentiles

Initial Retest

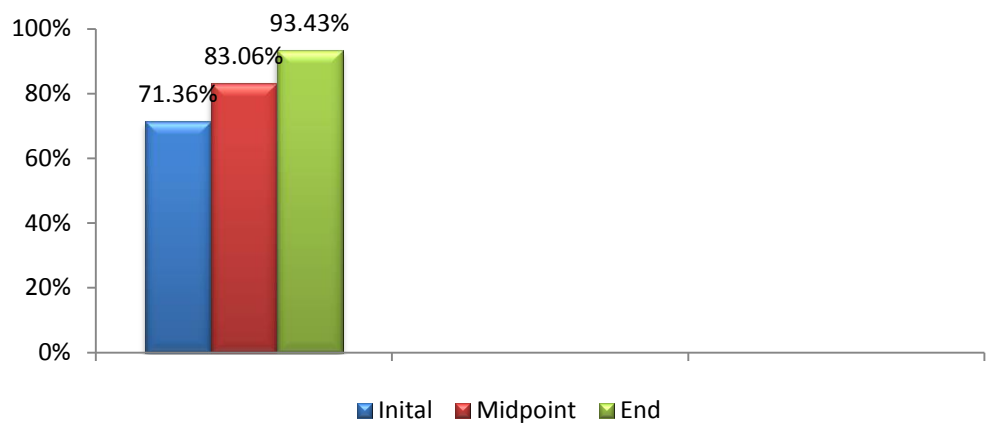


B) SPEECH AND LANGUAGE DEVELOPMENT CHECKLIST ANALYSIS: AVERAGE SCORES FOR THE GROUP

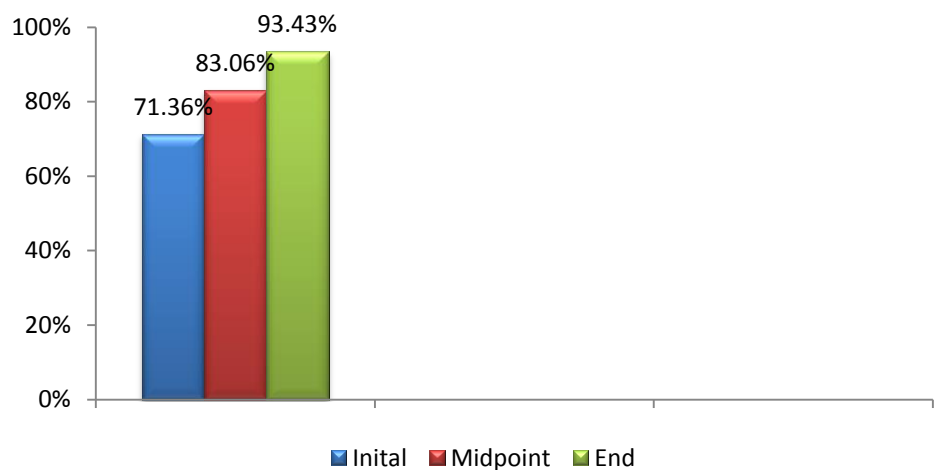
Understanding (By 3 years of age)



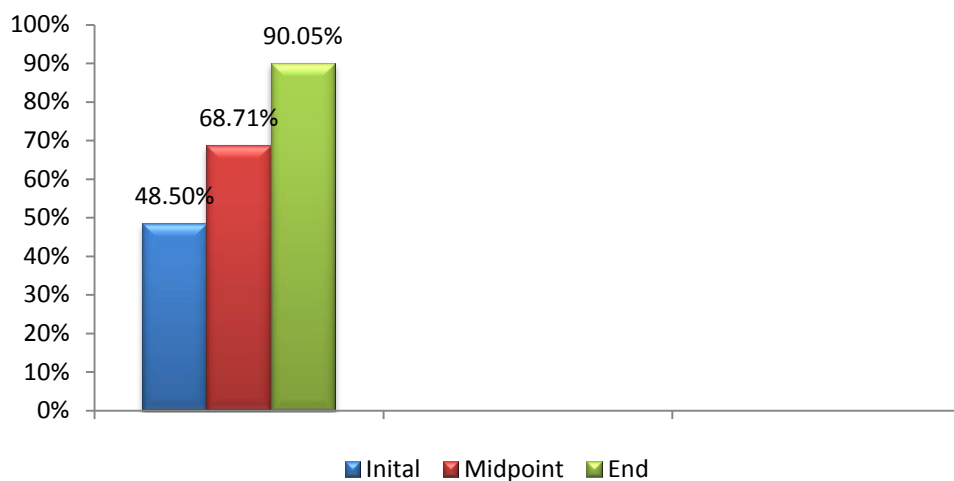
Expression (By 3 years of age)



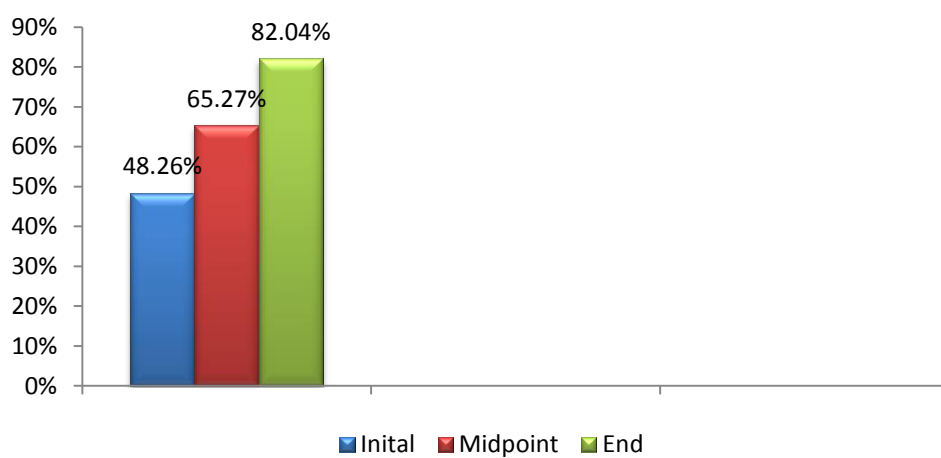
Social use of language (By 3 years of age)



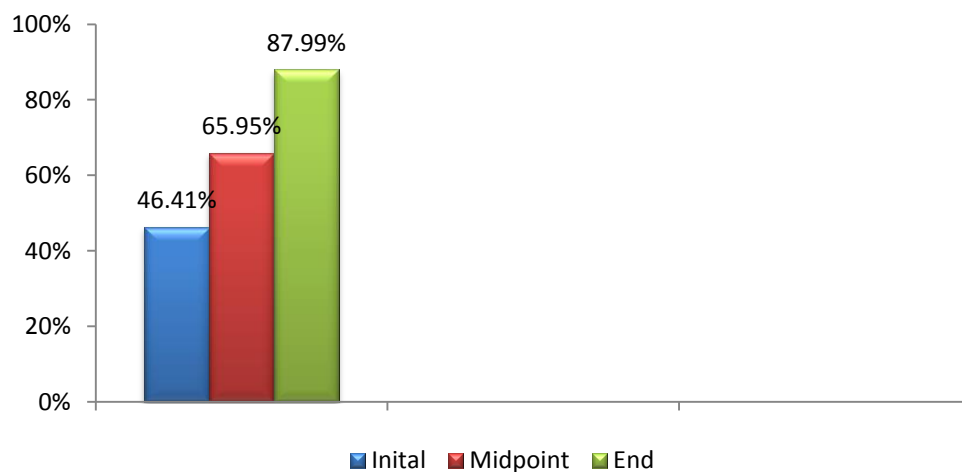
Understanding (By 4 years of age)



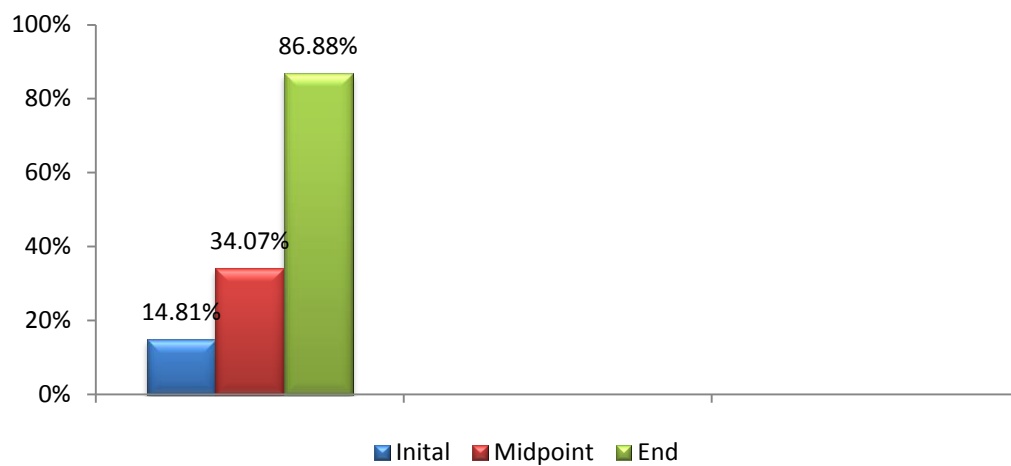
Expression (By 4 years of age)



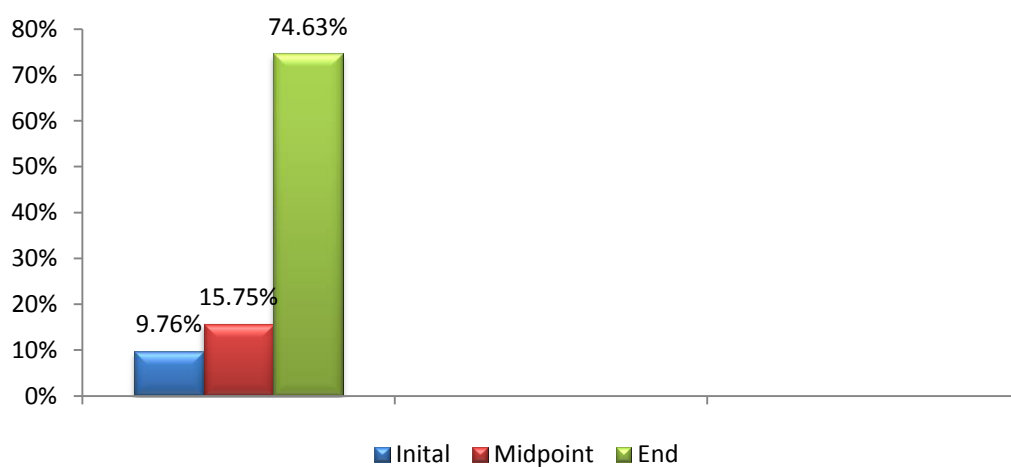
Social use of language (By 4 years of age)



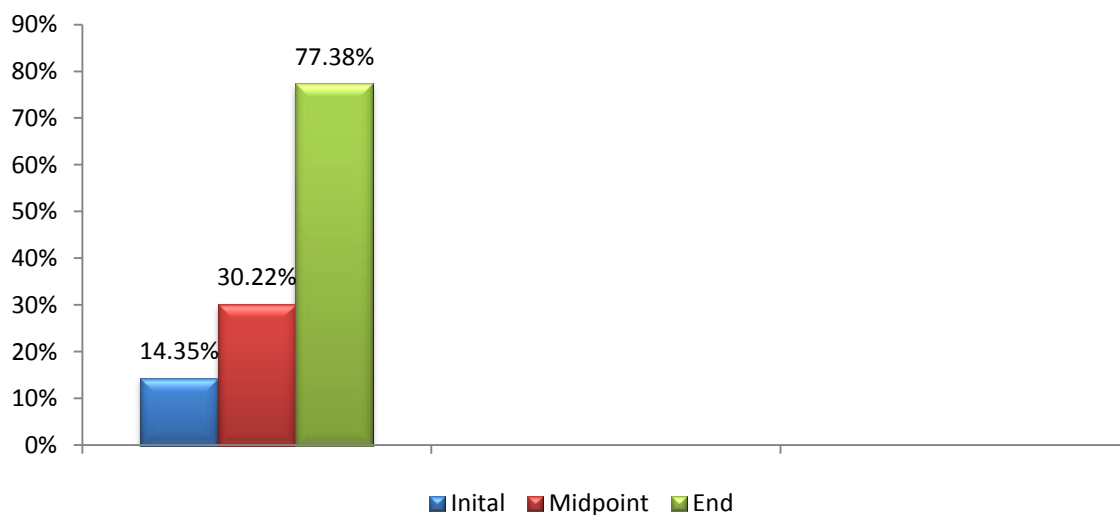
Understanding (By 5 years of age)



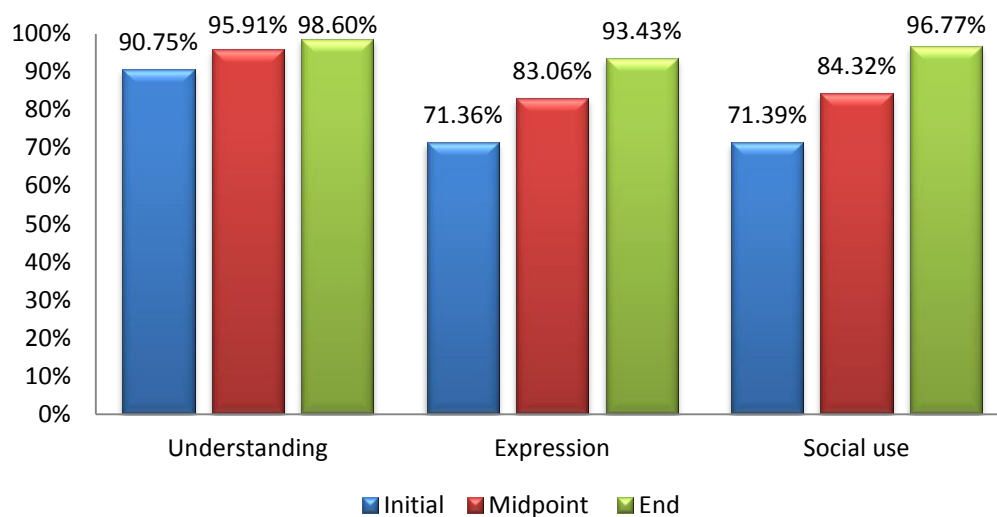
Expression (By 5 years of age)



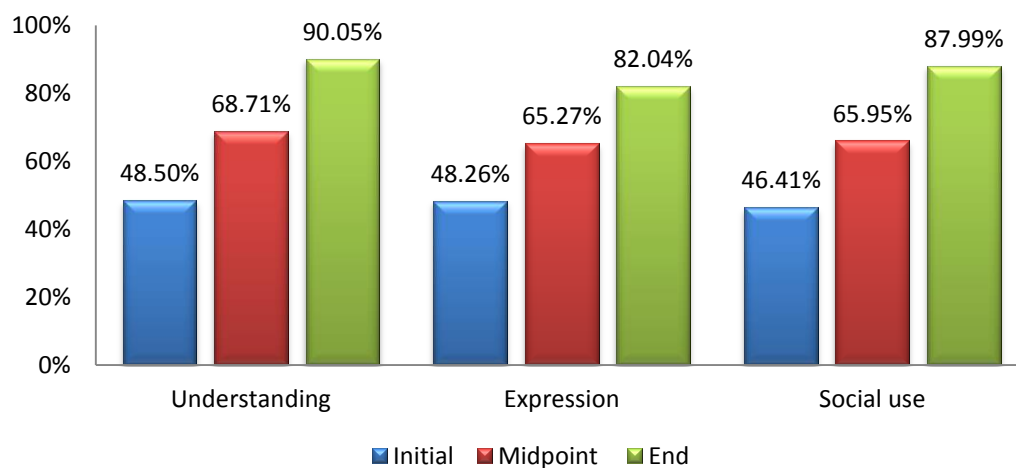
Social use of language (By 5 years of age)



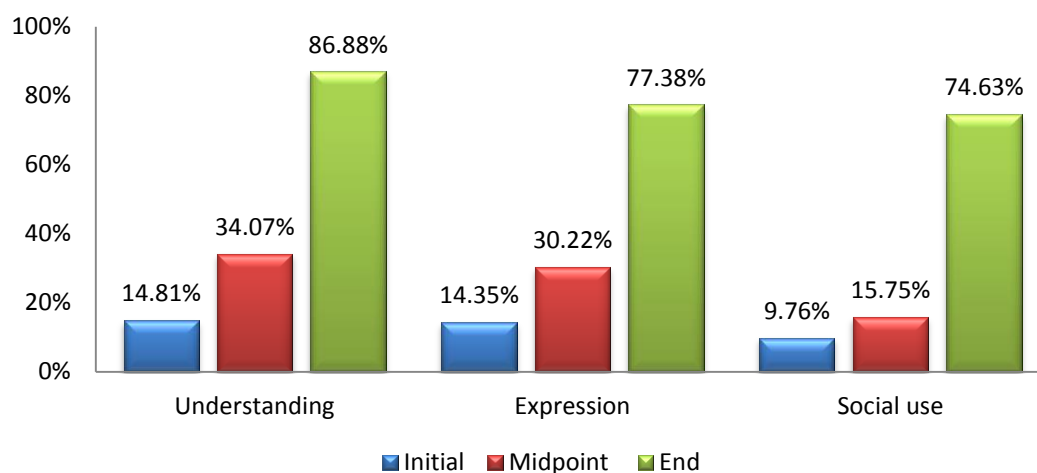
Whole cohort achieving elements at 3 year level of speech and language development



Whole cohort achieving elements at 4 year level of speech and language development



Whole cohort achieving elements at 5 year level of speech and language development



Teacher comments on the speech and language checklists

- Matured language and confidence -summer term 2017.
- Has grown in confidence
- Improving all the time- July 2017. 'D' has made great progress.
- Lovely confidence with nursery setting especially Summer Term.
- Examples of speech "This hole needs to be filled". "My hands are all sandy, I'd better wash them"
- 'E' has English as additional language, and has come on leaps and bounds during his first few months at school/the music programme. English and communication skills are still developing.
- 'C's confidence in speaking as part of a group has increased enormously.
- 'P' made amazing progress with her speech and language over the course of the project so far.
- 'K' is still very quiet but joins in on her own terms.
- In general 'S' wants to communicate and attempts. This group engaged with 'S' and gave her lots of confidence.
- As a bilingual child, 'N' is fluent in both English and Slovakian. She is confident to speak and sing in English during the music sessions.
- 'I' has really developed in confidence over the course of the music sessions. During class times she can often be quite shy/reserved until she feels comfortable with adults, but during the music sessions is fully engaged and willing to participate.
- 'X' shows lovely enthusiasm and confidence.
- This group session has helped 'F's confidence & anxieties.
- 'W' has grown in confidence since joining the singing group.

C) ADDITIONAL EVIDENCE

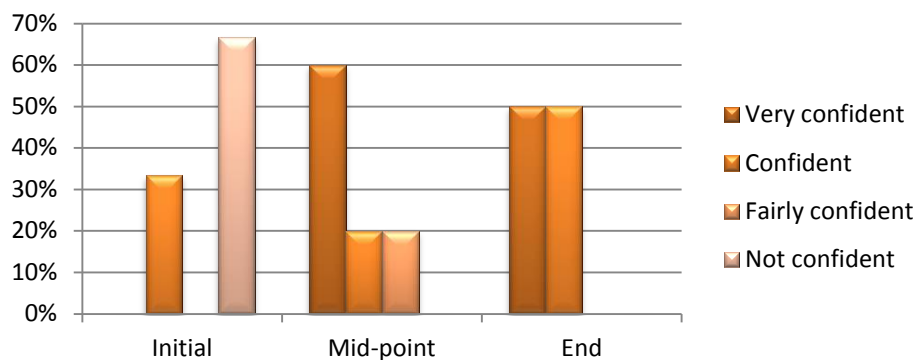
This document tracks children in one of the settings using ESCC tracking methods. Numbers relate to the number of months with the top score LA relating to the average, U to understanding and S to social language. The letters following indicate E = emerging, D = developing and S = secure. The most significant numbers are the bands of progress in the final column. Significant needs and progress are highlighted.

Nursery and Primary School – Ready for School Music Project, impact					
Child's name	Project baseline	End phase 1 (pre-school)	Bands progress from baseline (internal tracking)	End phase 2 (reception)	Bands progress from baseline (internal tracking)
Ad (EYPP/PP)	LA 30-50D U 30-50D S 30-50S	LA 40-60E U 40-60E S 40-60D	LA 2 U 2 S 1	LA 40-60 S U 40-60 S S 40-60 S	LA 4 U 4 S 3
Adh (EAL)	LA 22-36D U 16-26E S 16-26E	LA 30-50D U 30-50D S 30-50D	LA 4 U 7 S 7	LA 30-50 D U 30-50 D S 30-50- B	LA 4 U 7 S 6
Ar (SEN)	LA 30-50E U 30-50E S 30-50E	LA 30-50D U 30-50S S 30-50S	LA 1 U 2 S 2	At different school	
Ba (PP)	LA 30-50E U 30-50D S 30-50D	LA 30-50S U 30-50S S 40-60E	LA 2 U 1 S 2	LA 40-60 D U 40-60 E S 40-60 E	LA 4 U 2 S 2
Ca	LA 30-50E U 30-50D S 30-50E	LA 40-60E U 40-60E S 40-60E	LA 3 U 2 S 3	LA 40-60 S U 40-60 D S 40-60 S	LA 5 U 3 S 5
Co	LA 30-50S U 30-50D S 30-50D	LA 40-60E U 40-60E S 40-60E	LA 1 U 2 S 2	LA ELG E U 40-60 S S 40-60 S	LA 4 U 4 S 4
Ha	LA 30-50D U 30-50D S 30-50D	LA 30-50S U 30-50S S 40-60E	LA 1 U 1 S 2	LA 40-60E U 40-60E S 40-60E	LA 2 U 2 S 2
Le	LA 30-50E U 30-50D S 30-50D	LA 30-50S U 30-50S S 40-60E	LA 2 U 1 S 2	At different school	
LeM (EYPP)	LA 30-50D U 30-50S S 30-50D	LA 40-60E U 40-60E S 40-60E	LA 2 U 1 S 2	LA 40-60 D U 40-60 D S 40-60 S	LA 3 U 2 S 4
Li	LA 30-50E U 30-50D S 30-50E	LA 30-50S U 30-50S S 40-60E	LA 2 U 1 S 3	At different school	
Na (EAL)	LA 30-50D U 30-50D S 30-50D	LA 30-50S U 30-50S S 30-50S	LA 1 U 1 S 1	LA 40-60D U 40-60 D S 40-60 D	LA 3 U 3 S 3
Phoebe S	LA 30-50E U 22-36E S 30-50D	LA 30-50S U 30-50S S 30-50S	LA 2 U 5 S 1	LA 40-60 D U 40-60 D S 40-60 D	LA 4 U 7 S 3
Sienna	LA 30-50E U 30-50D S 30-50E	LA 40-60E U 40-60E S 40-60E	LA 3 U 2 S 3	LA 40-60D U 40-60D S 40-60 D	LA 4 U 3 S 4
Eg (EAL, SEN?)	LA 8-20S U 16-26D S 16-26D	LA 22-36D U 22-36D S 22-36D	LA 5 U 3 S 3	At different school	

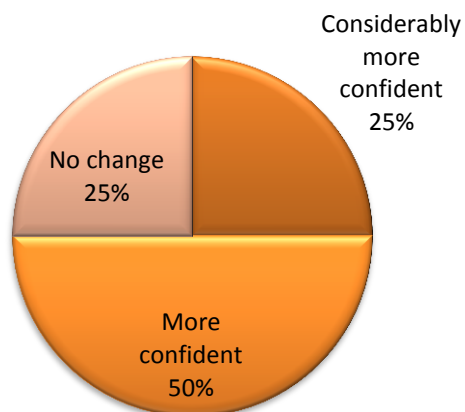
APPENDIX 3: SURVEY RESULTS

A) MUSIC PRACTITIONER SURVEY RESULTS

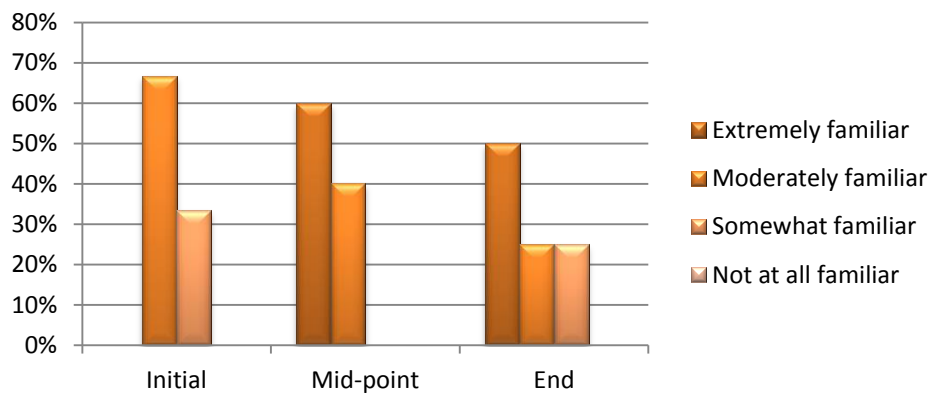
How confident are you to lead musical activities with pre-school and reception age children?



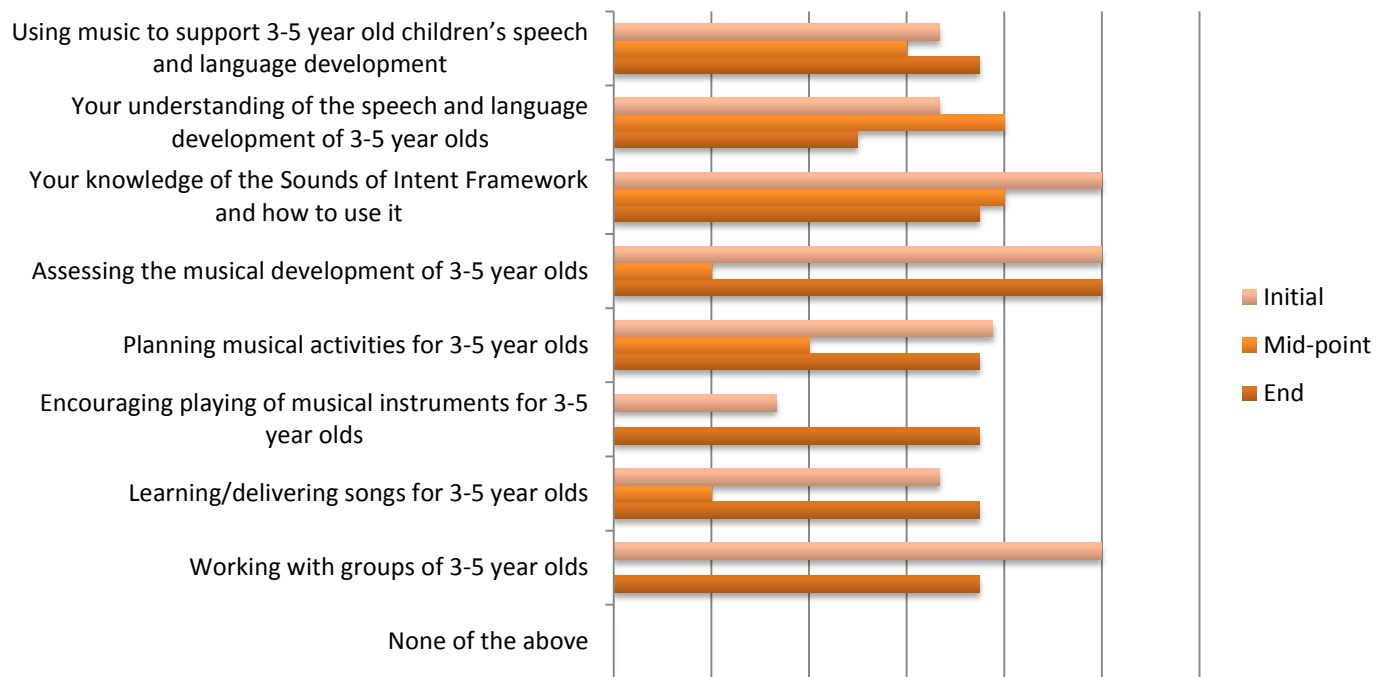
From taking part in the Ready 4 School project, what change, if any, is there to your confidence in leading musical activities for children in this age group? (End-point)



Please rate your understanding of how to use musical activities to develop speech and language skills for 3-5 year olds?



Which of the following skills, if any, has the Ready 4 School project helped you to develop? Select as many as required:



What element of the sessions, if any, do you feel had the most positive impact on the children's speech and language development?

- Practitioners reported that storytelling and interactive musical activities such as the feely bag type songs which require children to use descriptive language

What element of the sessions, if any, do you feel has had the most positive impact on the children's musical development?

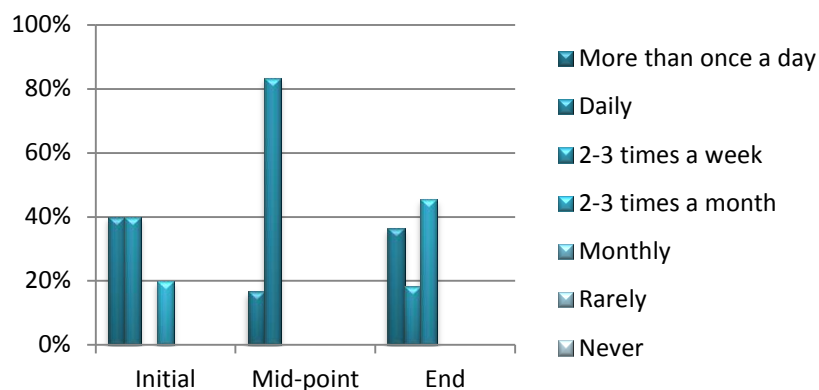
- Interactive musical activities were noted.
- Instrument time in particular was mentioned as having an impact through the children learning how to play and control them in different ways such as playing along with songs on the beat.

What changes, if any, do you think would have improved the sessions?

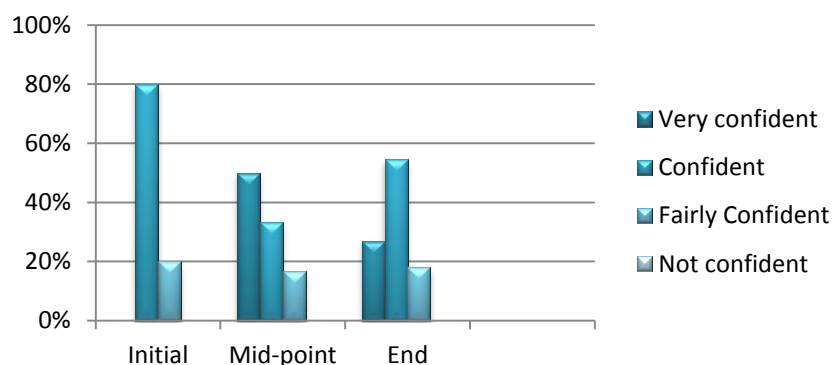
- Some would like to tailor or streamline the assessment system perhaps to include levels 3, 4 & 5 criteria
- One practitioner would have liked to use more contemporary songs as well as developing some composing activities.

B) SCHOOL/PRE-SCHOOL PRACTITIONERS SURVEY RESULTS

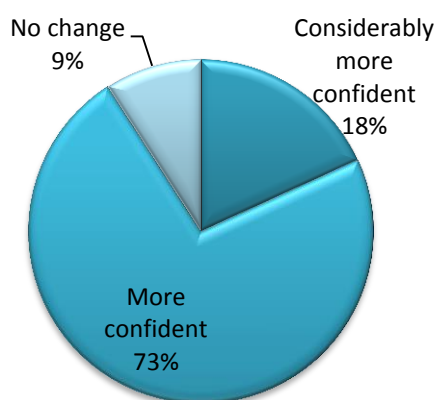
How often do you provide children in your nursery/school setting with opportunities to take part in musical activities?



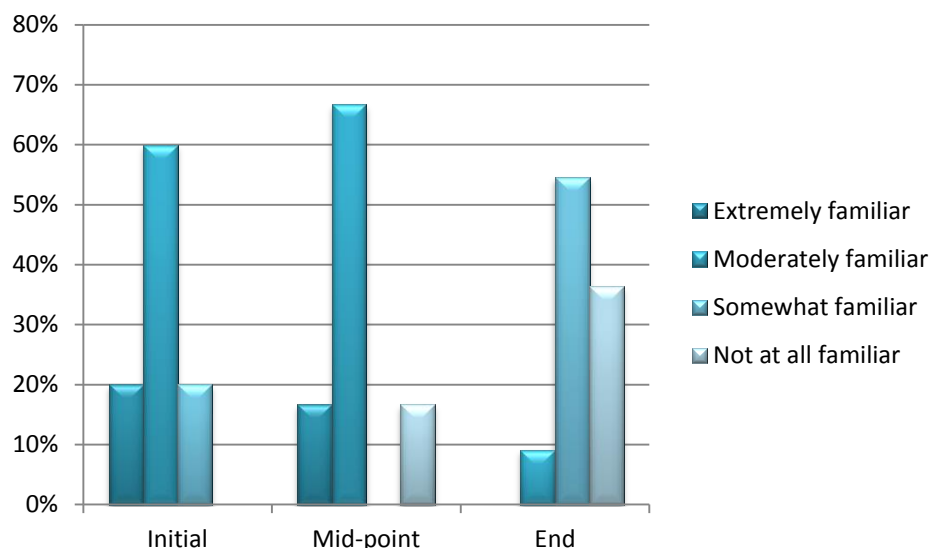
How confident are you to lead musical activities in your nursery/school setting? Such as sing songs, play instruments or listen to music.



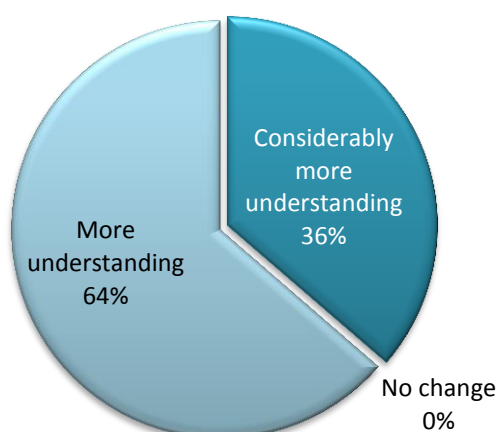
From taking part in the Ready 4 School project, what change, if any, is there to your confidence in leading musical activities in your nursery/school setting? (End point)



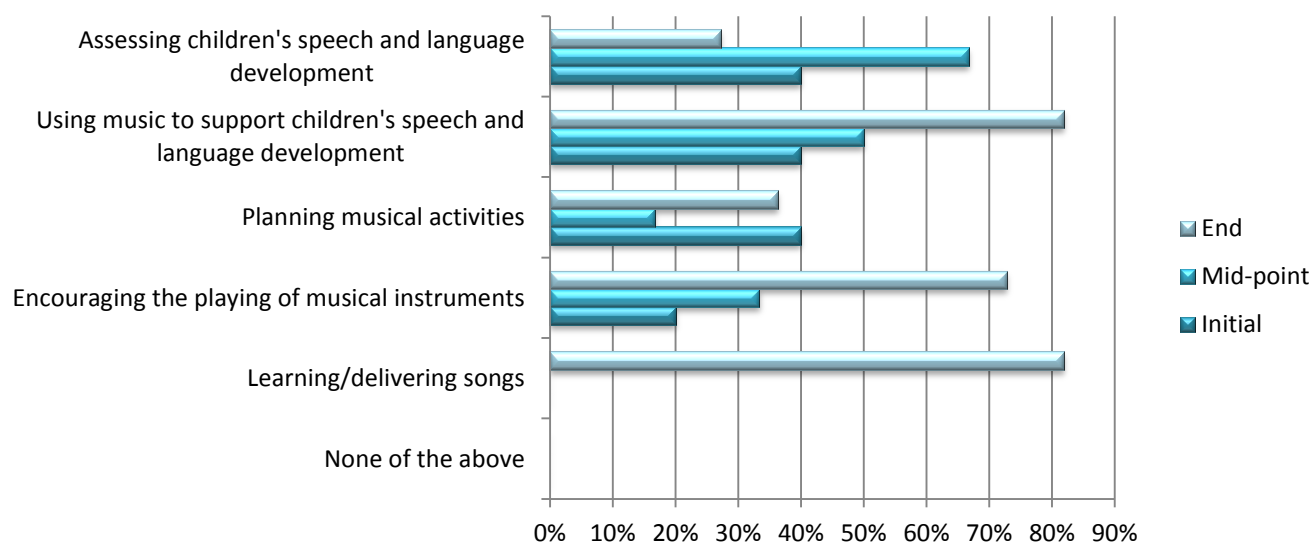
Please rate your understanding of how to use musical activities to develop speech and language skills for pre-school and/or reception age children?



From taking part in the Ready 4 School project, what change, if any, is there to your understanding in using musical activities to develop speech and language skills?



Which of the following skills, if any, do you think you need to develop? Select as many as required:



Other: Really enjoyed the story-telling through musical instrument and song - and so did the children

What element of the sessions, if any, do you feel has had the most positive impact on the children's musical development?

- Teachers noted the opportunity to play and explore different instruments.
- They also mentioned that Children developed skills using the instruments to the rhythm of the song and looking at the visual prompts to play loud and quiet and traffic lights for start and stop as well as conducting their friends.
- Children really enjoyed it when the practitioners brought their own instruments in.
- The project gave confidence to all children even the most shy.
- The positive nature of the sessions allowed everyone to join in and try. The children's willingness to participate developed their confidence.
- Children learnt to keep a beat, to tap, clap and sing in time and tune.
- Several settings will continue the sessions after the programme finishes and some have bought instruments to enable this to happen

What element of the sessions, if any, do you feel has had the most positive impact on the children's speech and language development?

- Core songs were noted as being useful as well as the chance to develop descriptive vocabulary whilst doing familiar songs, stories and tasks.
- The rich variety of songs were enjoyed by children including those with English as an additional language and were often sung throughout the day.
- Repeating the songs week on week was welcomed as was learning new songs with new vocabulary. Repetition and turn taking allowed less confident children to have a go. They picked up the songs incredibly quickly.
- Making lots of voice sounds and the use of fun songs and visuals mean children really wanted to take part.
- Well-planned activities were cited as enabling chances to communicate to develop speech.
- Listening and following instructions were developed through listening and repeating rhythms on instruments back to the lead person.
- The sessions also encouraged independence.
- Use of very kinaesthetic directions (such as using a puppet) to control volume.
- Children have become more confident when singing and playing instruments

What, if anything, would you change about the current sessions content and why? (Mid-point)

- The decision to allow parents to not attend was welcomed and some believed it gave the children a better chance to participate in the sessions
- Some teachers felt the sessions were too long whereas other felt the sessions flowed very well and the children were excited, ready to listen and engage
- It was difficult for some settings to find a suitable place for the group away from the other children
- One teacher noted that there could have been better explanation of activities from one of the music practitioners.

What changes, if any, do you think would have improved the sessions? Please explain your answer. (End-point)

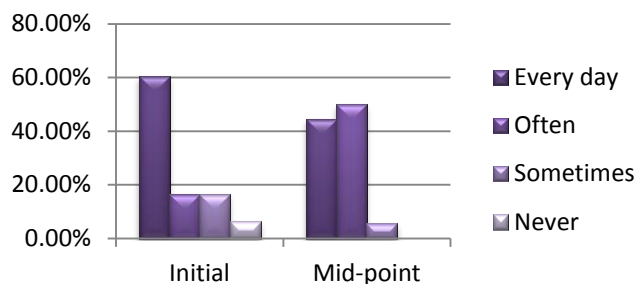
- Some thought some of the stories were a little too long
- The sessions were cited by several from both nurseries and schools as too long with children struggling to sit for a long time even though sessions were engaging.
- More sessions based on a theme were requested

- Many said they wouldn't change anything and one noted that Karen had been absolutely amazing to observe and that they had gained valuable observations of the children throughout the sessions.
- One asked for more differentiation

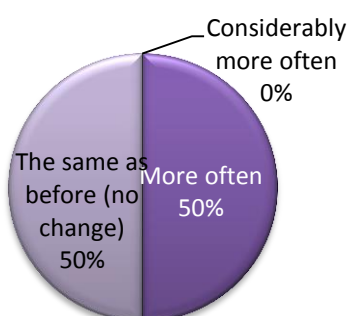
C) PARENT SURVEY RESULTS

1: Musical progress

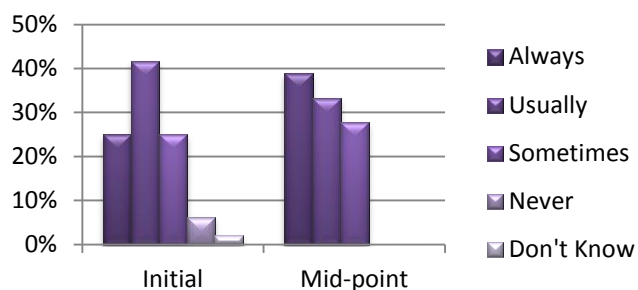
How often does your child ask to do a musical activity? Such as sing songs, play instruments or listen to music?



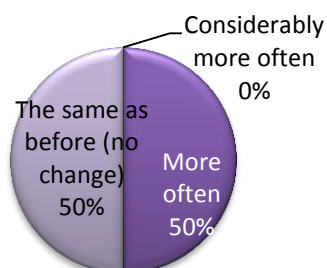
Since taking part in the sessions, how often does your child ask to do a musical activity such as sing songs, play instruments or listen to music? (End-point)



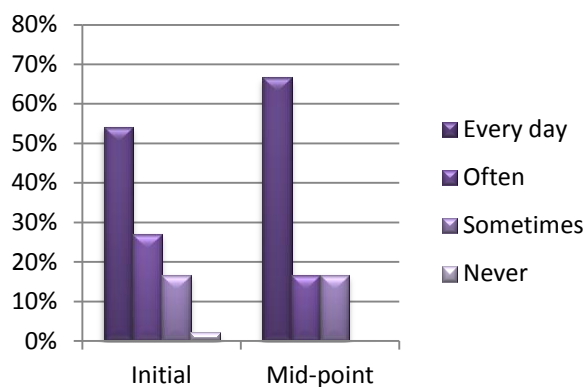
My child can listen to and concentrate on a short piece of music.



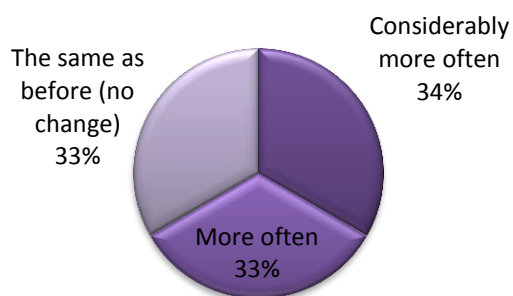
Since taking part in the sessions, my child can listen to and concentrate on a short piece of music.



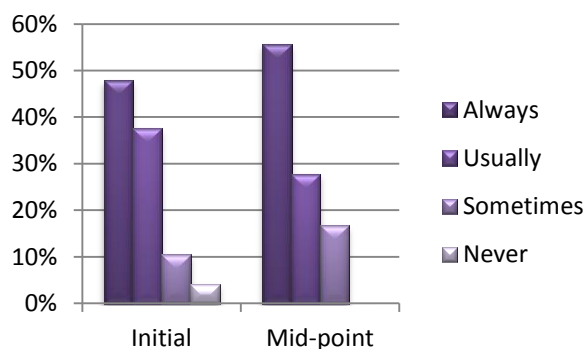
My child sings / plays music on their own.



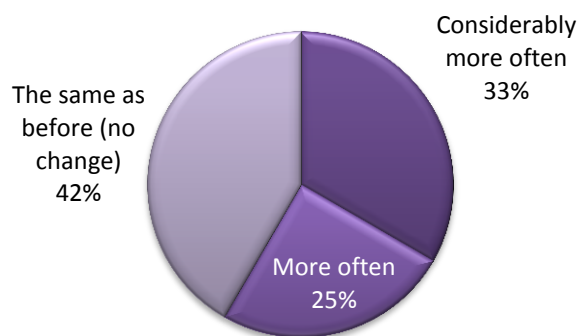
Since taking part in the sessions, my child sings / plays music on their own.



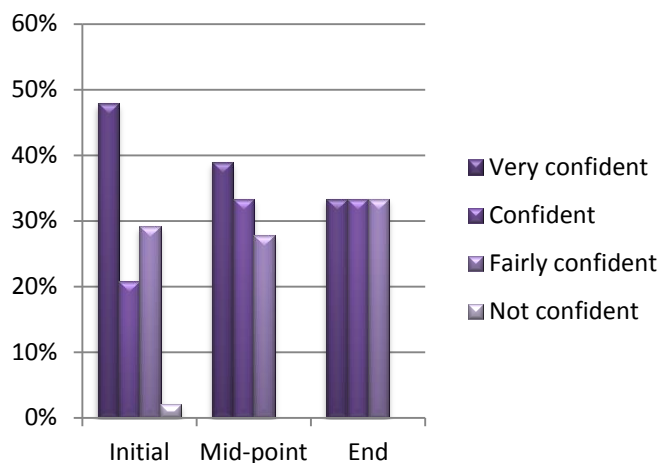
My child is happy to sing / play music with me or others.



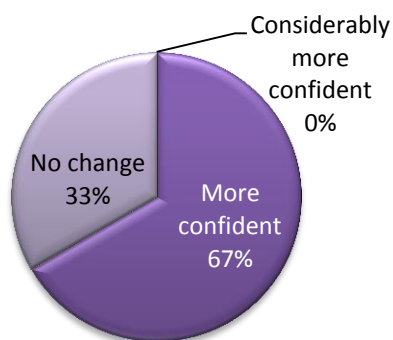
Since taking part in the sessions, my child is happy to sing / play music with me or others. (End-point)



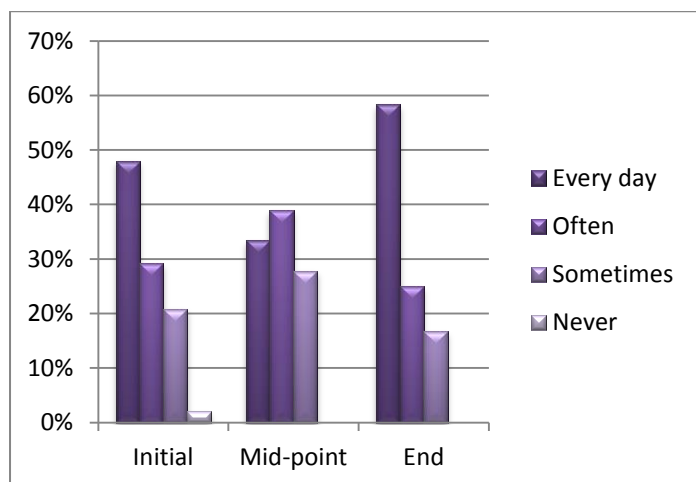
How confident are you to do musical activities with your child? Such as sing songs, play instruments or listen to music.



From taking part in the sessions, what change, if any, is there to your confidence in doing musical activities with your child? (End-point)

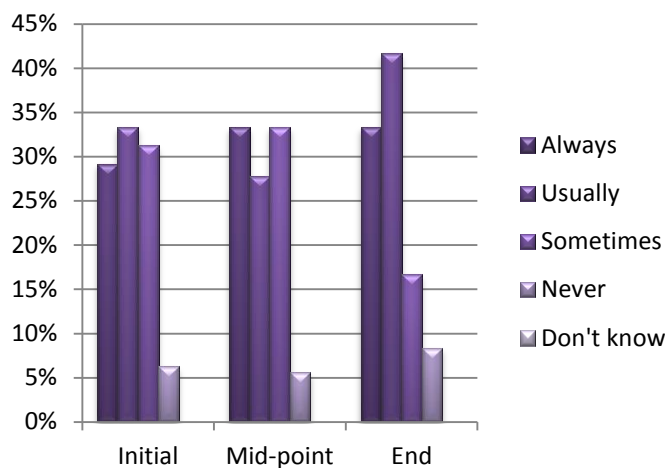


How often do you do a musical activity with your child, such a sing songs, play instruments or listen to music?

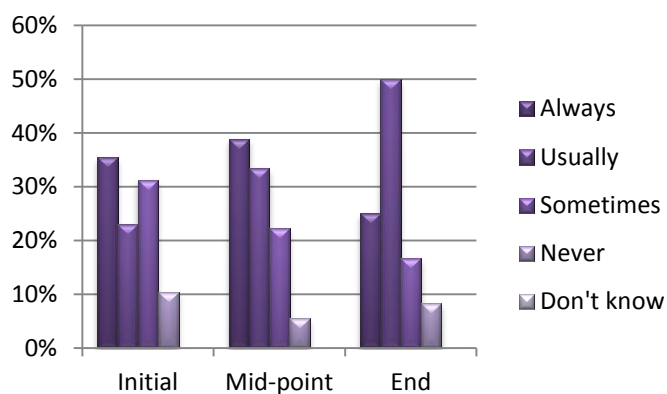


2: *Speech and language progress*

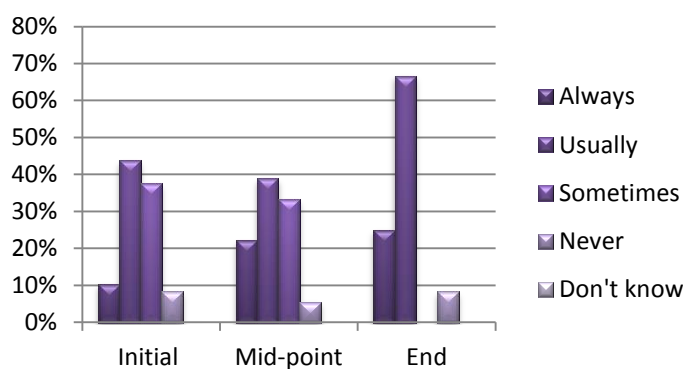
My child enjoys speaking without avoidance or embarrassment



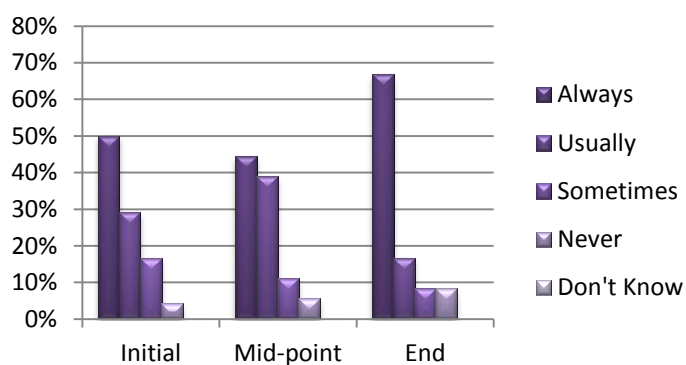
My child starts conversations with adults



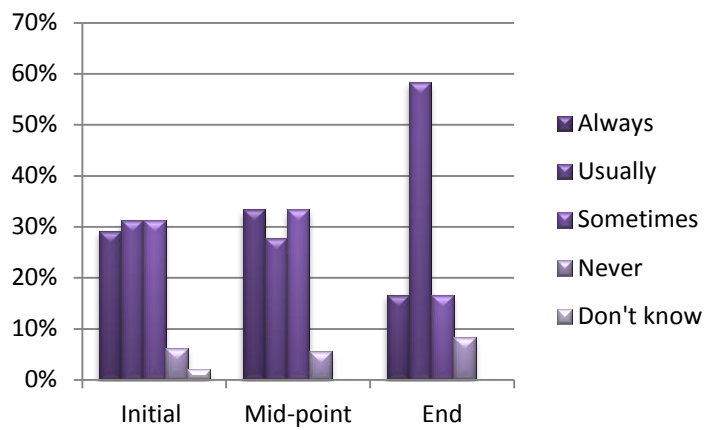
My child starts conversations with other children



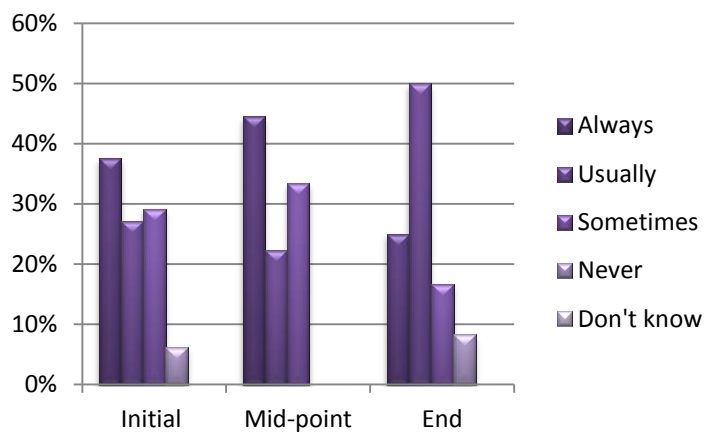
My child takes turns in conversations appropriately



My child listens to and takes account of what others say in a conversation

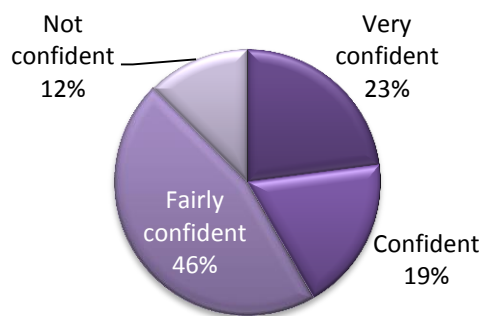


I would describe my child as a confident communicator

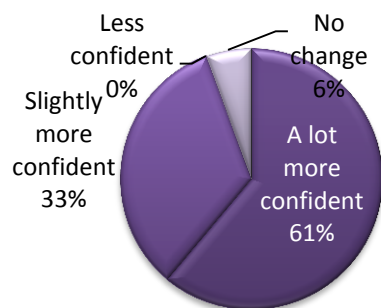


3: Transition

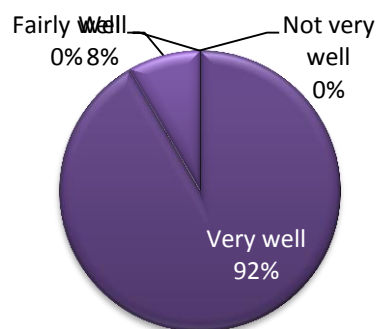
How confident are you that your child will make a smooth transition from pre-school into reception class and settle in well at school?



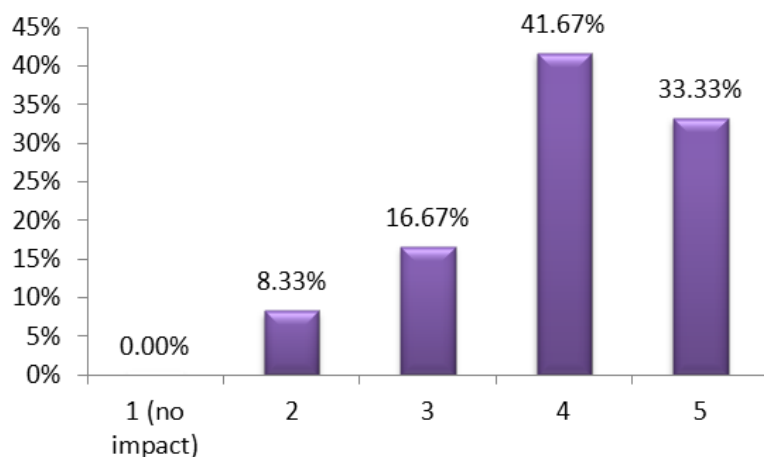
From taking part in the sessions, what change, if any, is there to your confidence that your child will make a smooth transition from pre-school into reception class, and settle in well at school?



How well did your child transition from pre-school into reception class?



On a scale of 1-5, what positive impact, if any, do you feel the sessions had on your child's transition to reception class?



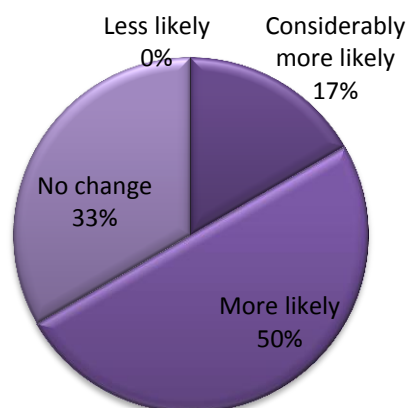
Parents' comments on transition

- She loves the music
- My children was very shy, these sessions have made her more confident and has made her going into reception a lot easier. Thank you!
- Had children that bonded together during pre-school sessions, familiar with staff member carrying out the sessions, used to sitting/taking instructions etc.
- The sessions helped with his skills of listening and taking turns and appropriate communication. Also the continuity was helpful.
- She feels confident with music and when singing she is in tune with the music. She also enjoys being able to follow the song properly and remember the lyrics.
- Made him more into music than he was before
- Being in the buildings and in a teacher and children scenario, having to take turns and wait to speak/respond and listening to others. The sessions were beneficial for continuity and a familiar thing that made him more confident knowing what was going to happen in the sessions once he had moved to reception.
- It got her used to listening and following instruction.
- The sessions bridged the gap between preschool and reception. It gave them an idea of the behaviour and routine they would get in reception. It taught them some of the skills for reception, such as taking turns, using an indoor voice and listening skills.
- The familiarity of the sessions, working across the nursery and the school and moving up with the same children. Understanding how things would work at school in the sessions, so more confident. It was a great opportunity to get to know the children, teachers, environment and content of the sessions once in Reception. It offered familiarity.

Which part of the Ready 4 School sessions, if any, does your child tell you they like the best?

Comments from parents centred on the joy of singing and using the instruments. The feely bag and musical box were very popular as were the active songs and those using puppets like the monster

From taking part in the sessions, what change, if any, is there to the likely hood of your child taking up a musical activity in the future? Such as, learning to play an instrument or taking part in a singing club.



Is there any other feedback you would like to give us about the session?

- Keep doing this! I think it's very helpful.
- Initial 2-3 sessions at pre-school level were very repetitive and probably didn't require parents to stay for as many sessions as we did to encourage independence
- To start with the sessions asked a lot of the little ones and he found them tiring, while he was learning the skills outlined above. But as he matured he enjoyed the sessions more.
- To introduce more real musical instruments during the lessons.
- I feel the sessions were very positive for my son and really helped him catch up with his peers in speech and musical ability.
- Felt more confident about him starting school at the end of the sessions than at the beginning. Helped ease anxiety on how he would cope with the transition as it offered some continuity.