

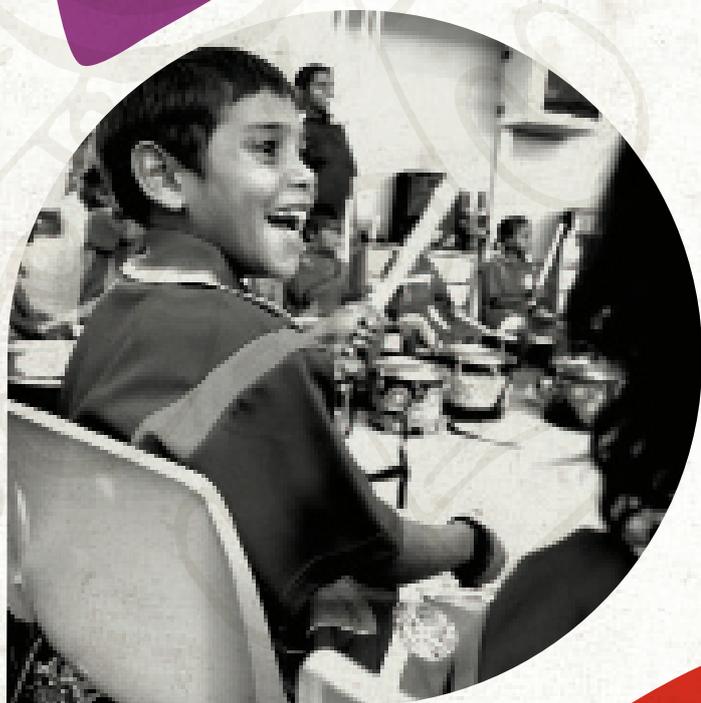


MusicOutbackFoundation

Schools Program

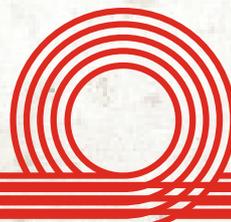
2013

Information for prospective schools
and partners



"The Arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging students to reach their creative and expressive potential"

Australian Curriculum: Draft Consultation, July 2012



This is Music Outback

Music Outback is a not-for-profit organisation that works with remote schools and Indigenous communities to deliver arts-based programs.

Our facilitators make a long-term commitment over multiple years to visit their schools for one week every term. Collaborative song writing is the main focus, involving students, teachers and community members. Content is deliberately drawn from local community life and traditional stories, engaging with Indigenous teachers and community elders to write songs in local languages. Embedding literacy learning outcomes is central to much of the learning.

A collaborative model

The Music Outback model is underpinned by a strong commitment to collaborative and effective communication. Workshops are designed around song writing and performance with specific learning objectives and outcomes identified and negotiated between each school and the Team Leader (facilitators). Before programs are delivered, the following is identified;

- Students who will participate
- Specific learning objectives for each workshop and the students participating
- Specific connections with literacy and numeracy outcomes
- Longer-term learning outcomes from the program
- Specific projects to be developed such as a CD, video clip, or performance



Schools Programs

Schools Programs are designed and delivered using a three-point framework:

PLANNING:

- Identify dates of workshops
- Establish broad outcomes
- Communication between Team Leader (facilitators) and school to establish specific outcomes, resources and schedule of workshop sessions
- Identify potential links with community and opportunities to develop

DELIVERY:

- Generally, workshops delivered over five days
- Two or three facilitators attend depending on student numbers
- Sessions and participating students determined by schools
- Program content negotiated collaboratively between Team Leader and school representative
- Activities and support resources identified and where possible developed for use between workshop visits

EVALUATION:

- Formal post workshop evaluation with schools and facilitators
- Program content and delivery format adjusted where necessary between visits
- Informal evaluation through commitment to collaboration and communication between facilitators and schools

Our history

Music Outback began in 2001 with a small group of musicians who recognised the importance of music and the arts to Indigenous children, educators and their communities. Music Outback programs continue to build on the inherent synergy between music, education and Indigenous culture, creating relationships and pathways that have led to better outcomes for all involved.

Music Outback has achieved a strong reputation for quality delivery of music education activities that connect with schools' literacy and numeracy learning objectives. Importantly, Music Outback is committed to establishing and maintaining relationships of trust and respect in the remote Indigenous communities where we work.

Since its inception, Music Outback has worked in over 40 remote Indigenous communities and schools, connecting with over 3000 Indigenous young people.

Currently we are working with twenty remote schools in the Tanami Region (the Northern Territory), the Anangu Pitjantjatjara Yankunytjatjara lands (SA) and Western NSW.

Our principles

The activities of Music Outback Foundation are underpinned by a commitment to

- Establishing long term relationships with schools and communities
- Using the arts as a social change mechanism
- Working with teachers to support literacy and numeracy outcomes
- Engaging with Indigenous culture
- Recognising the unique characteristics of individual communities

"Kids absolutely love the music, so inevitably, they bring a positive and energetic approach to their learning. From the point of good learning, it makes perfect sense"

Principal, Western NSW, July 2012

Why it works

Music Outback has been delivering effective song writing and music performance workshops that deliver real learning and social outcomes.

Our programs work because they are

Consultative - we listen to what schools and teachers want

Collaborative - we work with school staff and musicians in the community

Responsive - we welcome opportunities to adjust and respond programs to the needs of our schools

Engaging - song writing is a powerful framework that engages students in literacy and numeracy learning

Valid - the cognitive, neurological and social benefits of music have a strong empirical research base

Improving Learning Outcomes

Embedding music into the education of all children is no longer considered to be a curriculum 'optional extra'. There is now a vast body of evidence-based research that empirically demonstrates the relationship between improved learning outcomes and music education.

This paper provides a brief overview of how music develops seven essential learning areas;

1. Student engagement
2. Active listening
3. Verbal memory
4. Phonological and phonemic awareness
5. Literacy - print awareness
6. Numeracy and spatial temporal awareness
7. Vocabulary development



The music education workshops delivered by Music Outback Foundation develop skills in each of these areas. This is recognised and endorsed by teaching staff in the schools in which MOF works.

STUDENT ENGAGEMENT *Children enjoy music, therefore are already positively engaged with the learning process*

Making music in group settings requires children to socially and behaviourally engage with other children and adults. This develops such skills as;

- cooperation
- tolerance and accommodating individual differences
- teamwork
- planning and organisation
- self management, motivation and control

There is now substantial evidence that demonstrates participation in music specifically, and the arts generally, can improve key indicators such as attendance, student attitude to attendance and academic achievement (Caldwell, 2011)

LISTENING – ESSENTIAL FOR LEARNING *It is estimated children spend 50-75% of class time listening (Smith, 1992)*

Listening is something that needs to be taught explicitly and all children need to learn to become 'active listeners'. There is substantial evidence based research that links music participation with enhanced neurological activity associated with listening. This directly leads to increased cognitive processing and reduced stress amongst students (Flohr, J. 1996).

VERBAL MEMORY – ESSENTIAL FOR READING PRINTED WORDS *Verbal and working memory are fundamental in developing reading proficiency. Reading and literacy are essential skills for learning*

Music enhances the processing of auditory information and improves verbal memory leading to improved reading skills (Bennett, 2009). When children are engaged in musical activities, they are developing and refining their reading skills. This occurs explicitly for example, in a song writing activity when children are writing up lists of words to develop lyrics. It also occurs implicitly such as when in reading the words of a song and learning the correct phrasing and phonic emphasis of lyrics.

PHONOLOGICAL AND PHONEMIC AWARENESS *Phonemic awareness is a significant determinant in a child's ability to learn to read (Adams, 1990)*

Neurologically, music and language are processed in very similar ways. Hearing different musical pitches reinforces the ability to hear phonemic differences in individual words. When learning a second language, immersing the language through music is highly effective.

Singing in particular helps children develop their melodic skills (pitch) and rhythmic skills (duration) and has a direct impact on their recognition of rhymes and stress, stimulating attention and phonological memory (Bolduc and Fleure, 2012).

Musical instruction and experience helps the brain improve auditory processing (Gaab, 2005). Importantly, when children "learn to discriminate fine differences between tonal and rhythmic patterns and to associate their perceptions with visual symbols, they benefit not only musically but in skills related to the processing of sound shown to be necessary for reading." (Gromko, 2005)

LITERACY, MUSIC & PRINT AWARENESS *Music is a language with its own symbols and representations*

Music, like language, is represented with symbols and unique elements that follow a developmental progression from individual sounds to melody, phrases and ultimately more sophisticated groupings in songs (verse, chorus) and instrumental settings.

In reading, there is a development of the awareness of symbolic representations underpinning the connections from phonemes, to letters, words, sentences and full passages of text. The neurological and cognitive processes used when playing and learning music are closely related to the learning of language and literacy generally and each supports the other.

NUMERACY *Music and numeracy share many principles and neurological processes*

Music and numeracy both develop and rely on spatial temporal reasoning.. The use of sequential patterns in music (rhythm and metre) aligns closely with the use of sequential patterns in mathematics. As with symbols in language, symbols used in numeracy require an awareness of the association of the image and what it represents. This also activates and develops the working and long term memories.

BUILD VOCABULARY *Through pre and early years schooling, children acquire the vast majority of their vocabulary incidentally through reading and listening to oral stories.*

Research suggests that song lyrics provide a source of vocabulary. This is further supported in settings where a second language is taught using music and illustration (Medina, 1993). When children are involved in the song writing process, they are continually expanding and utilizing their vocabulary, confidently 'playing' and experimenting with words; this is further enhanced when presented in group settings.

In many instances, Music Outback activities involve children writing songs both in English as well as their first language. This bilingual context, further develops vocabulary and underpins the skills and knowledge being developed in English literacy outcomes.

A few things our schools have said about us

"Just wanted to let you know that I have just watched the finished video that the team and the students worked on this week and it is absolutely fantastic. The way the facilitators established relationships with the students was exceptional and their understanding and awareness of cultural sensitivities was outstanding. You should be really proud of them and we are equally proud of the outcomes they helped our students achieve."

Christine Bell - Principal - South Australia (APY Lands), June 2012

"Loved the results we got this year/this term. We got a whole song written and recorded. It gives the students something to really work on and be proud of. They have something finished and something to work on and create even better things with. The facilitators were a great team and I would love to see what they could do together after working together for a longer period of time. They worked so well together and were very professional and approachable. I looked forward to working more closely with the both of them. They are 2 very inspiring young people whom I feel special to have met and dealt with. Thank you for sending such talented and amazing people to teach our students!"

Tanya Coelho - Music teacher - Western NSW, June 2012

"[The facilitator] has a great relationship with the students at [the School,] and we trust that he has amazing ideas and can make great use of his time here. I'm sure the next workshop will be just as interesting, fun and engaging."

Sarah Conlon - Teacher - Northern Territory, May 2012

"We thoroughly enjoyed our time with [the MOF facilitators]. They were fun and enthusiastic providing a strong level of engagement, thankyou very much!"

Principal - South Australia (APY Lands), March 2012

"[The facilitators] were excellent to work with. They interacted strongly with students, teachers and Anangu Education Workers. They were willing to put in plenty of extra yards socially, and fit within the schools existing programming/timetabling and were on time every morning."

Paula McGuire - Principal - South Australia (APY Lands), March 2012

"Bring on 2012!"

Year 5 boy - WNSW, November 2011

"It was mad - absolutely loved it - can't wait for 2012."

Year 7 boy - WNSW, November 2011



GET MUSIC OUTBACK IN YOUR SCHOOL

For further information about how to get Music Outback in your school, contact:

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