

The Chorister Outreach Programme: an impact evaluation



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Leading education
and social research
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Help kids find their voice



Sing Up Impact Evaluation: Schools, Pupils and Assessments (2007-2010)

- 177 schools
- 9,979 pupils (51.8% female) (Primary aged)
- 11,388 individual singing assessments

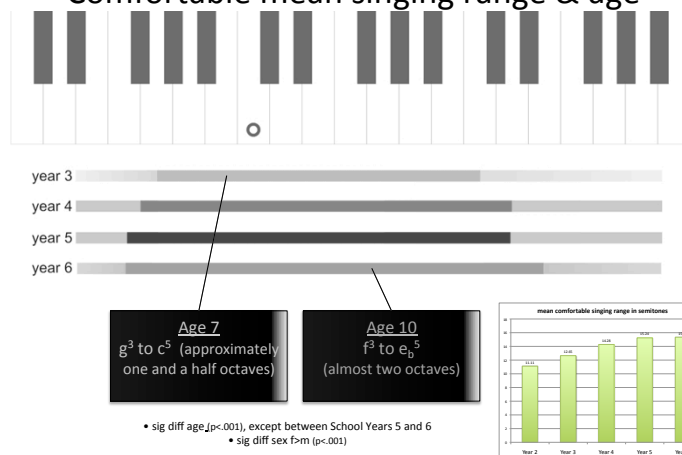
= Across the opening three years of
the Sing Up impact research evaluation



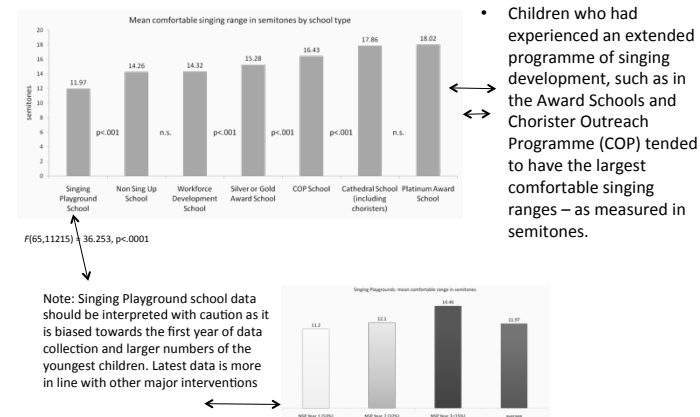
(Data to 10 August 2010)

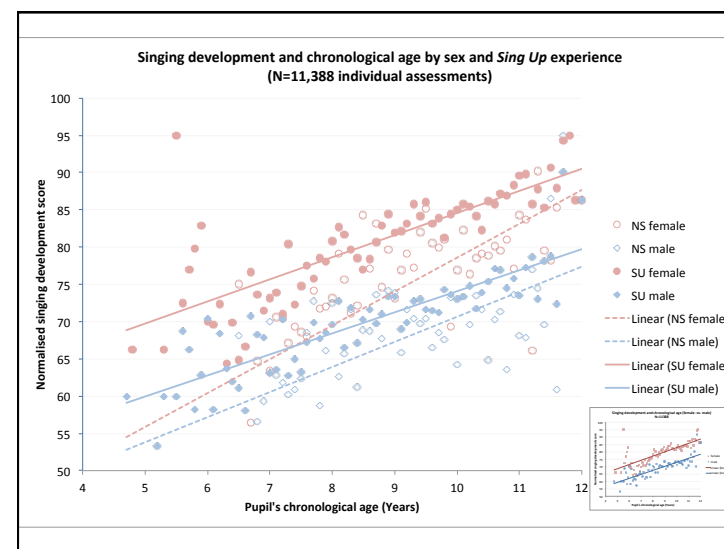
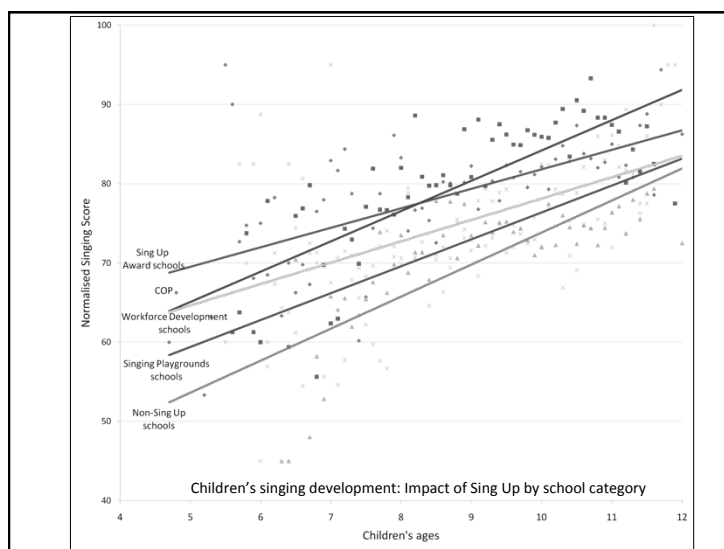
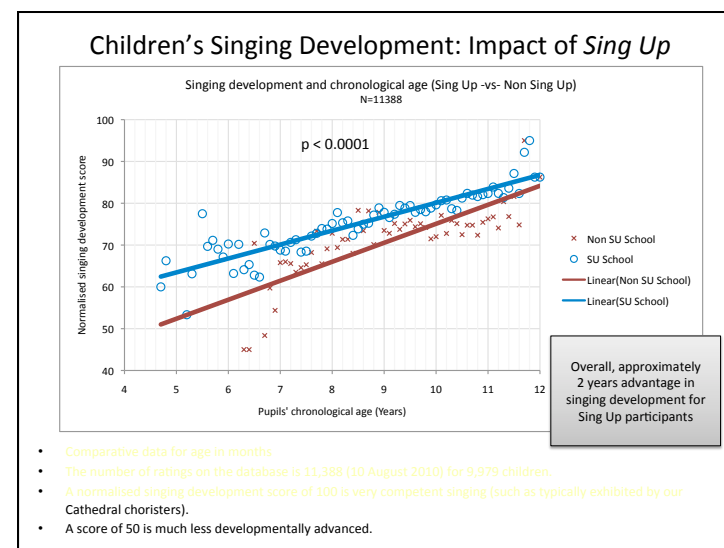
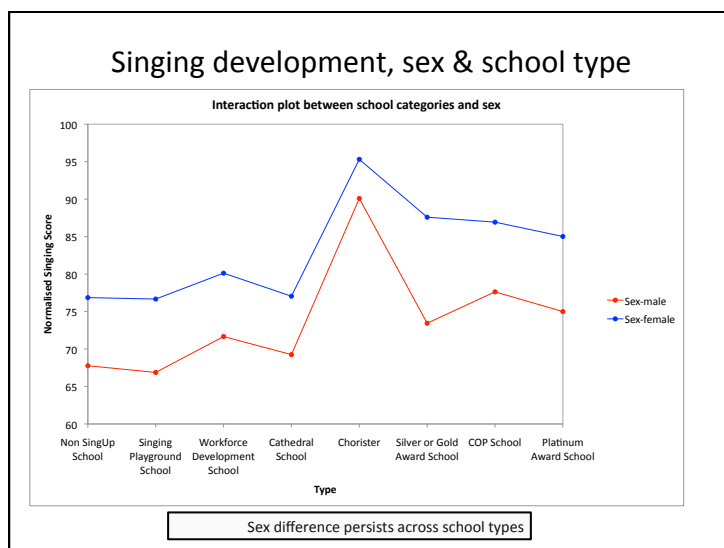


Comfortable mean singing range & age

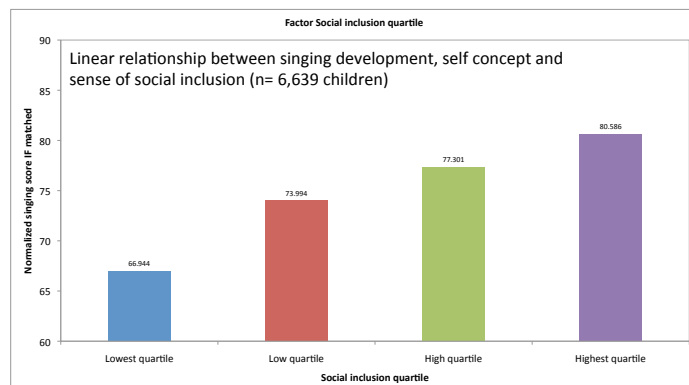


Comfortable mean singing range by school type

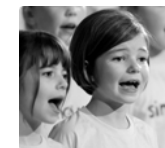




Singing development, self concept and social inclusion



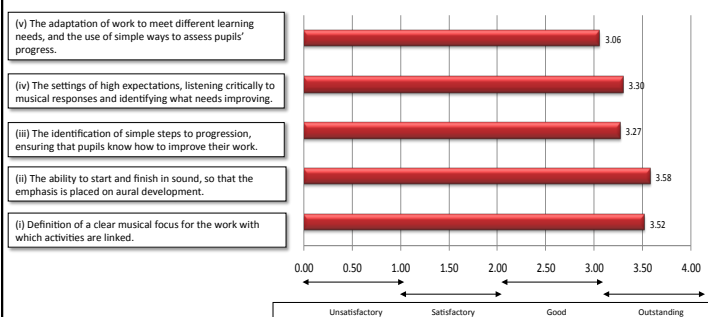
(Welch, Himonides, Saunders, Papageorgi & Rinta, 2010)



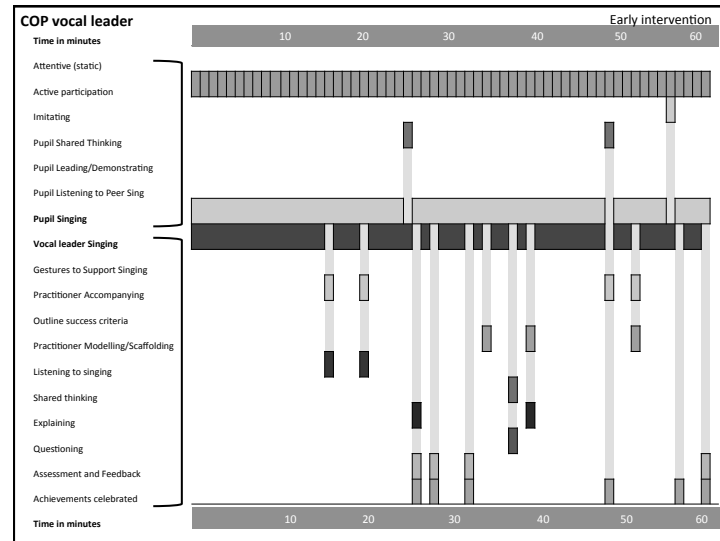
What are the characteristics of *successful* vocal leadership?
teachers' and children's behaviour

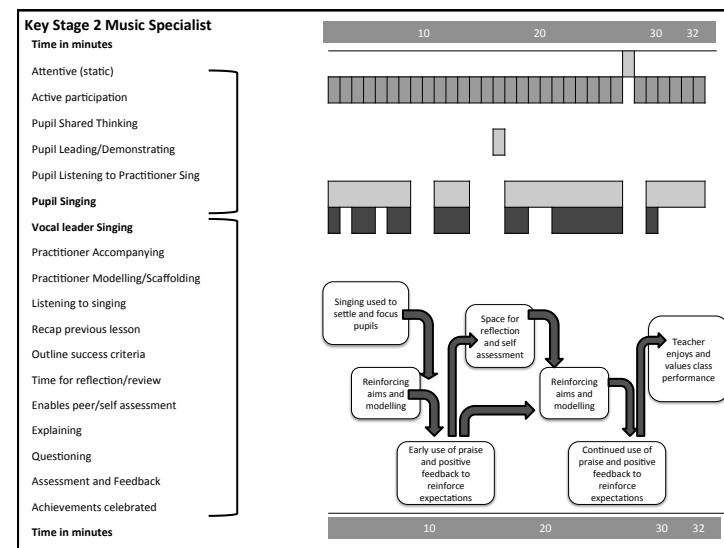
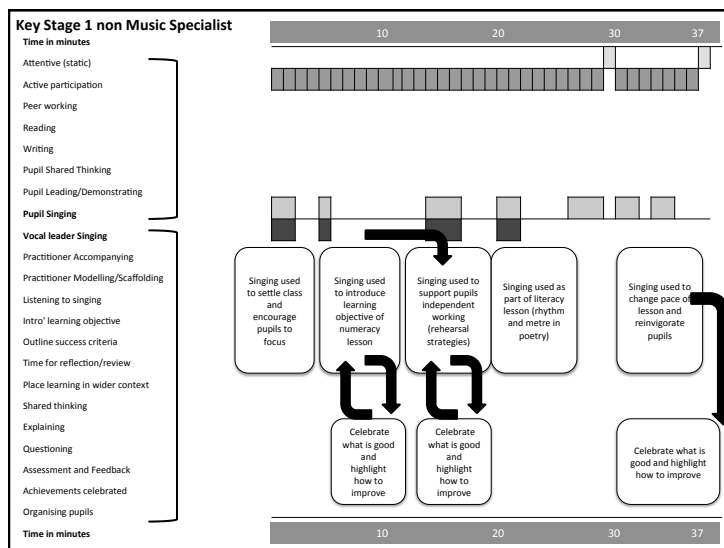
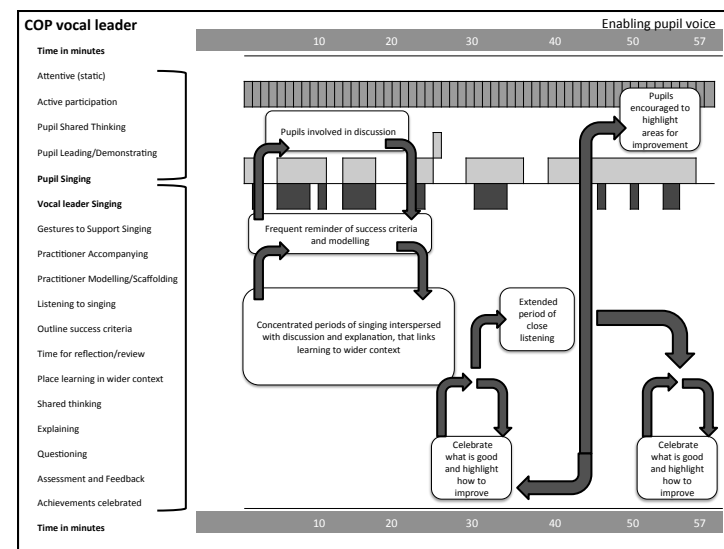
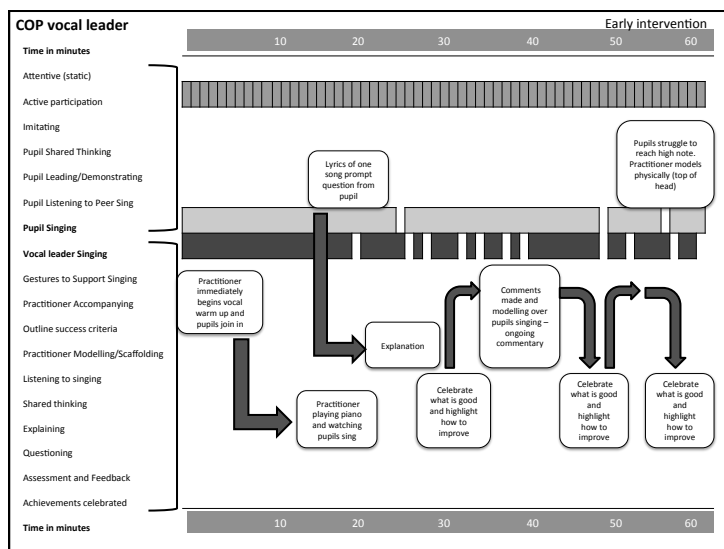
Diverse approaches to successful singing in Primary settings

What counted as high quality?



Average ratings for all observed sessions, based on OFSTED (2009) *Making More of Music: Improving the quality of music teaching in primary schools*





Good or outstanding sessions are more likely to contain the following elements...

- **confident model**
- **Pupils are actively engaged** for a high percentage of time across the session
- **pupils' voice is dominant**
song or used to question, reflect and review their own progress
- A musical beginning and ending to the session are evidenced – where the vocal leader establishes a 'way of being' within the session
- The **criteria for success** are made **explicit and reinforced** throughout the session
- Pupil performance is monitored and assessed and musically informed feedback instantly provided, with clear indications of how to improve
- Achievement is **celebrated and valued** and related to the criteria for success
- A suitably paced session is evidenced – such as a fast paced session that builds to a crescendo, or a more intermittent pace that allows space for discussion
- **A range of approaches** are used to address the success criteria so as to enable all types of learners at all stages of vocal development to improve
- Learning is placed within a wider context of pupils' lives

Less successful sessions

an absence of the elements listed above, as well as:

- **global or blanket praise**
without specific focused feedback that enables the pupils to improve
- **The pacing of the session is weak, or lacks momentum**
- Pupils are **passively engaged** or disengaged for a high percentage of the session
- **There is an over-reliance on talk instead of demonstrations by** the vocal leader
- **Learning takes place within a vacuum** (for example, singing lyrics that the children do not understand)
- There is **limited time for the pupil voice** to be heard

Saunders et al (2011)

Chorister Outreach Programme: An ongoing legacy

Data Collection

- **This year (2010-11) we re-visited 2 schools from 2 x COP** projects that we originally surveyed in 2009-10 =4 schools in total
- Data collection has included:
 - **questionnaire**
Primary Music Coordinators
Bradford COP
 - **A short open-ended questionnaire for Class Teachers (non music specialists)** whose pupils took part in the COP
 - We also interviewed the COP co-ordinator and vocal leaders
 - **Additional interviews with relevant staff/stakeholders according to the specific context**
 - Working with groups of children that took part in the COP programme to get information about how they felt about taking part and what they learned from this experience
 - **write their thoughts**
record their views in their own words

Example COP 1

"Singing [...] is a higher priority in the school. Also music and song will be a focus during SMILE week (March)"

The views of the teachers

"Whole-school singing sessions are now a fixed and regular fixture of the weekly curriculum"

"Children have been more interested and happy about singing"

"We use vocal warm ups to wake the children up and get then ready for learning"

"Children saw how great the singing was in the cathedral so are definitely more excited about singing"

"Children sing with much more confidence now and are proud to show others how well they can sing"

On the quality of singing? "This is much improved. As a result of sing-up, the expectations of children's singing is much higher and there are role-models in Y4 to other children around school"

Teacher improvements
"I am more confidence in the use of my voice, and so are other staff members in the school"

Pupil improvements in: "quality of tone – singing, not shouting"; "demeanour – sitting up, enjoying it!"; "confidence – even very EAL & SEN* children join in and enjoy"*

*Pupil for whom English is an additional language
 *Pupil identified with Special Educational Needs

The views of Vocal Leaders

What do you consider the major aim of the COP to be?

- *"To make use of the vast resources on offer by the major religious establishments and encourage the enjoyment of quality singing in Primary schools"*
- *singing is in the school curriculum and in life. To help children find their singing voices"*

What impact has the participation in the COP choir had on the children's confidence as singers?

- *"A number of individual cases of children with special educational needs and those low in confidence have been noticed where the child has excelled in the act of singing. Teachers are often heard saying during singing sessions: "Well, he/she never engages like this!"*
- *"Children are much more confident in general as well as using solo singing voices"*

What impact has the COP had on choristers?

- *"For the few involved with school visits, an insight into workshop leadership has proved popular and productive. The choristers have enjoyed meeting and supporting those who come into the Cathedral from non-singing backgrounds"*
- *"More open minded and willing to try new things. The opportunity to play musicianship games and have a different approach to learning music rather than the more traditional cathedral way – getting a balance. Everyone learns in different ways"*

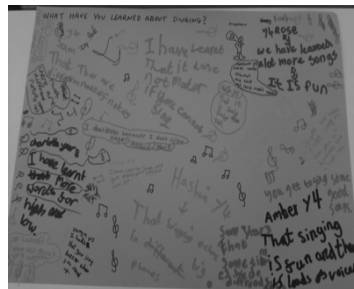
The views of Parents

"Very exciting, particularly the concert at the end of the project. For some children it is the only opportunity they have had to do something they can focus on - and for parents to see their children actively involved when they are usually told off for day dreaming is wonderful"

"Generally a positive response referring to their child's confidence and obvious enjoyment of something they may not have tried before. It's a shame that more parents do not follow up after we stop visiting the schools and bring their children to the COP Choir at the Cathedral"

Learning about singing

- "I have learned that it does not matter if you cannot sing"
- "That there are different notes"
- "That singing echoes differently in big places"
- "That singing is fun and there is loads of voices"
- "I learned that you sing better when you stand up"
- "I have learned more words for high and low"
- "That it is really really fun"
- "Singing feels really good"
- "I have learned to keep your head up and breath slowly"
- "Singing makes your memory go fast"
- "Singing is good for your throat"
- "My singing helps my learning"
- "I don't know because I don't like singing"



What children enjoyed most participating...

- "Learning about music"
- watching you sing"
- "I got to sing"
- "I liked learning the songs"
- "When we were singing"
- "Other schools sing with us"
- "Singing is fantastic"



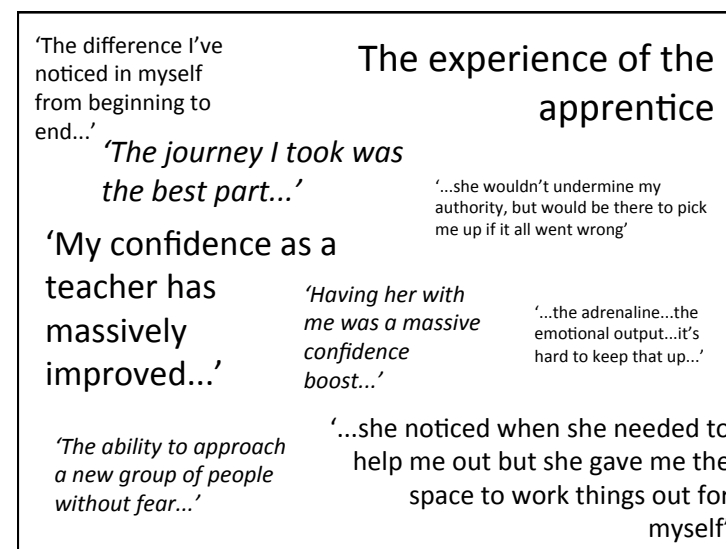
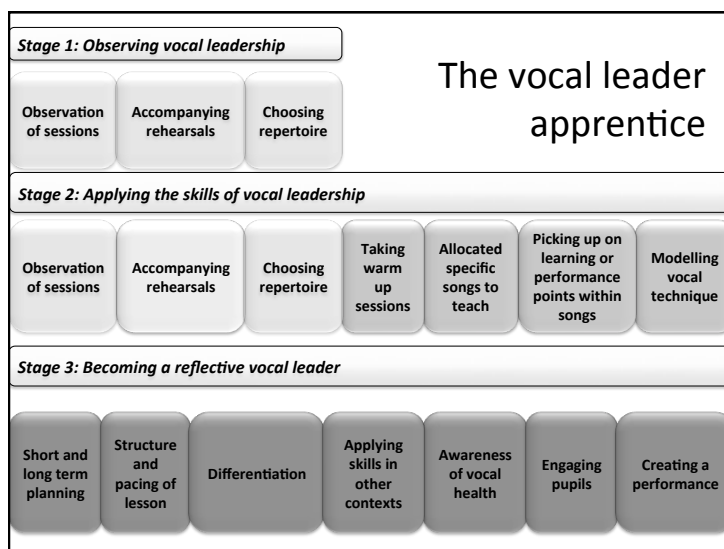
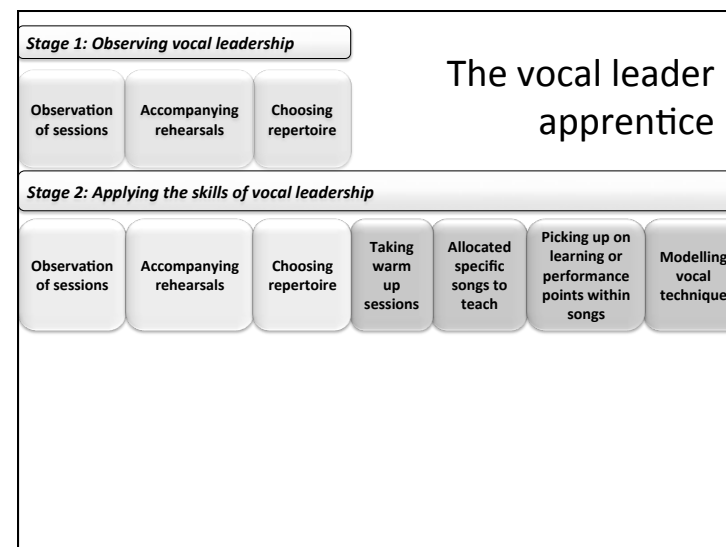
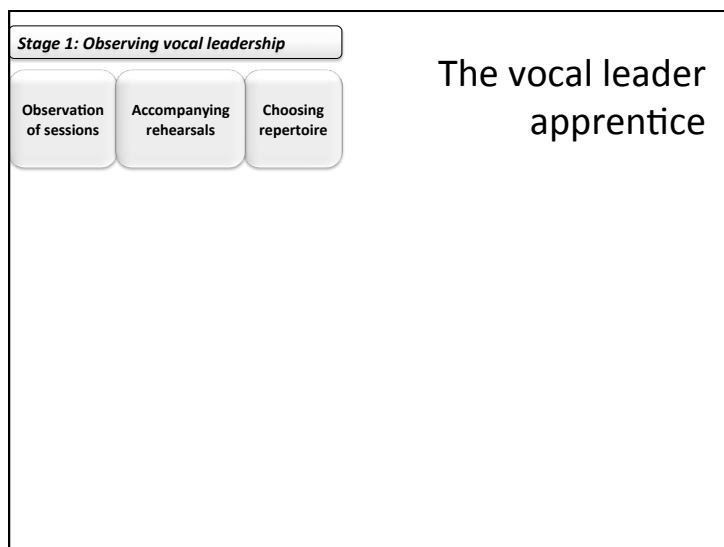
Would you take part again?

- "I would like to take part again because it was fun!"
- "I would like to take part in the choir because it is fun when I sing and I want to be a pop singer"
- "Yes because I love singing"
- "Singing is fun"
- "I love singing"
- "Yes because it's fun to sing with your mates"
- "No because I am shy, but I enjoyed it"



Example COP 2

The vocal leader apprentice



The value of the apprentice

'The children loved her...especially when she sang by herself...she was so young and could sing so well...she was nice with them...she had a great way with them...'

'My confidence as a teacher has massively improved...'

'The model of having [an apprentice] has worked very well...'

Alternative vocal role model for pupils

Additional vocal support for vocal leader
(awareness of vocal health)

Accompanist
(allowing vocal leader out from behind the piano)

Introducing new repertoire
to the vocal leader

Opportunity to discuss the sessions with another informed individual
(awareness of potential for professional isolation)

New choral work (apprentice as composer)

Conclusion

- that the Chorister Outreach Programme had a positive impact which has changed the lives of participants, whether adult or child.
- A composite report of all the Institute of Education's COP impact data will be available in June 2011