

**THE HAND-IN-HAND
COMMUNITY MUSIC PROGRAM
A CASE STUDY**

by
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I certify that this thesis is my own work and that all sources used have been sourced.

Abstract

This thesis comprises a detailed study of the *Hand-in-Hand (HiH)* program, a community music program with a philosophy of making music for the benefit of others. In practical terms, the program involves school children visiting nursing homes to sing *with*, and activate the residents. This program is based in Canberra, in the Australian Capital Territory (ACT). It is organized and run by staff from the School of Music at the Australian National University, and from the ACT Education Department, and based primarily at Ainslie Primary School. The thesis explores and describes the *HiH* program including its philosophy, methodology, practical application and short-term outcomes. It discusses whether the program can be considered part of the intergenerational movement, music therapy or a behavior management program.

Part 1 of the thesis focuses on a broad review of literature divided into three sections. Section 1 outlines the *HiH* program and its altruistic philosophy in the context of a broad range of literature pertaining to altruism. Section 2 explores *HiH* in relation to music therapy and intergenerational conventions. Section 3 discusses *HiH* as a music program with non-technical musical goals.

Part 2 of the thesis is in three sections and describes the practical application of the program in three different situations. Section 1 examines the influence of the *HiH* program on the city-wide Music in Primary Schools program to which it belongs and specifically documents the Music Education Program at Ainslie Primary School. Section 2 outlines the methodology of an inclusive pilot project, involving students with special needs and mainstream children. Section 3 describes another pilot project involving high

school children, with emotional and behavioral problems, visiting an aged-care facility and discusses the outcomes, and potential benefits of their involvement in the project. There is also a brief review of literature pertaining to the pilot projects at the beginning of both section two and three.

In conclusion, the main findings are summarized and related to the literature. The many threads of the thesis are drawn together and suggestions are made regarding further in-depth study and research into the potential benefits of the program.

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This thesis is dedicated to my mother Ellen Carpenter,
and to my father Edward Herbert Carpenter.

With love and gratitude.

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THE *HAND-IN-HAND*

COMMUNITY MUSIC PROGRAM:

A CASE STUDY

INTRODUCTION

This approach to music is encouraging altruism.....What they are being taught is a way of living, a way of living through giving.¹

This thesis is a case study of the *Hand-in-Hand* (HiH) outreach program and its effects on both the Music Education Program and the Music in Primary Schools Program. It describes many facets of the HiH program observed over an eighteen-month period. This is the first study of the program undertaken and it is designed to set up a framework for future in-depth research. This introduction will describe the HiH music program, its philosophy and practical applications, and will place it within the broader context of the Music in Primary Schools Program at the Australian National University. It will establish the roots of the program as well as briefly describe the background of the convener of the program, and that of the researcher. It will describe the delimitations and methodology of the research, the methods and type of data collection, and outline the structure of the thesis.

¹J Diamond, *An Interview with Dr John Diamond* (Ronin Films, Canberra. Dec. 2000).

The *HiH* community music program was established in Canberra in 1998, as part of the Music Education Program (MEP) run by the School of Music at the Australian National University (ANU). The focus of the program is to facilitate children making music with the elderly in residential homes and with other disadvantaged members of the community. The aim is not to make music *for* others but *with* others, with the specific intent to benefit all those involved. The School of Music literature states:

The Community Outreach program, *HiH* is now in its fifth year. The program is designed to encourage children in the use of music to positively influence the lives of others in the community, particularly the elderly and disabled. Groups of children visit aged care and/or disabled care facilities in the community with the aim of encouraging residents to actively participate in music making.²

The philosophy and methodology of *HiH* are not specific to the particular educational situation of the Music Education Program and can, therefore, meet the needs of many different groups, individuals and situations. The philosophy is based on the work of Dr. John Diamond, an Australian doctor and psychiatrist now living in New York. Diamond has researched the therapeutic use of music for over forty years. Since his retirement from psychiatry, Dr. Diamond's practice as a holistic consultant has covered many modalities, and breaks new ground by using a holistic approach to health through the use of arts, specifically the altruistic use of music. (See appendix 1 for full biographical details.) The

² School of Music literature, June 2002

HiH program has taken aspects of Diamond's work and adapted them to a formal educational setting. Susan West, convener and founder of the program, has written:

HiH approaches music as social or personal development where music becomes a vehicle for altruistic interaction. It is an educational application of a clinical approach developed in psychiatric practice and using alternative therapies. As such it bypasses many of the standard problems, arguments and justifications normally associated with music education, which is, itself, attempting to fill a gap left by the demise of music-making as part of Western enculturation.³

It is simple to describe *HiH* in general: Groups of young children visit nursing homes and sing songs from the Tin Pan Ally era, with the residents. They sing as a group but make individual and personal contact with the residents. It is not a 'sing- a- long' nor a performance, but a therapeutic communication between the child and senior. However, it is not as simple to describe the effects of the program. (For a full description of the program, see page 146.) Certainly, as we shall see, the altruistic and social use of music makes the program unusual, particularly as it is placed in a conventional educational setting. More importantly, the program appears to be making an impact on all those involved in a way that has implications for the recipients, as well as for the social development and music education of the students.

³ S West, "Position Statement," (unpublished, 2003).

Susan West, convener of the MEP since 1984, was formerly Associate Principal Flute with the Sydney Symphony Orchestra. She has extensive music pedagogical qualifications and training, including a post-graduate diploma from at the Kodaly Institute, Kecskemet, Hungary, a research background in musically gifted children, and extensive training with Dr. John Diamond. (See appendix 2, for full biography.)

The program began as just one aspect of the Music Education Program (MEP) run by the School of Music at the Australian National University (ANU), for the local government of the Australian Capital Territory.⁴ However the philosophy and activities that underpin *HiH* were thought to be so successful by those working in the program, that not only has the MEP been reshaped completely by *HiH*, but a larger umbrella program, the Music in Primary Schools Program (MIPS), has developed from the *HiH* model. The program has expanded to include training for classroom teachers and interested members of the community. From its original base at Ainslie Primary School, *HiH* now embraces children from twelve other schools with non-specialist teachers organizing the community outreach program. In 2002, a total of twenty-two teachers were involved in the *HiH* program in fourteen schools across Canberra. *HiH* projects have also been implemented in the United States and Germany.

⁴ The ACT is generally referred to as Canberra, the Capital of Australia and the principal city in the ACT.

Over the five years of the program's existence the basic practicalities of the program have been worked out and refined. These include the development of an appropriate repertoire, and the preparation of the children and elderly. *HiH* is supported by government funding, school principals, parents and children in several schools in the ACT, as well as the care facilities. There has been much media interest in the program, including a series of documentary videos, either already produced or in production, by Ronin Films, with interest expressed by a national broadcaster.

One interesting aspect of documenting this program is the difficulty of defining its parameters. *HiH*, through its trained teachers, has spread beyond the confines of its educational setting. For example, Susan West (and now several other teachers at various schools) established a parent group in 1999; it meets weekly to use music for the benefit of others, as the children do at Ainslie. In 2003, this parent group formed an incorporated organization, the Centre for Community Music Education, which is now developing a range of related projects. *HiH*, although coming from an institutional setting, is a community music program, that is expanding and developing in the community beyond the confines of a formal educational institution.

The following table provides a summary, in 2002, of the various programs and their relationship with each other that has developed under the influence of *HiH*. As the diagram indicates, through arrows directing out of the middle *HiH* box,

the *HiH* program is central to the operation and philosophy of all the different aspects of the activities and program.

Diagram of MIPS and Related programs

MUSIC IN PRIMARY SCHOOLS PROGRAM			OTHER RELATED PROGRAMS
Music Education Program (MEP)	<i>Hand-in-Hand</i> Outreach Program (HiH)	School Singing Program (SSP)	Various extensions privately funded by those involved but related to general philosophy
Based at Ainslie school, includes:	Various schools in Canberra, includes:	Teacher training at ANU, includes:	Includes:
<ul style="list-style-type: none"> Classes 2-3 times weekly for all students. K/1 singing group 2/3 singing group 4/5/6 singing group Voices of Ainslie Program of concerts on-site and elsewhere Pilot program for Year 7 & 8 students. 	<ul style="list-style-type: none"> Outreach visits by Ainslie and other schools Special projects, ie. <ul style="list-style-type: none"> Cranleigh Woden Parent volunteers 	<ul style="list-style-type: none"> Professional Development training program Extended training program Intensive workshops School support visits by MEP staff Visits between students from participating schools and MEP students from Ainslie 	<ul style="list-style-type: none"> Parent groups at Ainslie and other schools Instrumental lessons Family nights Outreach concerts

As is apparent from the diagram, Ainslie Primary School has played an important role in the development of the *HiH* Program. It is one of the oldest primary schools in Canberra.⁵ It is run by the ACT Education Department, which has high academic standards and is well respected within the Australian education system.

Situated close to the center of Canberra, the school enjoys pleasant and spacious grounds in the suburb of Braddon. The school attracts children from a broad range of socio- economic backgrounds and has an excellent reputation both for its strong sense of community as well as for its innovative Music Education Program, which forms part of the core curriculum.⁶

The program convener and the music team developed an innovative music curriculum based on the *HiH* philosophy, and music classes for all students are held approximately three times a week. There is also an integration program with a special needs school, optional individual instrumental instruction, regular outreach visits to nursing homes and a range of performances and assemblies both in school and in the general community. In 2002 all children were also members of a larger singing group (the term ‘choir’ is specifically

⁵The school was officially opened in 1927 by the then prime minister Stanley Bruce. Some 50 years later the prime minister John Howard attended the 75th anniversary celebrations. See page 175.

⁶ Since the 1930’s music played an important role in the school.

avoided because it does not describe the nature or function of the singing groups, as we shall see.)

HiH outreaches provoke strong emotions in participants and observers. The atmosphere becomes very highly charged; the elderly and the visiting parents may become tearful; residents often hug the children and reach out for physical contact; the children do the same and the demented often behave in unconventional ways. The singing can be very loud and enthusiastic in contrast to many other, more formal music programs. The same loud, enthusiastic singing carries across into the classroom with the MEP. This can alarm some trained musicians and music teachers. The philosophy and methodology can also challenge the teachers involved, while the children seem to take the music making and responses of the residents in their stride. West wrote:

We are saying music is principally an emotive art and that teachers need to examine their own relationship with music. It is inevitable; therefore, that this will give rise to highly charged responses. The methodology of *HiH* is designed to assist student teachers in their musical development in socially acceptable ways as part of an education program, not a clinical treatment program.⁷

This statement will be addressed in more depth in Part 2, Section 1. However it is important to outline that the normal rules of music education are being challenged, and that children respond with great enthusiasm and freedom, which to some more traditionally minded educators can be threatening and worrying. *HiH*, with its alternative perspective and its broad, holistic nature

⁷ S West written response to question re. Hand-in-Hand, July 6th 2002

can, therefore, sometimes appear to be at odds with the formal, academic environment in which it is placed.

HiH shares some elements with a range of different types of approaches, musical, social, therapeutic and intergenerational. It is also different from all of these. Through an altruistic philosophy that is simple and positive, it harnesses an alternative approach. *HiH* attempts to create an adaptation that can be maintained, in the long term, in a school and academic environment. The *HiH* program can therefore be seen as a sociological experiment. Consequently, this case study is exploratory and can be seen as forerunner to future in-depth research as the program develops.⁸

It should be pointed out that the music and the interaction have a particular feel and focus, which is difficult to quantify. The research methodology adopted was qualitative and ‘naturalistic’.⁹ Over an eighteen-month period, documentation and data were collected through both observation, and participation in the program. Data includes direct observations and video observations by the researcher as well as opinions and information from diverse observers and participants.

HiH is a straightforward practical application of a simple philosophy that has larger and more complex implications than might, at first, be suspected. These implications cover a range of topics including music therapy, music education, education, altruism, gerontology, psychology, inclusion and special education,

⁸ L Cohen, L Manion, and K Morrison, *Research Methods in Education*, Fifth ed. (London: Croom Helm, 1980), 183.

⁹ J Elkins, A. Ashman ed., *Educating Children with Special Needs* (New York, London, Toronto, Sydney: Prentice Hall, 1990), 491.

as well as intergenerational and intervention programs. It was necessary, therefore, for a broad range of literature to be reviewed. Literature was collected from a wide range of sources and databases including *Muse*, *Eric*, *Kinetica*, *PsychInfo*, and *Proquest*. Key words included, among many: altruism, music and altruism, intergenerational, elders, special education, at risk and music, inclusion and music. It should also be noted that as both West¹⁰ and Diamond's work¹¹ was so integral to the study that it was at times difficult to separate background literature from research data.

The scope of this case study was such that it demanded a breadth of knowledge. I therefore sought advice and engaged in discussion and debate with professionals from many different backgrounds who also advised me on literature available in their areas of expertise. Staff approached included librarians and faculty from the Institute for Criminology, Canberra Australia, faculty members of the Special Education department at the University of Canberra, and faculty members from the psychology, sociology and ethnomusicology departments within the ANU, as well as the assistant director of the Social Analysis and Reporting Section of the Australian Bureau of

¹⁰ Inc. "Heart in Song." *Music Forum* 9, no. 5 (2003): 37-39.

"Mining Tin Pan Ally." *Youth Studies Australia* 22, no. no.2 (2003): 25-31.

Interview ABC National Radio.1.7.03.

¹¹ *The Life Energy in Music Volume 1*. Valley Cottage New York: Archaeus press, 1981.

. *The Life Energy in Music, Volume 2*. Valley Cottage New York: Archaeus press, 1983.

"The Therapeutic Power of Music." In *Handbook of Complimentary and Alternative Therapies in Mental Health*, edited by S Shannan, 517-35. San Diego: Academic press, 2001.

Veneration of Life: Through the Disease to the Soul; and the Creative Imperative.
Bloomington, IL: Enhancement Books, 2000.

"Mother And Song, Mother And Love" Bloomington, IL: Enhancement Books
2001

Statistics. With the growing interest and demand for intergenerational programs in the United States, monographs were found in New York City that were not available or accessible in Australia. Libraries and books stores connected with City University of New York and Bank Street College were also utilized. In the U.K., discussions were held with a medical practitioner who had set up and researched support and services for older people.

Researcher's Background

I am a Fine Arts graduate from the University of Newcastle-upon-Tyne in the United Kingdom and a graduate of Special Education from the City University of New York. Before moving to Canberra to study the *HiH* program, I had studied Dr. John Diamond's philosophy and attempted to integrate it into my teaching. I met and worked with Susan West in the Bronx School for Career Development, New York, a high school in the South Bronx for students with emotional and behavioral difficulties. It was there that I heard about the *HiH* program, which was then considered a 'music education program' and situated in a specialist tertiary music school based on the conservatory model. However, as a music teacher within special education, with an interest in the use of the arts as a therapeutic modality, I directed my interests toward social development, as opposed to musical development or music pedagogy. I therefore came to study *HiH* with these aspects in mind, and it became apparent that this focus aligns with the direction in which the convener, Susan West, envisions the program advancing. I moved to Canberra from New York in February 2002 specifically to study the ANU Music in Primary Schools Program, in particular *HiH*. It is the only citywide pre-tertiary music program in the world that has a community music program based on the philosophy of

Dr. John Diamond. My personal knowledge of, and association with the work of Dr. John Diamond has continued for more than ten years. I have attended lectures and seminars in the U.K, Germany, Holland, United States and in Australia. I was involved in the first music outreach concert in London in 1992, which Diamond initiated and on which the *HiH* program is modeled. (See appendix 3 for full biography.) Research and data collected took place over an eighteen-month period. I documented the program, attended, observed and in some cases taught and facilitated classes and projects. I began by observing classes at Ainslie and attending the Schools Singing Program, the professional development course for non-specialist music teachers run by Susan West, lecturer at the School of Music and founder/convener of the *HiH* program. I was later employed as part of the music team at Ainslie School, which gave me further insights into the program on a daily basis. I therefore became both a teacher and a participant/observer.¹²

Methodology

This 'descriptive'¹³ case study, with its naturalistic approach, its extended contact with a particular community and its wide use of audio and video documentation is a qualitative study within the tradition of holistic ethnography¹⁴ as well as social anthropology.¹⁵ The research addresses many aspects of Phenomenology, with its concern for 'the study of essence,'¹⁶ and 'a

¹² L Cohen, Manion, and Morrison, *Research Methods in Education*, 187.

¹³ R Yin p.97

¹⁴ M Miles, A. Huberman *Qualitative Data Analysis* SAGE publications (1994) 2nd edition. California, p.5

¹⁵ *ibid* p.8

¹⁶ J Kockelmans *Phenomenology. The philosophy of Edmund Husserl and its Interpretation*. Doubleday and Company inc. New York 1967.p.356

deep understanding, an empathy or indwelling with the subjects of one's enquiry.¹⁷ The methodology also drew from many related fields, and was therefore, eclectic, evolving over time, and influenced by the direction, expansion and needs of the program over the eighteen months that the program was observed.

Multiple sources of evidence were obtained¹⁸ and direct observations¹⁹ were made using video, photography audiotapes, and field notes made of the many and varied activities which make up the Music in Primary Schools Program, including *HiH* outreaches, regular music classes, outreach concerts, parents' singing groups, choirs, concerts, auditions, one-on-one instrumental lessons, and pilot projects which were exploratory and extended the parameters of the program. I also observed children in the playground and within the After School Program at Ainslie Primary School.

The observations made within the field notes and the detailed observations made of the video footage strove to establish the precise contact the children and seniors were making, i.e. their proximity, physical contact, movement, voice, conversation, facial gestures and bodily gestures. These specific details helped to build up a whole picture. However, the researcher's focus was not on behavior per se, but directed toward understanding and capturing the essence, the overall atmosphere and ambience created between those involved. This confirms that the researcher's concerns were in line with phenomenology.

¹⁷ M Miles, A. Huberman Qualitative Data Analysis SAGE publications (1994) 2nd edition. California, p.8

¹⁸ Ibid

¹⁹ Ibid p.85

At Ainslie, Cranleigh and Woden Schools, data were gathered from the entire population involved (i.e. not requiring sampling). For example, at Ainslie the questionnaire was administered to all students in Year 3 to 6 and all the music staff involved in the program were interviewed. A separate questionnaire was also specifically given to the sixth grade cohort.

In the two pilot projects, all of the students in two specific classes participated. At Woden School, the three teachers and two teacher assistants plus two volunteers were interviewed some six weeks after the completion of the project, giving a sense of the potential impact the program might have. The pilot project that involved Cranleigh School students and Ainslie students, the Principal of both schools, and the Assistant principal of Cranleigh were interviewed midway through the pilot project to ascertain the progress of the project as well as iron out potential problems. The two class teachers involved at Cranleigh were also interviewed three times, at the beginning, midway and end of the project. Informal discussions were also held as debriefing following each visit.

These were small, very specific select populations; therefore data gathered were selective. This thesis must be seen as a preliminary study, a mere 'snapshot' in the life of the program. No *general* claims could be made, but data collected and disseminated gave direction and pointers toward future in-depth and focused studies.

The data were collected as follows:

- 1) Over thirty hours of edited video documentation, made over eighteen months of operation of the Music in Primary Schools programs, including

HiH outreaches, music classes at Ainslie school, teachers' training programs, public concerts, auditions, one-on-one instrumental lessons, parent singing groups, assemblies, choir rehearsals, related pilot projects and children's comments and behavior in the classroom and in the playground. Interviews were conducted with students at Ainslie School, including recently graduated students now in seventh grade in high school. These videos ranged from fifteen minutes to two hours.²⁰

- 2) Published and unpublished audio and video documentation of the program over the last five years made by Ronin Films.
- 3) Informal audio and video documentation made by participant teachers and parents.
- 4) Interviews with Dr. John Diamond.
- 5) Interviews with Susan West, convener of the *HiH* program. (A substantial number of formal and informal interviews were held with Susan West that formed a vital part of the study.)
- 6) Interviews with overseas teacher-trainees and visiting observers of the program.
- 7) Interviews with principals of schools in Canberra.
- 8) Interviews with students involved in a School Band program at a primary school in Canberra.

²⁰All names of children are changed.

- 9) Interviews with parents of past and present students at Ainslie Primary School.
- 10) Interviews with music teachers working within the Music Education Program at Ainslie Primary School employed by the Australian National University and the Australian Capital Territory Department of Education and Community Services.
- 11) Interviews with non-specialist music teachers who were training or had been trained within the teacher's professional development program, the School Singing Program, run as an adjunct to the Music Education Program.
- 12) Interviews with special education teachers at Ainslie Primary School.
- 13) Interviews with special education teachers and assistants from mainstream and special schools who had observed or been involved in HiH.
- 14) Interviews with care staff in aged-care facilities where HiH operates.
- 15) Interviews with residents in aged care facilities where HiH operates.
- 16) Questionnaires given to 3-6th graders at Ainslie Primary School during 2002 concerning attitudes toward Hand-in Hand, music, the elderly and song repertoire.
- 17) Questionnaires given to teachers regarding perceived benefits of the program for specific children.

All names of participants were changed and written permission was obtained regarding the filming, interviews and activities from parents, and staff of the schools and senior centers involved. Ethical clearance was obtained through the Ethics Committee at the Australian National University and the Australian Capital Territory Education Department. The initial correspondence to parents was made through the respective principal of each school. This was in line with the ANU ethics committee policy of 'at arms length'.

PART 1 SECTION 1:

Altruism and the *Hand-in-Hand* Program

Introduction

*The deeper need is not to get love, but to give it. For Altruism is health, True health. And the Arts can be a wonderful vehicle for Altruism.*²¹

In this section, the *Hand-in-Hand* program (*HiH*) is placed in the context of a large range of literature on altruism. The *HiH* program, like many other intergenerational projects (which will be discussed later in Part 1, Section 2) can be commended for its ability to develop communication skills and positive attitudes toward the elderly, community links and other social skills. However, the central core of the program and its approach is the explicit encouragement of an altruistic intention. This focus does not appear to be a feature of many primary-school programs, whatever their basic orientation: social, musical or intergenerational.²² In an interview in December 2001, Dr John Diamond commented that the most important aspect of the *HiH* program was that it encouraged altruism: ‘That to me is the uniqueness of the program.’²³

Making music for the benefit of others altruistically is the central concept in the *HiH* program. Both the children and the elderly are given the opportunity to think outside themselves, towards another, through the shared vehicle of music making. The program is therapeutic in nature, although it does not in any way claim to be formal music therapy as will be discussed in Part 1, Section 2.

²¹ J Diamond, *Veneration of Life: Through the Disease to the Soul; and the Creative Imperative* (Bloomington, IL: Enhancement Books, 2000), 48.

²² The only school-based literature that has been found which explicitly mentions altruism, as we shall see, is that of the Rudolf Steiner schools.

²³ J Diamond *An Interview with Dr John Diamond* (Canberra ACT: Ronin Films, 2001).

Altruism and Music

Despite the breadth of material available on altruism, research focusing specifically on children and altruism is minimal. Of over 2000 articles sighted and analyzed, approximately 10% related to the subject of children and altruism. There seems to be little research or writing in relationship to encouraging altruistic behavior in children, and almost none on the altruistic use of music. The exceptions include Diamond's work on which the *HiH* program is based, and which is derived from a holistic, alternative model. In the *Handbook of Complimentary and Alternative Therapies in Mental Health*, Diamond writes:

A second concept central to the therapeutic use of music is altruism. The basic idea of altruism is to direct the music outward for the benefit of another – as the mother does with the lullaby. Once again this extends well beyond the field of music, and indeed, its application in music leads to its development in a much broader context of life.²⁴

With reference to this quotation, it is obvious that the proponents of music programs in general often cite their importance as being 'beyond the field of music'.²⁵ Indeed, as we shall argue (see Part 1, Section 3), it often seems mandatory for them to do so, in order to justify their existence in the school system. However, the other aspect of the *HiH*, highlighted in this citation, does not seem to be so common; that is, the idea of an altruistic act which has the intent to engage the receiver, in becoming the giver of a further altruistic act.

²⁴ J Diamond, "The Therapeutic Power of Music," in *Handbook of Complimentary and Alternative Therapies in Mental Health*, ed. S Shannan (San Diego: Academic press, 2001), 527.

²⁵ The aspect of the *HiH* 'extending beyond the field of music' will be discussed in Part 1 section 3, a program with non-technical goals and in Part 2, Section 3, in relationship to at-risk children and their social development.

HiH encourages altruism through music in children and the teachers alike. Its intent then goes one step further: the altruistic use of music is designed to encourage the receiver, in turn, to be altruistic, to give their music to another. Acts of heroism and more modest volunteering (as will be discussed) may inspire others to do the same, but it is not the intention or purpose of these acts. The *HiH* program specifically encourages others to be altruistic. For example, the child sings with a resident, who is encouraged to sing back. The resident is then further encouraged to sing with a neighbor who is encouraged to sing to another neighbor and so on. Judging by the literature reviewed, this element of the *HiH* program appears to be unique.

Some writers, like Diamond, obviously identify the use of music with caring about others and sharing music with others. For example, Frohmayer has stated, 'Music is the spiritual glue that binds the human community.... Music is giving. It expresses the natural human characteristic of generosity.'²⁶ Frohmayer also states that 'the great paradox of music is that the more we share it, the more we receive back. The greater pleasure music gives us, the more able we are to give pleasure to others.'²⁷

Measuring Altruism

Kottler believes that relatively little time and effort are devoted to developing caring, altruism and compassion in children because, 'they are qualities difficult to define measure and teach.'²⁸ At the same time, Eisenberg writes, 'The social significance of this field of investigation cannot be over estimated.'²⁹ Both points are demonstrated by

²⁶J Frohmayer, "Music and Spirituality: "Defining the Human Condition.," *International Journal of Arts Management* 3, no. 1 (1994): 26.

²⁷ Ibid.: 27.

²⁸ J Kottler, *Doing Good: Passion and Commitment for Helping Others* (Philadelphia, PA: Brunner-Routledge, 2000), 3.

²⁹ L Wispe, *Altruism Sympathy and Helping: Psychological and Sociological Principles* (New York: Academic Press, 1978), 171.

the *HiH* program that focuses on defining and teaching altruism through music, but has yet to devise strategies for measuring outcomes in the formal, academic context. A reductionist approach may be inherently unsuitable for a program based on a holistic, inclusive model. At the same time, data collected in the eighteen-month long investigation gives a strong basis for the suggestion that the program could have deep social significance for all those involved. The majority of observers at a *HiH* outreach indicated an immediate awareness of the unusual nature of the interactions, the heightened emotional and empathetic atmosphere and the positive feelings generated. The difficulty is in defining and understanding how such a simple act of singing to another can seem to have such a powerful impact on all concerned.

Definitions of Altruism

Reviewing the varying definitions and usages of the word altruism within psychological and scientific literature helps to define the meaning of the word altruism in the context of the philosophy of the *HiH* program. The term altruism derives from the Latin word ‘Alter’ meaning ‘other.’³⁰ Auguste Comte first used the word in 1853 in his *Cours de Philosophie Positive*.³¹ Most definitions of altruism stress the importance of the ‘other,’ and the act of selflessness involved in behaving altruistically. Definitions of altruism include, ‘the benevolent concern for the interests and welfare of other persons’;³² ‘an attitude or position that favors benevolence’;³³ and ‘devotion to the welfare of others, regard for others, as a principle of action; opposed to egoism or selfishness.’³⁴

³⁰ T Mautner, ed., *A Dictionary of Philosophy* (Cambridge, MA: Blackwell, 1996), 12.

³¹ A Comte, *Cours De Philosophie Positive* (Paris: Paris Librairie Larousse, 1935).

³² T Mautner, ed., *A Dictionary of Philosophy*, 335.

³³ B Conde, Pallen, ed., *The New Catholic Dictionary* (New York: Universal Knowledge Foundation, 1929), 335.

³⁴ *Oxford English Dictionary*, (Oxford: Clarendon, 1933), 259.

Some definitions, such as the last above, describe altruism in relation to its opposite: egoism, or concentration on the self. Many writers discuss the opposing concepts of altruism and egoism and when, or whether, behavior can be truly defined as altruistic or, indeed, whether altruistic behavior needs to imply some sense of personal sacrifice. One writer suggests that altruism is ‘a subtler way to satisfy one’s own desires or interests.’ This is known as ‘psychological egoism.’³⁵ This type of definition suggests that there is really no such thing as true selflessness but that all altruism is, in reality, a way of helping oneself.

The *Cambridge Dictionary of Philosophy* also states that ‘altruism is the opposite of egoism. Any ethical view that implies that people sometimes ought to do what is in the interest of others, and not in their self interest can be considered a form of ethical altruism.’ Similarly, the section in the *Routledge Encyclopedia of Philosophy* on egoism and altruism includes the idea that, ‘Altruism requires benefiting others merely for their sake, whereas the egoist insists that one’s ultimate goal must be solely one’s own good.’³⁶ In regard to ‘egoism’s treatment of altruism,’ the *Encyclopedia* goes on to say that:

It is a matter of common sense that altruistic behavior – behavior intended to help others – is often advantageous, when it motivates others to respond in kind.... If ‘altruism’ is used (as it often is) to refer to behavior that not only benefits others, but is undertaken for their sake, then egoism is opposed to altruism.³⁷

³⁵ R Audi, ed., *The Cambridge Dictionary of Philosophy*, 2nd ed. (Cambridge: Cambridge University Press, 1999), 255.

³⁶ E Craig, ed., *Routledge Encyclopedia of Philosophy* (London and New York: Routledge, 1998), 246.

³⁷ *Ibid.*, 246.

In terms of personal sacrifice, Ornstein and Sobel write of ‘selfish altruism,’ and ‘why helping others helps you.’³⁸ Mussen and Eisenberg suggest that in order to be altruistic the action should not be motivated by an expectation or a reward, and go further to say that pro-social behavior entails some sort of personal sacrifice.³⁹

In the *HiH* program, there is no suggestion that the altruistic nature of the interaction involves any personal sacrifice. As an earlier citation above suggests, *HiH* operates on the premise that the more we give through music the more we receive. On the other hand, the interactions, while being pleasurable for the children, are not entered into by the children for selfish reasons, or for any reward. Sometimes rewards are offered in the form of a drink and snack, or a small gift (and these rewards certainly attract the children’s attention), but they are not the reasons that the children generally give for wanting to go. A comment such as, ‘I feel good making them feel good’⁴⁰ indicates a reciprocal and mutually beneficial effect, for both the children and the elderly. *The International Encyclopedia of Social and Behavioral Science* defines altruism in a series of steps relating to action:

1. Altruism must entail action.
2. The action is goal orientated.
3. The goal must be to further the welfare of another.
4. Intentions count more than consequences.⁴¹

³⁸ R Ornstein and D Sobell, *Healthy Pleasures* (Reading, MA: Addison-Wesley Publishing Company, 1989), 233.-235

³⁹ P Mussen and N Eisenberg-Berg, *Roots of Caring, Sharing, and Helping: The Development of Prosocial Behavior in Children* (San Francisco: W.H. Freeman and Company, 1977).

⁴⁰ Sixth grade students responses to questionnaire December, 2002.

⁴¹ N Smelser, ed., *International Encyclopedia of the Social and Behavioral Sciences*, vol. 1 (New York: Elsevier, 2001), 416.

This summary is important in relation to *HiH*. Obviously, the program entails action, the action has a goal involving another's welfare, and the idea of intention is centrally important to *HiH*. The children are not judged either musically or socially in terms of outcomes; they are simply asked to visit with a particular intent, to activate music-making in the residents. When asked to sum up the difference in the *HiH* approach compared to other programs that involve intergenerational visits, teachers involved in the program regularly mention the importance of 'intent.' While it may be difficult to define to what extent the intent helps produce the positive outcomes for all concerned, it is not difficult to find evidence of the importance of intent in the minds of the children. Comments made by children regularly address this issue, both in relationship to outreach visits, and other performance-based situations in which the children regularly participate. For example, a fifth-grade boy states that 'I like it because it brings joy and happiness to many people' and another says that 'I enjoy making people happy.'⁴²

Altruism and Empathy

Empathy is an important factor in the *HiH* program. In discussions of altruism and helping behaviors, the word 'empathy' often appears. Empathy can be defined as 'sharing the perceived emotion of another—"feeling with" another.'⁴³ The word was translated from the German word *Einfühlung* in the early twentieth century and was first used by Tichtner in 1909.⁴⁴ Natale quotes Truax and Carkhauf (1967) saying that 'a large body of theory-accumulated research suggests that empathy is the most critical

⁴²Fifth grade students, Ainslie primary School, responses to questionnaire June 14th, 2002

⁴³ N Eisenberg and J Strayer, eds., *Empathy and Its Development* (Cambridge; New York: Cambridge University Press, 1987), 5.

⁴⁴ Ibid., 20.

ingredient in the helping relationship.’⁴⁵ Eisenberg also states that ‘one reason for the considerable interest in empathy and related constructs is the assumption of many psychologists and philosophers that empathy (or sympathy) mediates pro-social behavior,’⁴⁶ and that ‘many writers consider empathy to be the chief motive for altruism.’⁴⁷

Eisenberg Berg suggests that there are no adequate methods of measuring empathy in very young children, but that empathy can be strengthened by training and experience.⁴⁸ Natale indicates that there are few studies that have attempted to increase empathy.⁴⁹ Those that have attempted it have done so by sensitivity training, role-playing, and didactic and experimental training. ‘Children who are encouraged to feel good about themselves may be more inclined to empathize with others than children who are preoccupied with personal inadequacies and other concerns about the self.’⁵⁰ As we shall see in relation to children with specific at-risk behaviors (see Part 2, Section 3), evidence from the *HiH* program suggests that the process could work the other way around, that children who do not feel good about themselves are able to benefit others through involvement in *HiH*. Such a finding could have important consequences for the education of the at-risk child and or child with special needs.

⁴⁵ S Natale, *An Experiment in Empathy* (Slough: National Foundation for Educational Research in England and Wales, 1972), 15.

⁴⁶ L Wispe, *Altruism Sympathy and Helping*: , 10.

⁴⁷ Ibid. 127.

⁴⁸ P Mussen and Eisenberg-Berg, *Roots of Caring, Sharing, and Helping: The Development of Prosocial Behavior in Children*, 137.

⁴⁹ S Natale, *An Experiment in Empathy*, 15.

⁵⁰ M Barnett and & al, "Perceptions of Self Orientated and Other Orientated Every Day Helpers," in *Current Psychology* (2000), 156.

Altruism and Societal Influence

In *Roots of Caring, Sharing and Helping*, Mussen and Eisenberg Berg, suggests that different societies have different levels and commitment to pro-social behavior, co-operation, helping and sharing:

The individual behavior, moral or immoral, admirable or deplorable, is the outcome of a complex and intricate network of interacting biological, social, psychological, economic and historical events.⁵¹

Eisenberg also writes of Margaret Mead's study, *Sex and Temperament in Three Primitive Societies*, which describes her investigation into the nature of male and female members of two contrasting New Guinea tribes, the Arapesh and the Mundugumor, with particular regard to their social roles and temperament.⁵² In simple terms, the Arapesh were gentle and cooperative while the Mundugumor were aggressive and lacked cooperation. Mead writes:

To the Arapesh, the world is a garden that must be tilled, not for one's self, not in pride and boasting, not for hoarding and usury, but that the yams and the dogs, and the pigs, and most of all the children may grow. From this whole attitude flows many of the other Arapesh traits, the lack of conflict between old and young, the lack of expectation of any jealousy or envy, the emphasis on co-operation. Co-operation is easy when all are whole-heartedly committed to a common project from which no one of the participators will himself benefit.⁵³

Mead also writes of the Arapesh's attitude toward egoism and their children:

They reward the selfless child, the child who is constant in running hither and thither at the beck and call of others; they

⁵¹ P Mussen and N Eisenberg-Berg, *Roots of Caring, Sharing, and Helping: The Development of Prosocial Behavior in Children*, 65.

⁵² M Meid, *Sex and Temperment in Three Primitive Societies* (London: George Routledge and Sons Limited, 1935).

⁵³ Ibid., 135.

disapprove of and reprove the other types, as children and as adults.⁵⁴

Dennis also writes of cooperation as being essential for survival of the North American Indian Hopi.⁵⁵ In the South Pacific, Nancy and Theodore Graves researched the development of rivalry amongst young people in Aitutaki over a five-year period. They questioned the influence of Western society on cooperative and altruistic development:

Our dominant theories of moral development, whether Freudian or Piagetian in derivation, tend to assume that man is basically an egocentric creature at birth who must learn to 'de-center,' and take the perspective of others, before he can be trained to become a generous, considerate and cooperative adult. Psychological anthropologists, however, must inevitably entertain the suspicion that these theories are themselves the product of a cultural tradition with strong institutional supports for competitive, individualistic modes of behavior. This culture is molded not only by our theorists, but also those persons who are the usual subjects for the testing of these theories.⁵⁶

Hoffman concurs with this attitude, suggesting that the natural desire to be socio-centric is often hindered by 'egocentricity and individualism fostered by societies.'⁵⁷ Graves and Hoffman are both suggesting that altruism is a natural response that is prevented from developing as a result of our egocentric cultures, and that the concepts of the theorists are themselves affected by the society of which they are a part. Naturally, the people who are the subjects of their research are influenced by their own culture and environment as well. Graves also suggests that it is the non-Western societies, like the Aitutaki, that value socio-centricity, generosity and cooperation.

⁵⁴ Ibid., 144.

⁵⁵ W Dennis, *The Hopi Child*, vol. 49, *Monograph* (New York: 1965).

⁵⁶ T Graves and N Graves, "Altruism in Aitutaki; Development of Rivalry in a Co-Operative Society," (Auckland: South Pacific Research Institute Inc., 1977), 1.

⁵⁷ M Hoffman, "Development of Empathy and Altruism," (1979), 75.

Paradoxically, the United States, with its competitive materialistic and self-orientated society, relies on one hundred million adults who contribute to the community by doing some sort of voluntary work for an average of four hours a week.⁵⁸ This statistic suggests that those involved in volunteering may be endeavoring to counteract the ‘me-only’ competitive society.

The popular press has also addressed the problems of modern society and its development of egocentric or narcissistic behavior. Trevor Turner’s article on ‘the most toxic ill we face today,’ i.e., narcissism, first appeared in the *New Internationalist* magazine, and, subsequently, in various papers, including *The Australian*.⁵⁹ Turner states that ‘today, a rising tide of narcissism is spreading like toxic social algae.’⁶⁰ He asks whether this is a problem of nature or nurture and suggests that the obsessive focus on self creates problems that multiply, rather than diminish. In conclusion, he says simply, ‘what about others before self, as my mother used to say?’⁶¹

These anthropological studies and cultural comments place the *HiH* program within its social context – that of a privileged, Western materialistic society that is increasingly individualistic, but that may also strive and crave for values of cooperation, generosity and altruism. The fact that the program has been embraced both by the primary school and University systems, is supported by government funding and has attracted attention from the media indicates the importance placed on its work and on the desire of many to assist with its future development. As the *HiH* program expands throughout Ainslie Primary and associated schools and thence to the larger Canberra community, it could be viewed as a microcosmic example of the sociological changes that can occur as a

⁵⁸ J Kottler, *Doing Good: Passion and Commitment for Helping Others*, 6.

⁵⁹ T Turner, "The Most Toxic Ill We Face Today," *The Australian*, July 5-6 2003.

⁶⁰ *Ibid.*, 6.

⁶¹ *Ibid.*

result of a concentrated focus on positive pro-social, community-orientated activities. Diamond speaks of the importance of intention in the program. 'What makes it therapeutic is the intention.'⁶²

Altruism and Health

It can be argued that a society that is cooperative, pro-social and altruistic in nature is a healthy society. Like Lincoln and Diamond, other writers discuss altruism in terms of the health of the individual. Diamond writes that 'altruism is health, whereas obsession with self is illness. In illness, the patient's attention is directed inward. Part of any treatment of illness, therefore, must be to help the patient think outward.'⁶³ Ornstein and Sobel follow a similar argument, suggesting that 'we become ill when we're apart from others, and become healthier when we are involved in helping others.'⁶⁴ Ornstein also reports that research findings suggest that merely watching others help, improves the immune system, and further still that 'when you help others your mood and their mood improves.'⁶⁵ Luks, Executive Director of the Institute for the Advancement of Health in New York City, suggests that involving oneself in altruistic helping or volunteer work reduces stress, assists relaxation, and increases self-esteem. Luks quotes psychologist Jaak Panksepp of Bowling Green University who concludes that it was endorphins, the natural opiate, that produced the 'good feelings.'⁶⁶ Luks also writes of the work of Benson, the Harvard cardiologist whose research focuses on relaxation. Luks quotes

⁶² J Diamond, *Interview ABC Radio* (Canberra: 2003).

⁶³ J Diamond, *Facets of a Diamond, Reflections of a Healer* (Berkeley California: North Atlantic Books, 2002), 527.

⁶⁴ R Ornstein and Sobell, *Healthy Pleasures*, 25.

⁶⁵ Ibid.

⁶⁶ A Luks, "Helpers High," *Psych Today*, no. 10 (1988): 35.

Benson: ‘altruism works this way (to encourage relaxation), just as do yoga, spirituality and meditation.’⁶⁷

Interestingly, Luks points out that involving oneself in charitable work raising money or performing administrative tasks does not create the same ‘helper’s high’ as having personal contact.⁶⁸ This conclusion is particularly pertinent in relation to the goals and philosophy of the *HiH* program. It may help to explain the significant observed effects on the children, as well as the observers’ emotional reactions to the children’s behavior. The degree of contact is close, intimate and personal and, indeed, becomes more so throughout an outreach and throughout repeated outreaches involving the same groups. This is exactly the type of behavior that Luks suggests creates a change in mood or a ‘helper’s high.’

There have been no studies as yet undertaken in relation to *HiH* that indicate a definite correlation between improvement in health or attitudes as a result of the altruistic outreach, either for children or residents. Nonetheless, the children appear to have a strong positive effect on the residents and vice versa. One story, recounted by a *HiH* teacher, involves a visit by a class to a facility that the teacher also had previously visited on a regular basis with an adult outreach group. The elderly group consisted of a mixture of people with various types of dementia and/or physical disability. The visit was a great success and three days later the teacher returned to the facility with the adult group. The residents were keen to tell the teacher all about the visit three days earlier by a ‘group of lovely children’ who sang with them. None of the residents remembered that this was, in fact, the teacher that brought the children, but they nearly all remembered the children, even some of the residents from the secure dementia ward.

⁶⁷ Ibid.: 42.

⁶⁸ Ibid.

The nursing staff agreed that the residents had talked about the visit enthusiastically, that it had not been immediately forgotten, as was the case with many other activities, and that it seemed to have made a strong and positive impact.⁶⁹

Altruism Within an Educational Environment

The school environment would seem the logical place for children both to experience and be exposed to situations that encourage altruism. Rod reflects that it is desirable for children in Western society to behave and have the ability to help others⁷⁰ and Kohn, in his chapter *The ABCs of Caring*, writes that the school is ‘a logical place to guide children toward caring about, empathizing with and helping others.’⁷¹ However, with increasing pressure from education authorities, and more emphasis on testing and curriculum guidelines, it appears that most schools do not have this focus, preschools being the one exception. Criticisms of, and reservations about, institutions that dedicate themselves to this task, as expressed by parents, teachers and policy makers include the fear that children⁷² who are taught about caring about others will not be able to succeed and fend for themselves in a society that does not value these concerns; the idea that pro-social issues should be addressed within the home environment; and, finally, the concern that children are being taught moral and social issues which, for example, in the American public schools where the teaching of religion is prohibited, could be seen as verging on religious education. This is not prohibited to the same degree in Australia, but similar concerns still apply.

⁶⁹ S West, personal communication Ainslie Primary School, September 25, 2002.

⁷⁰ J Rodd, "Is Pre-Schoolers' Helping Behavior Egocentric or Altruistic?," *Australian Journal of Early Childhood* 14, no. 4 (1989): 37.

⁷¹ A Kohn, *The Brighter Side of Human Nature, Book* (New York: Basic Books, Inc., Publishers., 1990), 164-78.

⁷² Ibid., 19.

The latter argument often is used to reduce time and funding for the Arts as well. This leads to justifications for music based strongly on the theory that it helps with cognitive and mathematical skills. In *HiH* music is seen as a social development program, which takes music out of the specific realm of the Arts. While this does not necessarily remove the need for its justification, it does change the focus of the rationale. As we shall see, the possible uses of *HiH* with at-risk students, or as crime or suicide prevention, provide a critical and strong justification that cannot be applied blanket fashion to all music programs. Kohn comments on the concern mentioned above, that pro-social issues are best addressed within the home:

It is sometimes said that moral concerns and social skills ought to be taught at home. The problem is that such instruction, along with nurturance and warmth, someone to model altruism, opportunities to practice caring for others, and so forth, is not to be found in all homes. The school may need to provide what some children will not otherwise get.⁷³

Kohn further argues the case for ‘pro-social’ programs by outlining the results of a study that suggested that girls’ level of empathy at eight or nine years old was ‘a powerful predictor of performance on reading and spelling tests that were given two years later, an even better predictor, in fact than their original test scores.’⁷⁴ In relation to schools embracing such a program as part of their curriculum, Kohn writes, ‘to arrange our schools so that caring, sharing, helping, perspective-taking and empathizing are actively encouraged, is not to introduce values into a neutral environment.’⁷⁵ In other words, Kohn is suggesting that schools which do not address these issues, are by

⁷³ Ibid., 165.

⁷⁴ Ibid., 167. (Freshbach, N, Freshbach S "Affective processes and Academic Achievement' Child Development 58 (1987):1335-47)

⁷⁵ Ibid., 165.

their inaction supporting a value system that is competitive, self-centered, and ego driven.

It is interesting to note that literature available on the Rudolf Steiner schools lists ‘altruism, self-motivation, independence and self worth’ third on a list of ‘educational approaches encouraged.’ The first is ‘the whole development of each child,’ and the second ‘the unforced, unhurried, natural understanding of academic learning.’⁷⁶ There are few examples of educational philosophies that state an explicit desire for altruism. Of course, statements about altruistic behavior have to transfer into action in order for them to be meaningful. Suzuki is one writer who mentions the need to encourage kindness, although he also notes that just saying ‘be kind’ will not necessarily change behavior, especially in schools that are test and fact driven:

The nine years of compulsory education ought to instill at least one superior skill in each child. If it were daily inculcated in a child to be kind to people in daily life, whether in school, in friendships or at home, what a happy society could be created! But education today simply teaches the maxim ‘Be kind’. The world is full of intellectuals who are very well aware that, ‘one should be kind to people,’ but who are in fact unhappy egoists.⁷⁷

This is an interesting point in relation to the Steiner philosophy which makes a general statement but does not indicate how this altruism (or other concerns) are to be achieved in the curriculum. One must assume that this philosophy has a practical application on a regular basis in Steiner schools. The *HiH* model involves a philosophical theory and a very simple, practical application that has complex implications. Indeed the program is really saying, ‘Let’s go out and *do* something for someone else,’ as a natural part of

⁷⁶ *Steiner Schools: Welcome to Moray Steiner School* [Web-site] (2003 [cited October 5th 2003]); available from <http://www.moraysteinerschool.org>.

⁷⁷ S Suzuki, *Nurtured by Love: A New Approach to Education*, trans. Waltraud Suzuki, 8th ed. (New York: Exposition Press, 1969), 98.

what life is about, in or outside of schooling. The philosophy of the entire program grows from this simple act. If the teacher is asking the child to behave in an altruistic way, then the teacher must also do the same, not just in a care facility, but also in the classroom on an everyday basis. The philosophy is actuated on a daily basis, not merely as a means of 'modeling' correct behavior.

Curwin is convinced of the positive effects that can derive from altruistic behavior in schools. In 'Finding Jewels in the Rubble,' he specifically writes of the effects of the terrorists' attacks of September 11 on school communities:

We can derive a multitude of positive and life enhancing lessons from the terrorist attack and its consequences. School can and should play a major role in helping students improve ways they treat others, participate in the school community, and understand their place in the world that we hoped they would never have to experience.⁷⁸

Curwin also writes specifically of 'developing altruism,' and he suggests that 'schools can teach students about altruism, and establish student service as an expectation of going to school.' Some of the projects he suggests include:

1. Visits to nursing homes.
2. The collection and delivery of food for the homeless.
3. Visits to children in hospitals.
4. Tutoring younger students.
5. Performances at special school assemblies etc.⁷⁹

With the exception of Number 2, all of the above suggestions are seen in action at Ainslie Primary School. Item Number 4, called peer tutoring,⁸⁰ predates the

⁷⁸ R Curwin, "Finding Jewels in the Rubble," *Education Leadership* 59, no. 6 (2002): 1.

⁷⁹ Ibid.: 2.

introduction of the *HiH* program and is common in schools across the region. Numbers 1, 2 and 5 are also a regular part of school life at Ainslie and, indeed, the number of ‘performances’ and performance/outreach activities has increased considerably since the introduction of *HiH*. (Performance and its specific nature in the MEP will be discussed in more depth in Part 2, Section 1.)

Altruism, Children, and Parental Influence

Following on from the influence of the school environment, a number of researchers have focused on the influence of parents and family background on children’s disposition to be pro-social and altruistic.⁸¹ Shanahan, and Hoffman, in particular, have undertaken extensive research into the influence of parents on the moral development of a child.⁸² Parents are an integral part of the *HiH* program but always in a voluntary capacity. Parents decide on their own level of involvement in the outreach activity, based on their own comfort levels and available time. Involved parents do not seek to model behavior but are involved in the activity out of their own interest. While helping with transport, parents may encourage children to sing when riding with them, ‘sit in’ as residents, engage fully in the activity, as well as promote their own outreach concerts.⁸³

⁸⁰ Peer tutoring involves older children helping a younger child often with reading skills at a designated time during the school day.

⁸¹ M Berkowitz and J Grych, "Fostering Goodness Teaching Parents to Facilitate Children's Moral Development," *Journal of Moral Education* 27, no. 3 (1998), D Lichter, M Shanahan, and E Gardner, "Helping Others? The Effects of Childhood Poverty and Family Instability on Pro-Social Behaviour," *Youth and Society* 24, no. 1 (2002), H Ma, "The Relationship of the Family Social Environment, Peer Influences, and Peer Relationships to Altruistic Orientation in Chinese Children," *Journal of Genetic Psychology* 164, no. 3 (2003).

⁸² M Hoffman and H Saltzin, "Parent, Discipline, and the Child's Moral Development ." *Journal of Personality and Social Psychology* 5 (1967).

⁸³ Video documentation no. 17. *Parent Group Outreach Concert, Ainslie Primary School, 15th June 2003.* (Pike)

West suggests that parents who are uncomfortable in the nursing home situation possibly influence their children to feel the same way.⁸⁴ West cites an example, which indicates that some parents seem to be aware of this possibility. One mother accompanied her young son to an outreach visit, where he seemed reluctant to join in and left the room halfway through the outreach. The mother was concerned that her own feelings of discomfort (based on her memories of an elderly relative), were affecting him. The boy was encouraged by his parents to attend another visit without the mother present. He appeared to experience no difficulties on the following visit, and became an active member of the program.⁸⁵

Some parents have commented on the *HiH* program and its effect on family relationships. Parents have noted improvements in relations with the child's grandparents, and some families were helped to recover from an aged relative's death. One parent described to West how her child now regularly sang when visiting with her grandmother. The parent particularly noted that the common repertoire, taught to the child through *HiH* but known by the grandmother from her own childhood, seemed to create an added bond between them. Another parent commented on her child's increased ability to discuss the recent death of a grandparent after a *HiH* visit. The visit, the parent commented, initially was viewed with some trepidation by both adult and child but afterwards was felt to have a very positive effect.

Altruism, Children and the Early Years

In specific literature on children and altruism conflicting opinions are revealed. Like Graves, above, Rod refers to child psychologist Piaget who reasoned that young

⁸⁴ S West, Interview ABC National Radio, (1.7. 03).

⁸⁵ S West, personal communication Ainslie Primary School, September 25, 2002.

children's cognitive ability was not mature enough to allow for empathetic, altruistic behavior.⁸⁶ He believed that their preoccupation with themselves and their own needs are such that they are for the most part egocentric. Melanie Klein also reasoned that children were too egocentric to be able to think of another. Graves suggested that, 'if these theories are correct, then children must be trained to be altruistic, co-operative and considerate.'⁸⁷

More recent research findings show, however, that children are capable of helping and sharing and of showing concern for others.⁸⁸ Alfie Kohn believes that from early childhood there is a desire to help others, to empathize. He states that at between ten and fourteen months a baby can look upset when someone is injured. At two years old, a child can begin comforting someone in distress. Kohn quotes Hoffman, observing that, 'babies cry more intensely at the sound of another baby's cry. That isn't what I call empathy, but a precursor to it. There's a basic human tendency to be responsive to other person's needs, not just your own.'⁸⁹

HiH is a program developed within primary schools for school-age children. Much of the research in the field of children and altruism focuses on pre-school age children.⁹⁰ It

⁸⁶ J Rodd, "Is Pre-Schoolers' Helping Behavior Egocentric or Altruistic?," 37.

⁸⁷ T Graves and N Graves, "Altruism in Aitutaki; Development of Rivalry in a Co-Operative Society," 16.

⁸⁸ N Buckley, "Egocentrism, Empathy, and Altruistic Behavior in Young Children," *Developmental Psychology* 15, no. 3 (1979), Graves and Graves, "Altruism in Aitutaki; Development of Rivalry in a Co-Operative Society.", D Hay, J Castle, and L Davies, "Prosocial Action in Very Early Childhood," *Journal of Child Psychology and Psychiatry*, no. 40 (1999), Rodd, "Is Pre-Schoolers' Helping Behavior Egocentric or Altruistic?."

⁸⁹ A Kohn, "Beyond Selfishness," *Psychology Today* (1988).36

⁹⁰ F Babcock, L Hartle, and L Lamme, "Prosocial Behavior of 5 Year Old Children in 16 Learning Activity Centres," *Journal of Research in Childhood Education* 9 (1995), C D Batson, *The Altruism Question, Toward a Social- Psychological Answer* (Hillsdale, NJ: Lawrence Erlbaum Associates, Inc., 1991), M Davis, L Trotter, and J Malone, "Promoting Prosocial Behaviors among Preschool Children with and without Disabilities," 43, no. 3 (1996), N Eisenberg, *The Roots of Prosocial Behavior in Children* (Cambridge; New York: Cambridge University Press, 1989), Hay, Castle, and Davies, "Prosocial Action in Very Early Childhood.", S Krogh, "Moral Development in Montessori and Traditional Preschool Children: Does School Type Make a Difference?," (1979), R Lennon, "Altruism and the Assessment of Empathy in the Pre School Years," 51, no. 2 (1980), J. P Murray and I. M A. A. A

is also instructive to note that the majority of intergenerational programs focusing on pro-social skills are with children in their early years of school and/or in preschool (see Part 1, Section 2). The focus of the research has, for the most part, been towards ways to promote pro-social behavior at this younger age. Ideas to facilitate such behavior include role-playing, helping games and cooperation exercises, modeling by teachers and watching positive role models on television.

Concerns about, and references to pro-social behavior, helping, cooperation and altruism, appear to be commonplace in the kindergarten and first years of primary school, but not in the upper primary school grades. If the pro-social behaviors established in early life were maintained, perhaps this approach would have some value. In the research available, it appears that this focus on the early years has occurred because there are fewer demands on the structure and academic curriculum than for students in higher grades. However, given the concerns raised above about the egocentric nature of our culture, it could be argued that ongoing exposure to the idea of helping others throughout school would be valuable in maintaining these attitudes as children mature.

Given the differing opinions in the literature, the focus of research on the preschool age groups and the early nature of the observational findings in *HiH*, it is not possible to make a definitive statement either about the altruistic nature of children or the effect of *HiH* on a child's altruistic tendencies. At the same time, the evidence collected suggests

A Hammer, "Kindness in Kindergarten: A Multi-Dimensional Program Facilitating Altruism," *Australian Journal of Early Childhood* 4, no. 1 (1979), Rodd, "Is Pre-Schoolers' Helping Behavior Egocentric or Altruistic?," C Simmons and K Sandsudel, "Children Helping Peers - Altruism and Preschool Environment," *Journal of Psychology* 115, no. 2 (1983), C Thompson, J Barries, and C Moore, "The Development of Future-Oriented Prudence and Altruism in Pre-Schoolers," *Cognitive Development* 12, no. 2 (1997), M Yarrow, "The Emergence and Functions of Prosocial Behaviors in Young Children," (1975).

that children respond to the goals of *HiH* readily and enthusiastically and that the enthusiasm is maintained throughout schooling for most of the children involved. West maintains that the ‘training’ for *HiH* is increasingly directed towards teachers and other involved adults because ‘after initial concerns about how the children might react to age, dementia and deformity, it became clear that the children’s problems were nothing compared to ours, as adults.’⁹¹

Altruism and Gender

Another area covered within the literature on children and altruism is the consideration of gender and altruistic behavior. There appears again to be conflicting evidence. Some researchers comment on the likelihood of boys being less inclined to behave and/or act altruistically.⁹² On the other hand, Leung and Foster write of their research of fifth and sixth grade children in ‘pledging and donating behaviors.’ In their experiment they concluded that the boys were more generous than the girls. They suggest focusing on equitable child rearing practices and that both boys and girls be treated with warmth and in a nurturing way.⁹³

In the *HiH* program, boys are equally involved and this involvement does not decline with increasing years. Of course it can be argued that, since the program operates in the compulsory school environment, the degree of involvement is determined automatically. However, as previously stated, the visits are encouraged but voluntary. No child is disadvantaged in any way if he or she does not attend. The program would

⁹¹ S West interview Ainslie Primary School, September 25th 2002.

⁹² S Sirota, "An Observational Study for Spontaneous Altruistic Behavior in the Classroom," *Japanese Journal of Educational Psychology* 43, no. 2 (1995), M Terwogt, "Emotional States in Self and Others as Motives for Helping in 10 Year Old Children," *British Journal of Developmental Psychology* 20, no. 1 (2002), B Zimmerman, "Social Cognitive Predictors of Pro-Social Behavior toward Same and Alternate Race Children among White Pre-Schoolers," *Current Psychology* 19, no. 3 (2000).

⁹³ J Leung and S Foster, "Helping the Elderly -a Study on Altruism in Children," *Child Study Journal* 15, no. 4 (1985).305

not survive if children and their parents did not actively support it. While there does seem to be some 'drop-out' effect in the upper primary grades (see Part 2, Section 1), it is more common to find distressed children who have forgotten permission notes asking for a parent to be called to give verbal permission. West comments that, while there has been some concern that there would not be enough cars to transport children on a given day, this concern has never been realized through the five years of the program. On only two occasions has it been necessary to solicit the help of one of the office staff for transport.⁹⁴ Some comments from boys in sixth grade at Ainslie include:

John: I remember how going to the nursing homes just made you feel good because you were making others feel good.

Peter: When we leave they feel good and that is mainly why I love going to the nursing homes.

David: Best memory: When I was in Year 3, I remember going to the nursing home to sing.⁹⁵

Ma suggests that peer relationships increase altruistic behavior. He argues that not only does the family social environment play a positive role in influencing children, but peer pressure does also.⁹⁶ Spiro also attributes Kibbutz children's sense of responsibility to peer group pressure.⁹⁷ In the *HiH program*, friends participate in close proximity to one another as they do in performance situations.

Altruism, HiH and the At-Risk Child

One potential benefit of the *HiH* program is its effect on the at-risk child. 'At-risk' is defined as 'children that have been identified by school personnel as being vulnerable to

⁹⁴ S West interview Ainslie Primary School, September 25, 2002.

⁹⁵ Year 6 students responses to questionnaire, Ainslie Primary School, December 6, 2002.

⁹⁶ H Ma, "The Relationship of the Family Social Environment, Peer Influences, and Peer Relationships to Altruistic Orientation in Chinese Children," 267.

⁹⁷ Spiro, "Education in a Communal Village in Israel," *Education and Culture*.

an educational or learning difficulty. The cause may be social, behavioral, intellectual or medical.’⁹⁸ This can be a child who is not achieving at school and/or who is disadvantaged or abused physically, mentally or socially. As has already been noted, some writers argue that children who feel good about themselves are more likely to help others. Kohn, among others, suggests that altruistic behavior is common in individuals who have a healthy self-esteem and positive role models. Kohn writes, ‘People who feel in control of what happens in their lives, and who have little need for approval from others are the most likely to help others.’⁹⁹ Eisenberg draws similar conclusions: ‘Children who are most caring and altruistic are self confident, active, and advanced in moral reasoning and have parents as good models.’ She also states that, ‘they become more helpful when they are happy or successful.’¹⁰⁰ Hampson entitles his journal article: ‘Peers, Pathology, and Helping: Some Kids Are More Helpful than Others’ and notes that the most helpful children self-reported ‘higher self-concept, higher extroversion, lower neuroticism and greater affiliative tendency.’¹⁰¹

The research regarding the *HiH* program suggests that the opposite might also be true; that allowing children to engage in helping behaviors in a supportive, non-judgmental environment infused with gratitude, can help children feel good about themselves and promote ongoing pro-social behavior. Since one of the problems associated with the at-risk child is lack of self-esteem, this approach could be particularly beneficial to these children.

⁹⁸ A Ashman ed., *Educating Children with Special Needs*, 487.

⁹⁹ A Kohn, "Beyond Selfishness," 7.

¹⁰⁰ N Eisenberg, I Guthrie, and B&al Murphy, "Consistency and Development of Pro-Social Dispositions: A Longitudinal Study," *Child Development* 70, no. 6 (1999): 993.

¹⁰¹ R Hampson, "Peers Pathology and Helping Some Kids Are More Helpful Than Others" (paper presented at the Biennial Meeting of the Society for Research in Child Development, March 1979).

In considering the at-risk child, it is interesting to note that some writers take a negative view of human nature in general and emphasize its selfish side. One of the difficulties for the at-risk child is that school can often reinforce negative, rather than positive behaviors, and provide few alternative directions for children who have troubles in the traditional system. , Kohn in his book *The Brighter Side of Nature*, suggests that the use of common phrases, 'human nature,' and 'I'm only human,' emphasize negative traits in the human race, and that 'we evoke it to explain selfishness rather than service, competition rather than co-operation, egocentricity rather than empathy.'¹⁰²

With this in mind, Heuber remarks on the high proportion of psychologists who focus on the negative aspects of people's nature. Heuber writes that of 100,000 abstracts published by Psychological Abstracts since 1887, 90% focus on anxiety, depression and psychopathology. The remaining articles are on positive aspects of mental health, including altruism. Diamond, similarly, stresses that psychologists and psychiatrists often train and focus on what needs to be cured, rather than on what positive aspects of the disabled or at-risk personality can be harnessed in order to promote self-help.¹⁰³ An anonymous writer in *Reclaiming Children and Youth* (1999) discusses the possibilities for challenged children:

Often preoccupied with the special challenges presented by their daily lives, while being shuttled among school, therapy sessions, and other activities, they often spend a great deal of time concentrating on their own problems. It therefore might seem odd to suggest that these young people be asked to give time back to their community through acts of altruism. However research and experience have shown that by allowing children and youth to feel they are contributing members of their

¹⁰² A Kohn, *The Brighter Side of Human Nature* 30.

¹⁰³ J Diamond, *Facets of a Diamond*.109

communities, they are less likely to exhibit rebellious or delinquent behavior.¹⁰⁴

Hoover and Anderson make a similar point in 'Altruism as an Antidote to Bullying.' They comment on examples of students putting themselves at risk by befriending and supporting victims of bullies. They suggest that an antidote to bullying is 'interpersonal altruism' and that the development of altruism may serve as a curative for bullying.

It is easy to become preoccupied with negative aspects as we confront the pressing problems of anti-social behavior in our schools and communities. Researchers and practitioners can correct this pessimistic view by using findings emanating from positive youth development research. Cultivating empathy and altruism provides a promising means of changing patterns of bullying in students, and climates of violence in schools.¹⁰⁵

In a similar vein, Curwin states that, 'for at-risk students, opportunities to help others may provide a way to break the devastating cycle of failure.'¹⁰⁶ Curwin declares that 'helping others is therapeutic. No smiley faces, silly marbles or point systems are necessary.'¹⁰⁷ This statement addresses the whole issue of behavior management and behavior modification and the effect of *HiH* on the at-risk child will be explored in detail in Part 2, Section 3.

Switzer and colleagues set up a study to examine the effects of a 'school-based helper program, on adolescent self, attitudes and behaviors.'¹⁰⁸ Although this study did not focus on at-risk students, its results were promising. Boys, in particular, showed improvement in 'self-image, commitment to school and community, problem behavior,

¹⁰⁴ "The Therapeutic Effects of Altruism," *Reclaiming Children and Youth* 8, no. 2.

¹⁰⁵ J Anderson J Hoover, , "Altruism as an Antidote to Bullying," *Reclaiming Children and Youth* 8 (1999): 88.

¹⁰⁶ R Curwin, *Rediscovering Hope, Our Greatest Teaching Strategy* (Bloomington, IN: National Educational Service, 1992), 39.

¹⁰⁷ R Curwin, "The Healing Power of Altruism," *Education Leadership* (1993): 37.

¹⁰⁸ G Switzer, R Simmons, and M Dew, "The Effect of School Based Helper Program on Adolscent Self Image, Attitudes, and Behavior," *Journal of Early Adolescence* (1995).

and commitment to altruism.’ The writers claim that ‘helper programs might become an important mechanism in producing positive life changes for adolescents.’¹⁰⁹ Clearly *HiH* is working from the viewpoint that encouraging positive behaviors is likely to have positive effects. Rather than assuming pro-social behavior derives just from positive attitudes about the self, perhaps such positive attitudes can be derived from involvement in pro-social activities as well.

From evidence gathered in the form of short case studies of children who have behavioral problems at Ainslie Primary School (see Part 2, Section 2) and from the pilot project at a special school (see Part 2, Section 3), it appears that the kids labeled ‘at-risk’ change dramatically in the outreach situation. They do not exhibit their typical anti-social behaviors and respond to the elderly with sensitivity and empathy. They play a positive role. The non-judgmental gratitude of the residents seems to function as a reward in itself. As Curwin says ‘no longer do labels “bad,” “slow,” or “at-risk,” apply.’¹¹⁰ Those who are helped don’t see the students as failures in any way, so the labels become inappropriate. Diamond suggests that the *HiH* program ‘is a way of living through giving and that it is a program that has potential for great sociological difference.’¹¹¹

Eisenberg and colleagues believe that children who were pro-social at a young age were inclined to have a pro-social disposition in adulthood.¹¹² If this is the case, then the fact that *HiH* encourages and gives children an opportunity to be altruistic and pro-social means that the outcomes could be significant. It seems arguable that the climate being

¹⁰⁹ Ibid.: 429.

¹¹⁰ R Curwin, *Rediscovering Hope*, 39.

¹¹¹ *An Interview with Dr John Diamond*. Ronin Films, Dec. 2000

¹¹² N Eisenberg, I Guthrie, and A Cumberland, "Pro-Social Development in Early Adulthood: A Longitudinal Study," *Journal of Personality and Social Psychology* 82, no. 6 (2002).

generated in the *HiH* program may have such possible long-term effects. Follow-up interviews have occurred with students after they have left the school, and will be discussed in Part 1, Section 1. Further longitudinal work may reveal similar findings to Eisenberg and colleagues.

Motivation and reward

How truly selfless are altruistic acts? One specific question raised in relation to children and altruistic behavior is the importance of reward as a motivating factor. In other words, does the seemingly selfless behavior stem from an underlying selfish expectation of receiving something in return? Kong's findings suggest that children of mothers who favored rewards were less willing to help unless a reward was offered.¹¹³ Delin and Baumeister suggest that praise is a social reinforcement.¹¹⁴ Eisenberg states that reinforcements and/or rewards can sustain, increase and motivate pro-social behavior.¹¹⁵ She describes these rewards as being either material, such as a cookie or toy, or social reinforcement, i.e. praise or positive feedback. Schroeder and colleagues favor the view, expressed by other writers above, that children are not naturally altruistic and that rewards are centrally important in motivating altruistic behavior.

Schroeder et al. argue that young children do not derive much intrinsic pleasure from helping others and, as a result, they are not inclined to help spontaneously. Rather, they help either because they have been directly asked to do so or because they believe that helping will produce some tangible benefit for them. However as children get older different things motivate them to help. By the time they are adolescents, some are

¹¹³ D Kong, "Altruism in Children," 10th July 1989.

¹¹⁴ C Delin and R Baumeister, "Praise More Than Just Social Re-Inforcement," *Journal for Theory of Social Behavior* 24, no. 3 (1996).

¹¹⁵ N Eisenberg, *The Development of Prosocial Behavior* (New York: Academic Press, 1982).

motivated to help because this will earn them social approval; and by the time they reach adulthood, many people help because it is intrinsically rewarding and makes them feel good.¹¹⁶

The question of motivation, choice and reward in relation to altruistic activity is of interest in the *HiH* program, which, although part of the music curriculum, claims to be a voluntary activity. Tacit pressure from parents is difficult to monitor. However teachers, both specialist music teachers and class teachers, are encouraged not to put any pressure on the children to participate and any influence from peers is discouraged and monitored. Over a ten-year period, there have been only a very small number of children who have chosen not to be part of the program.¹¹⁷ The fact that the program is, as far as possible voluntary is of importance in establishing the motivating factors behind the children's involvement. Knox says that, 'according to economic analysis, "altruistic volunteers" are neither "truly" altruistic nor rational', but argues that "socio-economic man" is non-rationally minded and community minded.'¹¹⁸ What appears to motivate many of the children involved in the *HiH* program, according to their own statements, is simply a desire to 'make people happy'. Other comments expressing similar thoughts include: 'I remember singing songs at nursing homes while comprehension dawned on old ladies faces' and 'I like the times when we go to nursing homes; they like us singing to them because it reminds them of what it was like all those years ago.'

¹¹⁶ D. Schroeder, L. Penner, and J. Dovidio, *The Psychology of Helping and Altruism* (McGraw-Hill, 1995), 137.

¹¹⁷ S. West personal communication September 25th 2002. (It is hard to give an estimate of numbers of students who deliberately choose not to participate. Sometimes return slips are not returned and it is not always clear if this is forgetfulness or a deliberate decision. As far as consciously voicing an opinion on the subject, West could only recall two students over four years who had said they didn't want to go.)

¹¹⁸ T. Knox, "The Volunteers Folly and Socio-Economic Man: Some Thoughts on Altruism, Rationality and Community," *Journal of Social Economics* 28 (1999).475

Luks suggests that people and, in this case, children, volunteer because it makes them 'feel good, physically and emotionally.'¹¹⁹ Schwartz and Meir Sendor suggest that helping others may improve the physical and psychosocial well being of the provider.¹²⁰ As previously mentioned, Luks writes of people obtaining a 'helpers high' and 'helpers calm.'¹²¹ This sense of warmth and increased energy has been described by Khalil as: 'a warm glow' feeling.¹²² Students participating in the *HiH* program have expressed it as 'feeling good', 'enjoyable', 'fun', and 'like I have helped the world.'¹²³

One could argue that there are 'rewards' for the children: the fact that it makes them 'feel good,' missing a morning's school, the possibility of a snack or some treat upon leaving. On some questionnaires completed, children have indeed commented on, 'getting out of school,' and of the drink or snack that was provided by the facility. 'They always have good food,' for example', was a comment made by a sixth-grade boy. Another sixth-grade boy covered both intrinsic and extrinsic motivation in his response: 'I miss out on school and I always make them happy, and they always have good food. I've always liked going since I was in year three.'¹²⁴

While the 'treat' is mentioned occasionally, it does not appear to be a strong motivating factor for a large number of children. No child specifically asks which institution is to be visited in order to ascertain any 'reward' that might be involved. Conversely, no child has ever refused to go again, on the basis that no 'reward' was received afterwards.

¹¹⁹A Luks, "Helpers High," 39.

¹²⁰ C Schwartz and M Sendor, "Helping Others Helps Oneself: Response Shift Effects in Peer Support," *Social Science and Medicine* 48 (1999).1563

¹²¹ A Luks, "Helpers High," 39.

¹²² E Khalil, "What Is Altruism?," *Journal of Economic Psychology* (2003): 3.

¹²³ Year 5 students' Ainslie Primary School, responses to questionnaire June 5, 2002.

¹²⁴ Year 6 boys' responses to questionnaire, May 8, 2002.

From the evidence gathered, it appears likely that the children involved in *HiH* do not specifically need or desire a reward or praise. The involvement in the outreach appears reward enough. Of course, it can be argued that the positive feelings generated function as the reward for children and adults alike. In this sense, one can suggest that humans, like animals, are never truly altruistic because some personal benefit is derived from the experience. Diamond has stated that the important point, once again, is the intent. Is the giver motivated in the first instance by their desire to do something positive for another, or by the knowledge that they will feel good if they do? The focus in *HiH* is on the former. Children are not encouraged to go on the basis that they will receive a reward or ‘feel good’ afterwards, nor do teachers prompt them for positive responses afterwards. Indeed, the responses are not always universally positive, although less positive responses do not seem to result in fewer volunteers.

Curwin suggests that praise should not be given to the child, at least not publicly, as it diminishes the therapeutic nature of the experience.¹²⁵ After an outreach in the *HiH* program, children evaluate the visit, and although teachers involved congratulate and commend students for their work, this also does not seem to be a primary motivational factor. The children are more eager to share their stories about the people they sang with, than to hear the teacher’s opinion of their efforts. Since the focus is on the intent behind the visit there is little that can be said to suggest ‘better’ or ‘worse’ results in any case. The children have gone with the desired intent, and have therefore been successful in their own eyes, as well as in their teacher’s.

The questionnaires from students at Ainslie reveal a range of views and motivations in relation to the visits.

¹²⁵ R Curwin, *Rediscovering Hope*, 110.

I like visiting them once a month because making people feel happy makes me happy.

I enjoy making people happy, but sometimes they won't let go of your hand, or they smell funny. It's good when they sing along or even better, get up and dance.'

It makes me feel happy and enjoy singing if I go to the nursing home. Once, someone licked my hand. Once they would not let go of my hand.

I do like visiting the nursing home because I love singing to the oldies, and it makes them feel happy and makes me happy.

I like it because they are always happy and it's me making them happy. We get to know the people there and make them happy.¹²⁶

In an interview in 2001, Diamond asked a child at a school performance why he was singing to the audience. The child replied, 'It was a present to the audience.'¹²⁷ The child's reaction also indicates the changed nature of so-called 'performance' situations at Ainslie, a factor we will be returning to later (see Part 2, Section 1).

Altruism, Hand-in Hand and the Elderly.

The involvement and degree to which residents at the nursing facilities reach out, both physically and emotionally, to the visiting children is one of the striking features observed in the *HiH* outreach which does not commonly appear in the literature. Residents who may not respond to adult singers, or who may even appear actively hostile to visiting adults, do not show the same negative responses to the children. It seems likely that it is *especially* the children, acting in an empathetic and pro-social way, which activates the natural caring response in the elderly who, in most

¹²⁶ Year six students' responses to questionnaire, Ainslie Primary School May 8, 2002.

¹²⁷ J Diamond, *An Interview with Dr John Diamond*, (Canberra: Ronin Films).

circumstances, see themselves as unable to help others. They begin to think outside of themselves and encourage and support the children who are making music with them. The altruism returns to the children through the residents' behavior. Diamond writes of mental health patients in the *Handbook of Complementary and Alternative Therapies in Mental Health*; however, the concepts are just as valid when applied to a senior and/or child:

Patients can be encouraged to make music with one another and to think of using their music as a way to help their fellow sufferers. Patients can also be encouraged to give their music out to the staff, and this can be of great benefit to both groups in either a hospital or residential care setting. Finally, the patients can take the music out into life: to the family, the community, and society...¹²⁸

It is this concept of making music for the benefit of another, and for the person who has received the music to respond altruistically to yet another person, that makes this approach to the therapeutic use of music different.

Hand-in-Hand and Altruism

The *HiH* program appears to be unique or, at the very least, unusual in a range of ways relating to altruism. First, it is difficult to find another music education program that has the concept of altruism as a core component of its program and philosophy. Second, the intention of the children to give out music for the benefit of others altruistically is clear and evident in many different situations. Children with special needs, and/or who are at risk, benefit from thinking outside of themselves, through making music for the benefit of others altruistically. Third, the children do not obviously require any reward other than the feeling that 'making someone happy, makes

¹²⁸ J Diamond, "The Therapeutic Power of Music," 527.

me happy.’ This motivation appears to continue into high school, with seventh graders involved in a continuing outreach pilot program. Fourth, unlike many other pro-social training programs, *HiH* does not make use of the concept of ‘modeling,’ which implies a behavior adopted simply for the purpose of demonstration. Again, we find the importance of intent central to the *HiH* philosophy. The teachers and other adults present engage in the same activity and with the same intent as the children. It is a real situation, with children and teachers making music together for the benefit of others. Teachers are seen only as facilitators of the program, and often do not act in any sort of leadership role. Fifth, as far as peer influence is involved, it seems to manifest itself in a positive way with children encouraging others to participate simply through their actions, rather than verbal encouragement. Concerning boys’ pro-social behavior, contrary to research findings, there is as much involvement and commitment to altruistic music making by the boys as by the girls, despite the voluntary nature of the program.

In *HiH* the music is used as a vehicle to encourage others to be altruistic. Part of the point in the music making is to encourage others to reach out altruistically as well. Edwards writes of the role of music in relationship to Kodaly’s philosophy:

It should help individuals to know themselves, to express themselves and their ideas, to communicate. It should develop attributes that heighten a civilization, a national, altruistic, compassionate, creative civilization.¹²⁹

The children, seniors and teachers involved in the music making in *HiH* program are endeavoring to do just this. *HiH* is clearly taking the view that children are altruistic by nature. The program does not look to prove this point, any more than it is designed to

¹²⁹ L Edwards, "The Great Animating Stream of Music," *Music Educators Journal* (1971): 40.

prove that ongoing music making is a natural human desire. It simply uses this philosophical premise as its starting point. All of the benefits that can conceivably derive from this view are secondary to it and, indeed, it may well be that this singular approach is the secret of the program's success.

PART 1 SECTION 2:

Hand-in- Hand and the Therapeutic Use of Music

Introduction

Part one of this thesis presents a discussion of three significant philosophical aspects of the *Hand-in-Hand (HiH)* program: altruism, music as therapy and music in education. The last two sections highlight the fact that, in general, music for education and music for therapy are seen as different and separate in our society, although in terms of working with children with special needs, there appears to be some overlap.¹³⁰ This section will look at *HiH* in relation to music therapy and intergenerational programs.

Some music education writers stress the more emotive and life-enhancing qualities of music, such as Hoffman's paper "Music is the Key to Active, Happy Lives"¹³¹ and Campbell's "What Music Really Means to Children."¹³² As we shall see in Part 1, Section 3, there is even some difficulty with the concept of music as 'fun,' because this does not seem to be an important enough term for music as part of education. The therapeutic role of music is rarely mentioned in educational literature. This is in contrast to music's healing and soothing role noted since antiquity.¹³³ The ongoing need to cement the place of music in the school curriculum seems to require the relating of music education to other core curriculum subjects like math and science, moving away from a concentration on the more right-brain and emotive aspects of the subject.

¹³⁰ T Wigram, I Pedersen, and L Bonde, *A Comprehensive Guide to Music Therapy* (London: Jessica Kingsley Publishers, 2002), 31.

¹³¹ E Hoffman, "Music Is Key to Active, Happy Lives," *Teaching Music* 3, no. 2 (1995).

¹³² P Shehan Campbell, "What Music Really Means to Children," *Music Educators Journal* 86, no. 5 (2000).

¹³³ T Wigram, I Pedersen, and L Bonde, *A Comprehensive Guide to Music Therapy*, 17.

Yet it is precisely these very qualities of music that makes it different and thus potentially worthwhile and beneficial in the school system.

HiH is unusual in that it stresses the therapeutic role of music, based on holistic, alternative concepts, within a formal educational setting, where it also addresses the normal educational concerns of music. At the same time, it appears that its community and therapeutic orientation has expanded outside the conventional walls of an institution.

The *HiH* program explicitly uses music in a therapeutic way for the benefit of others. The therapeutic intent is considered of vital importance to the music making and the interaction among residents, children and staff. The elderly are equal participants, rather than just being passive recipients of therapy. The children and the elderly create a reciprocating therapeutic circle that avoids a typical client/therapist relationship. This relationship allows the elderly to play a positive and equal role. The large numbers of children involved and their close physical proximity to the residents provides a chance for therapeutic activity to occur with a greater number of people than might otherwise occur in a one-on-one therapy situation, regardless of the children's lack of formal training as 'therapists.'

One point that West¹³⁴ and others involved in *HiH* have not addressed is the relationship of *HiH* to other intergenerational programs. This area will be addressed below, and, as will be seen, conclusions can be drawn with regard to its potential to go beyond the goals of standard intergenerational programs.

¹³⁴ S West, personal communication Ainslie Primary School, September 25, 2003.

The literature for *HiH* does not always explicitly mention music as therapy, but it is clear, as West has stated that this is the intent. For example, information sent to teachers regarding the related School Singing Program states the following:

Ainslie School has adopted what might be termed a humanistic model of music education. The focus is on the altruistic use of music for the benefit of the community. The MEP is built on a philosophical foundation that is given practical application on a daily basis in the school setting. The philosophy can be summarized in five points:

- 1) Involvement with music is naturally human and ‘good’ for us.
- 2) Making music is of more value for the individual than consuming music.
- 3) Making music in order to benefit another is more valuable than making music for us alone.
- 4) Making music with another in order to engage the other in music making is more beneficial for both giver and receiver.
- 5) Make music so as to encourage the receiver to, in turn, make music to benefit another is more beneficial for both and society as a whole.¹³⁵

It is clear that the therapeutic-altruistic intent behind the music making is key to the program. It is therefore of value to put the work of *HiH* within the context of the therapeutic use of music. It is important to note that, as stated previously, *HiH* is not claiming to be music therapy. This distinction is vital and will be discussed in relation to Diamond’s writings in this field, since it is his philosophical standpoint that has influenced the development of *HiH*.

Defining Music Therapy

Music as a therapy has a long history.¹³⁶ For example, in biblical stories music played a crucial role: ‘And it came to pass, when the evil spirit from God was upon Saul, that

¹³⁵ S West, "Making the Break between Music and Education: Music Learning as a Function of Altruistic Community Outreach," (2003): 1.

¹³⁶ T Wigram, I Pedersen, and L Bonde, *A Comprehensive Guide to Music Therapy*, 17.

David took a harp and played with his hand; so Saul was refreshed, and was well...'¹³⁷

The Ancient Greeks and Romans also recognized music as a therapeutic modality as did Renaissance thinkers.¹³⁸ From these roots music therapy has evolved and many forms of music therapy exist today.

Definitions of music therapy include: 'The use of music in clinical, educational and social situations to treat clients or patients with medical, educational, social or psychological needs.'¹³⁹ *The World Federation of Music Therapy* defines music therapy as, 'The use of music and or musical elements by a qualified music therapist with a client group, in a process designed to facilitate and promote communication, relationships, learning, mobilization, expression, organization and other relevant therapeutic objectives, in order to meet physical, emotional, mental and social and cognitive needs.'¹⁴⁰ Bruscia in his book *Defining Music Therapy* states: 'Music therapy is a systematic process of intervention wherein the therapist helps the client to achieve health, using musical experiences and the relationships that develop through them as a dynamic forces of change.'¹⁴¹ Nordoff and Robbins describe music therapy in a more limited way as: 'A creative therapy using musical improvisation to form a therapeutic relationship.'¹⁴² Madsen, Madsen and Cotter state that: 'Music therapy is a method of

¹³⁷ Samuel 1 16.23

¹³⁸ J Diamond, *The Life Energy in Music Volume 1* (Valley Cottage New York: Archaeus press, 1981), 7-8.

¹³⁹ T Wigram, I Pedersen, and L Bonde, *A Comprehensive Guide to Music Therapy*, 29.

¹⁴⁰ Ibid., 30.

¹⁴¹ Ibid., 31.

¹⁴² *What Is Nordoff-Robbins Music Therapy* (2003 [cited 26.10.03]; available from <http://www.nyu.edu/education/music/nrobbins/whatis.html>).

behavioral manipulation and therefore can automatically be considered as falling within the purview of the behavior modification movement.¹⁴³

From the varied definitions it appears that one of the central concerns of music therapy today focuses on treating a symptom or changing and/or treating behavior. While some definitions mention the medical model, the definitions range widely, in particular citing emotional and cognitive needs or disturbances.

Diamond and the Therapeutic Use of Music

Diamond has written about some of his experiences using music in psychiatric practice. He talks particularly of the positive effects of music on patients with disturbed behavior. One particular story involves his experiences working in a mental hospital for chronic schizophrenics over forty years ago:

No one had done anything for them. I tried to set up a program, they gave us a big room, and a television set, the very last thing I wanted for them. Eventually we convinced someone to donate a piano. It was very old, but the patients loved it. When we got the piano, things started to change.

A lady who had been in the hospital for many years surprised us. She was a short, overweight woman, about fifty and a chronic schizophrenic. She was not terribly well educated as far as we knew. Her husband was a typewriter repair man. One day this woman went over to the piano and started to play; of course, until we got the piano, no one ever knew that she could play. I realized that she was playing a Beethoven piano sonata, very slowly. Over the next few days, she played all 32 Beethoven sonatas from memory-not perfectly, but she played them all from memory. And then she went home and never came back.¹⁴⁴

¹⁴³ C K Madsen and K Madsen, "Perception and Cognition in Music: Musically Trained and Untrained Adults Compared to Sixth-Grade and Eighth-Grade Children," *Journal of Research in Music Education* 50, no. 2 (2002): 20.

¹⁴⁴ J Diamond, *The Life Energy in Music Volume 1*, 9-10.

This story illustrates the simple but profound effect music can have on an individual. If *Hand- in-Hand* entails using music therapeutically but not as music therapy, how does it differ from traditionally conceived music therapy? Diamond writes specifically about the difference between his approach and music therapy:

The first major difference between my work and music therapy is that there is a tendency in music therapy to treat music as an absolute phenomenon rather than a contextual one. For example, there is a widespread belief in our culture that certain kinds of music are particularly healing: Mozart (Campbell 1995)¹⁴⁵ and Gregorian chant (le Mee, 1994) are often cited examples. My research indicates that the reality is considerably more complex and subtle. I have found for example dramatic differences in the therapeutic value of various compositions by the same composer. In addition one performance may be moderately beneficial, a second highly therapeutic, whilst a third maybe of no value at all.¹⁴⁶

The Role and the Intention of the Therapist

Diamond makes the point that many aspects of music are transmitted and can have an effect on the receiver and, further, that the way the music is made by the therapist can heighten or lessen the therapeutic impact on the receiver. While there are a range of variables that Diamond believes can affect the potential of music to be therapeutic, his primary concern is the intention of the therapist or, indeed the teacher or musician:

Let us imagine a situation where a therapist is singing or playing to a patient or encouraging the patient to sing or play as an everyday occurrence. Music therapy believes the singing of the song is automatically therapeutic, in much the same way as it assumes that listening to any composition of Mozart is inherently beneficial. However my research suggests that this view is based on incomplete understanding of the way in which music actually affects us. Because of this, it fails to take into account what I have found to be one of the most fundamental truths about musical performance of any sort: every aspect of the performer and the composer is transmitted to the audience

¹⁴⁵ D Campbell, *The Mozart Effect* (Adelaide: Hodder and Stoughton, 1998).

¹⁴⁶ J Diamond, "The Therapeutic Power of Music," 519.

and, because music has tremendous power to get inside, will strongly affect the listener.¹⁴⁷

In simple terms, Diamond is suggesting that the attitude and emotional state of the therapist is transmitted to the patient through the music. If the therapist is nervous when singing but is encouraging the patient to sing, the likelihood is that the patient will also be nervous. Based on her own observations and experiences in teaching the model to others, West writes:

Weak and timid singing from children is usually a response to weak and timid singing from the teacher. Even a seemingly confident teacher may produce weak singing in children if she is, in reality, self-conscious or afraid that her singing is not 'good' enough. A teacher experienced in the approach can change the singing in a classroom of children very quickly through a combination of clear intent to affect the children positively coupled with the sheer enjoyment of singing itself.¹⁴⁸

The idea that more than just the teacher's actions can have an effect on their students does, of course, appear in the literature on education, particularly in relation to what is described as 'personality.'¹⁴⁹ One study from 1951 found that 'lack of musical training and musical ability were not important causes of music teacher failure.'¹⁵⁰ This suggestion raises other issues about technical competence and 'standards' as well (See Part 1, Section 3). Thackray also believes this:

The attitudes of teachers themselves and their own special interest and tastes must inevitably, for good or ill, affect the attitudes of the children they teach, and any thorough study if

¹⁴⁷ Ibid.

¹⁴⁸ S West, "Making the Break between Music and Education: Music Learning as a Function of Altruistic Community Outreach," 1.

¹⁴⁹ P Lehman, "A Music Education View of the World," *Conference Proceedings of the International Society for Music Education* (1988).

¹⁵⁰ As cited in Ibid.

the matter should include an examination of teacher's attitudes as well as the students.¹⁵¹

At the same time Lehman also cites a writer who suggests that 'the personality of the public school music teacher as a variable in the teacher-learning process has received little attention in the research literature.'¹⁵²

These writers recognize that the teacher's impact is important but do not go as far as recognizing the underlying nature of 'intent' or attitude toward music and, indeed, toward others. It is clear from observations made of children involved in the *HiH* program that they have a clear intention and that they enjoy singing. They sing out with an enthusiasm and gusto that is transmitted to the residents. Diamond notes:

When going into the nursing homes the children are all singing in the car, hyped up, they rush in, [they see] one person [who] is severely impaired, tubes coming out everywhere, can't move, can't talk, and can't sing. Four children rush up and stroke their hair, touch their feet, move their hands gently. And singing, but it wasn't the singing; it was looking deep into their eyes, the healing they were doing.¹⁵³

Diamond also writes:

Many individuals, trained or untrained, profess to use music therapeutically. But it will truly be therapy only when the practitioner is therapeutic. Then one is not a music therapist but a therapist who uses music as the chosen modality.¹⁵⁴

These statements raise the issue of whether the music per se is the therapeutic factor in the equation of children visiting a nursing home or whether the children simply visiting would have the same effect. As in other intergenerational programs (discussed in

¹⁵¹ R Thackray, "Attitudes of Music in Schools," *Australian Journal of Music Education* 21 (1997).13

¹⁵² P Lehman, "A Music Education View of the World."31

¹⁵³ J Diamond, *An Interview with Dr John Diamond*. Ronin Films.

¹⁵⁴ J Diamond, "The Therapeutic Power of Music," 525.

greater detail below), the children can be seen to be improving the well-being and communication skills of the residents. Diamond suggests that ‘music is like a calling card: it allows you to be intimate -- to engage with a person closely.’¹⁵⁵ He points out that it is not as sociably acceptable to approach a stranger, hold their hands, look into their eyes and talk to them, but the shared music-making makes this type of contact more acceptable. West states in her article *Heart in Song*:

The principal difference is the *intent* behind the music making that teacher, child and community engage in. It’s not about the music, but about the reason the music is made. It’s not specifically the songs that are important, nor how they’re sung, but the heartfelt motivation that prompts the singing of the song. HiH is music-making taken out of the realm of the purely musical.¹⁵⁶

Clearly, while music is regarded as an important ‘calling card’ it is not the music alone that is seen as being therapeutic. It is the nature of the interaction and the intent behind it that is considered crucial to the therapy. Another point made by Diamond about formal music therapy, reiterated here by West is that the music therapist does not actually undergo any ‘therapy’ themselves during their training.

One of the problems with music therapy, unlike many other therapeutic disciplines, is that the therapist does not undertake any ‘therapy’ in the field themselves. The relationship of the therapist with music is not examined. The same can also be said of musical training in general. The relationship of the individual with music, and how that relationship developed, is not examined.¹⁵⁷

In the training program for teachers, it is more the teacher’s relationship with music that is dwelt upon, rather than just how they teach music to children. Based on Diamond’s

¹⁵⁵ J Diamond, *An Interview with Dr John Diamond*. Ronin Films Canberra 2001

¹⁵⁶ S West, "Heart in Song," *Music Forum* 9, no. 5 (2003): 38.

¹⁵⁷ S West, "Position Statement," 1.

concept that all aspects of the performer, teacher or therapist are important,¹⁵⁸ the School Singing Program seeks to ensure a positive and confident relationship between the teacher and their music making as a fundamental step in allowing children to retain a positive attitude toward music as well. As is noted below, the Western system of music education, as experienced by the individual teacher, can have a profound effect on the teacher's relationship with music. In Diamond's model, the effect on the teacher can later affect the student, a suggestion supported by other writers above. It is this issue that the School Singing Program seeks to address. (See Part 1, Section 3 and Part 2, Section 1.)

One of Diamond's other concerns is not treating symptoms, as seems to be a major point in the traditional definitions of music therapy given above. He is, instead, concerned with using music as a vehicle to promote and 'activate' the healing power within the patient or student.¹⁵⁹ The emphasis is on the therapist assisting the patient in this endeavor.

But Diamond goes further. Rather than regarding the therapist as just helping the patient to activate his own mental and physical healing resources, he suggests the best therapy for the patient is if he, in turn, helps others. It is here that the relationship between altruism and music as therapy is seen in Diamond's work. *HiH* differs from other music therapy programs in that it takes up Diamond's emphasis on the person who is being helped also being the 'helper.' This means that the patient or elderly resident is not just a passive receiver of music, nor is he making music for his own therapy as such.

¹⁵⁸ J Diamond, "The Therapeutic Power of Music," in *Handbook of Complimentary and Alternative Therapies in Mental Health* (San Diego: Academic Press, 2002), 519-21

¹⁵⁹ *Ibid.*, 528.

He is encouraged to, in turn, make music for and with another person. The therapy is strengthened when the attention is on helping someone else. Diamond writes:

I'm not primarily interested in helping people for the sake of helping you. I want to help you to help others. That's the most important step. When the person however sick they may be, starts to think of another, to reach out to them that's the real cure – that's when they really change. When the person starts to think of others.¹⁶⁰

This is perhaps one of the key differences between Diamond's approach as developed through *HiH* and music therapy. In the *HiH* program, the aim is to activate the resident to activate themselves and, beyond themselves, reach out toward others. Thus, the therapeutic activity in the *HiH* program is two-way. The child and the elderly are making music together. The music making is reciprocal. There is no client-therapist situation. Not only are the children singing for the benefit of the senior and vice versa, the children are singing to activate the senior to in turn activate others. The circle of music making continues out to others in the room.

One of the most obvious differences in the *HiH* model, compared to more traditional forms of music therapy, is that children are involved, and usually a large group of children. In addition, it is equally obvious that the children are not trained music therapists. Neither, for that matter, are the teachers trained as music therapists. However, training clearly is involved and the intensive training of the facilitators and the convener are important factors. They have a strong intention and knowledge of the approach and pass this onto their students whether they are children, parents or teachers. The training of the teachers is seen as an important factor, more so, perhaps, than the training of the children. West says:

¹⁶⁰ J Diamond, *An Interview with Dr John Diamond*. Ronin Films, Canberra, Dec. 2000

Of course we work with the children on repertoire and explain what we are doing and why. Nevertheless, we are finding that the children do not need as much training as we initially thought. It may be, as some researchers argue, that children are naturally inclined to give out altruistically if given the opportunity. At the same time, the children have had less musical training and, therefore, have fewer problems to overcome in relation to approaching music differently, as per the *HiH* model. For example, teachers often have to be convinced that ‘wrong notes’ or out-of-tune singing doesn’t matter in this context. Children never worry about such things, unless we teach them to. One could suggest that sometimes we are engaged in retraining teachers to see music in a different way.¹⁶¹

(See Part 2, Section 1 for further discussion regarding training of children and teachers.)

According to the literature, the involvement of children is likely to provide other benefits that are readily observable. Newman and Ward describe an intergenerational study where facilitators noted that:

1. Clients who were typically unresponsive demonstrated a significant increase in their attentiveness and level of activity participation.
2. Clients who did not ordinarily communicate smiled and spoke with the children.
3. Clients demonstrated an overall increase in responsiveness during the intergenerational activity.¹⁶²

This research supports the observations made of the *HiH* program that children in particular are able to activate residents more than adults. Some residents, who may not respond positively to other adults approaching their personal space, react very positively to the children. Indeed, they seem to welcome them, to invite them to come closer. The diversional therapist at one center visited suggested that the children had a great ‘link’

¹⁶¹ K Le Mee, *Chant: The Origins, Form, Practice, and Healing Power of Gregorian Chant*. (New York: Crown Publishing Group, 1994).

¹⁶² S Newman and C Ward, "An Observational Study of Intergenerational Activities and Behavior Change in Dementing Elders at Adult Care Centers," *International Journal of Aging and Human Development* 36, no. 4 (1992-93): 323.

with the residents, which was particularly important when the residents did not have family links. She also expressed the opinion that ‘music reaches deep within.’¹⁶³

One parent observer summed up the advantages of children becoming ‘therapists’ in the nursing home environment. The comment again suggests that music is only one part of the equation and that the children themselves make a difference that is heightened by the manner in which they approach the elderly.

The children could go in and just stand there and they’d make a difference. If they sang, like many groups do, as a little choir in the corner it would make a bigger difference. But it’s the fact that they go right up to the people, touch them, make friends with them, talk to them, sing to them, want them to sing back, that’s what makes the biggest difference.¹⁶⁴

There is another important point in the interaction between children and the elderly. Much of the contact received by residents in care facilities is from professionals of one sort or another. Physical contact often takes the form of ‘help’ to dress, eat, wash and move about. Some residents may receive infrequent visits from family and friends outside the facility and it is noticeable that contact between residents can be minimal. On setting up a similar program in the Bronx for profoundly physically handicapped adults, this researcher noted a comment from the manager of the program who said that the only people the residents had contact with were paid workers. In other words, as the diversional therapist noted above, these people may not have any family or many friends.

The children are volunteering, they choose to go, they make physical contact simply as a means of reaching out to another, and they seek no reward. They are not professional

¹⁶³ Video Documentation No.29: *School Band Concert in a Day Care Center, Canberra, September 18, 2002.*

¹⁶⁴ Parent interview: Ainslie Primary School: 15.06.02

music therapists doing a professional job. This may be part of the program's success. While it is difficult to quantify the effects of this type of interaction, it is clear that staff at nursing homes recognize its value, often commenting on how the residents specifically look forward to the children's visits.

The active involvement and the one-on-one contact are vital ingredients in the *HiH*'s practical approach. Many other music programs today, including the work of *The Council for Music in Hospitals* in the U.K., employ professional musicians to play for and entertain patients. However, the children involved in the program make music and more specifically sing *with* the residents. The activation of the individual, even in group settings, is of primary importance in *HiH* and distinguishes the program from the common 'sing-alongs' that are organized in many nursing homes. As Muir stated:

In a sing-along, the concern is in activating the audience as a unit. It is essentially a one-way street: the performer plays, sings, and people join in or not. In an outreach we are relating to the residents as far as possible as individuals by going up close, looking them in the eye. It is a two-way communication, an intimate interaction.¹⁶⁵

It can, of course, be argued, that music therapy is often one-on-one and interactive, with the therapist getting the patient to join in. However, there is another advantage to having a roomful of children singing with elderly residents that distinguishes *HiH* from traditional music therapy. If the elderly respond more to children than adults, it may also be that numbers of children can have a stronger beneficial effect on residents than a single music therapist. It has been noted by some researchers that there are interactive advantages in having a therapist singing in close proximity to the resident. A close

¹⁶⁵ P Muir, Personal correspondence, February 26 2003.

singer is likely to get more response from the person with whom they are singing.¹⁶⁶

West stated that the children are very aware of this phenomenon and actively seek to get the 'right' distance with each person to encourage that person to sing with them:

In most cases, of course, a care facility is going to have just one or two diversional or music therapists working with a large group of residents. The chances of activating a room full of residents to participate through close contact are greatly multiplied in a room that is also full of 'therapists', in the form of children.¹⁶⁷

The combination of Diamond's emphasis on the helped becoming helpers and the advantage of pairing children with the elderly may lead to significant differences in outcomes for the elderly. *HiH* operates on the premise that those who in Westernized modern society have little status or power—that is children and the elderly—can be seen as the very members of society who may have most therapeutic zeal, particularly when these two groups are given the opportunity to work together. There appears to be a special rapport and understanding between them. In an interview with a recreational therapist in a care facility in Canberra, the therapist stated that the children have a special rapport with the residents similar to that of a grandchild and grandparent relationship.¹⁶⁸ It is interesting to note that a book on intergenerational programs is entitled *Grandpartners*.¹⁶⁹

The Role of the Elderly

West writes of the positive role the residents play:

¹⁶⁶ C Prickett and R Moore, "The Use of Music to Aid Memory of Alzheimers Patients," *Journal of Music Therapy* XXVIII, no. 2 (1991): 8.

¹⁶⁷ S West written response to question regarding *Hand-in Hand*, July 22nd 2002

¹⁶⁸ Video Documentation no. 29: *School Band Concert, Day Care Facility, Canberra, 18th September 2002*.

¹⁶⁹ L Winston, *Grandpartners, Intergenerational Learning and Civic Renewal K-6* (Portsmouth, NH: Heinemann, 2001).

The children invoke in the elderly a response more akin to that of a care-giver, rather than the cared *for*. They don't just allow the children to take their hands. The elderly reach back in whatever way they are able. In many cases, the amount of engagement may be limited by disability. What is striking, however, is the effort individual residents make in order to engage with the children. They don't passively accept help. They actively help in return. It may well be this grateful, non-judgmental acceptance and active attempts to engage with the children that has such an impact on those children whose social and educational experiences are less-than positive at school and/or at home.¹⁷⁰

This can quite possibly give new insight into one feared aspect of old age, Alzheimer's disease. Patients with Alzheimer's appear to respond to the music more than any other group. Diamond has written about patients with Alzheimer's disease: 'Alzheimer's is distinguished from most other diseases in that the ego becomes progressively smaller...'¹⁷¹ Diamond is suggesting that a patient with Alzheimer's, through the very nature of the disease, is no longer concerned primarily with him or herself.

They are looking outwards to the people who are endeavoring to help them and may then offer help in return in an unself-conscious way not unlike the children themselves. Certainly, the children seem to show a great rapport with such patients and exhibit little of the fear or hesitation that can often be seen in adults.¹⁷²

The idea that Alzheimer's patients can still be helpful and useful even as their disease progresses, is a positive approach to what is often seen as the most negative of conditions. Observational evidence supports this more positive outlook. Alzheimer's patients are generally more willing than disabled elderly residents to engage with the children, are more active and more inclined to copy the children's enthusiastic and

¹⁷⁰ S West, "Heart in Song," 38.

¹⁷¹ J Diamond, *Veneration of Life*: , 4.

¹⁷² Video Documentation No.28: *Outreach Morling Lodge, with students from Ainslie and Turner Primary Schools, August 13, 2002.* (A. Pike)

strong singing. The lack of inhibition in Alzheimer's patients can act as strong reinforcement for the children when other, more mentally sound patients and adults appear subdued or intimidated through awareness of illness or simply by the nursing home surroundings.

As noted in the definitions above, music therapy is often used as a means of modifying behavior. *HiH* again differs from music therapy in that behavior modification is not a principal aim, although significant changes in behavior have been observed in both the children and the elderly (see Part 2, Section 3). West summarizes the essence of the program:

Most importantly, teachers and children in the *HiH* program understand that what matters most is how a room filled with heart-felt music-making *feels*. It is what occurs between the individuals, young and old, the palpable intent behind the music that gives the music its special power. The music is simply the vehicle through which this communication occurs. It's a feeling that comes naturally to children, if they are given the opportunity to express it. By reaching out with their music into the community the children offer the most profound gift that music affords and, in doing so, benefit not only those in need, but each other as well. Beethoven said of his *Missa Solemnis*, 'From the heart – may it go to the heart.' One child in the *HiH* program put it more simply: 'It makes me happy, making them happy.'¹⁷³

It is a matter of combining two important philosophical ideas: a definite altruistic intent with the aim of offering therapeutic assistance through music. It harnesses what can be seen as a natural connection between the elderly and the young and enhances this connection through shared musical responses and intimate contact. Those involved are trained, although not in formal music therapy, and offer their music voluntarily as

¹⁷³ S West, "Heart in Song," 39.

‘friends’ rather than professional care-givers. The numbers of children involved may have advantages over one or two professional music therapists.

Intergenerational Programs and Hand-in- Hand

There is a growing interest and demand for intergenerational programs, or what are now commonly known as IGPs. In an article in the *Wall Street Journal*, Chaker states that joint care facilities for preschoolers and the elderly have grown by one-third over the past five years, totaling one thousand facilities in the United States.¹⁷⁴ The article also refers to a database, *Generations United* that outlines 500 IGPs available. *HiH* is clearly intergenerational in some of its manifestations and could, therefore, be labeled an IGP. How does the *HiH* program fit within this category? Does *HiH* have the same goals and philosophy of such programs?

This section will include a brief summary of the role of the elderly in Western society, a background to intergenerational programs and categorizations of them, an overview of various intergenerational programs and their goals. A comparison will also be made between the goals of the *HiH* program and other IGPs, as well as specifically music-based intergenerational programs.

Intergenerational programs have been popular since the early 1960's. Linda Winston quotes *The National Council on Aging* as defining intergenerational programming as ‘activities or programs that increase cooperation, interaction or exchange between any two generations. It involves the sharing of skills, knowledge or experience between old and young.’¹⁷⁵ Winston cites The P.K. Younge ‘Adopt a Grandparent’ project based at

¹⁷⁴ A Chaker, "Putting Toddlers in a Nursing Home," *Wall Street Journal*, September 2001, D8.

¹⁷⁵ Thorp, 1983 as cited by Winston, *Grandpartners*, 56.

the University of Florida as the first intergenerational program.¹⁷⁶ (This work will be revisited on p.77) Since their inception, intergenerational programs have proliferated and now include a broad range of activities, such as gardening projects, visitors projects, arts projects (such as puppetry, story writing, reading and aural history), adoptive ‘grandparents’ programs and entire school curriculums designed to appreciate the elderly.

Intergenerational music programs have also become popular and well established. They include intergenerational choirs, intergenerational orchestras, school band concerts in nursing homes and intergenerational music programs that include sing-along and music games. There are also many intergenerational programs that include music activities as part of a wide range of projects.

The programs involve seniors and young people but may be specifically designed for certain groups among these two categories. Some programs cater to seniors who are able and educated, while others cater to seniors who are homebound, requiring extensive care, bed-ridden or suffering from Alzheimer’s. The students involved range from preschool children to adolescents, although the focus appears to be on the participation of preschool children. This bias toward the involvement of young children (as discussed in Part 1, Section 1) will be discussed later in this section.

The proliferation of intergenerational programs over the last 40 years may relate to the increasing separation of generations within our society. Interaction between generations within a community are, more often than not, divided and isolated, and on a daily basis

¹⁷⁶ Ibid.

there is little contact between children and the elderly.¹⁷⁷ Chen states: 'The generations are divided emotionally, physically and socially.'¹⁷⁸ Bergman and Cybulski quote Roscow, who states that 'Old age has often been conceived as a period of life without meaningful roles.'¹⁷⁹ Whitely writes of: 'Western society's quest for endless youth, and of the media's negative portrayal of old age.'¹⁸⁰ It is not surprising to find that a dread of aging is commonplace and is at times reminiscent of the disgust attached to poverty and illness. Whitely also writes of *Roman de la Rose*, a masterpiece from the Middle Ages depicting illness, poverty and old age as figures that bar entry into the garden sought by the lover, suggesting that illness, poverty and old age are equally unattractive. This may indicate negative attitudes toward the elderly extending back far beyond modern society.¹⁸¹

This situation is in direct opposition to other societies and cultures where the elders are seen to be the heart of the community. In many non-Western cultures, elders are often respected for their experience, wisdom and strength, as well as for their stabilizing influence within their communities. Bergman and Cybulski quote Simmons and Pal: 'The status and prestige of the aged tend to be high in those societies in which older people are able to continue to perform useful and socially valued functions.'¹⁸²

¹⁷⁷ S Newman et al., "Intergenerational Programs:," in *Past, Present and Future* (Washington D.C.: Taylor and Francis, 1997), 26.

¹⁷⁸ N Chen, "Building Bridges," *Journal of Extension* 35, no. 5 (1997).

¹⁷⁹ As cited by S Bergman and O Cybulski, "School Children Attitudes toward Learning from Older People a Case Study in Israel.," *Educational Gerontology* (1980): 259.

¹⁸⁰ R Duncan, P McKenzie, and S Sledjeski, *From Time to Time, A Record of Young Children's Relationships with the Aged* (Gainesville: P.K. Yonge Laboratory School, College of Education, University of Florida, 1976), 72.

¹⁸¹ As cited by Ibid., 49.

¹⁸² As cited by Bergman and Cybulski, "School Children Attitudes toward Learning from Older People a Case Study in Israel.," 259.

In many non-Western cultures, the elderly, and more specifically the chosen Elders, play an important and prestigious position within their society. In Australia, one summary of the role of elders in Aboriginal or Koori society reveals:

Male and Female Elders are the custodians of the Law; they were the keepers of knowledge regarding the Land, the Ceremonies and the Dreaming.

The Elders are the teachers of the Law and Culture.

The Elders give inspiration and advice, and are the source of practical and spiritual wisdom.

The Elders arbitrate and settle disputes.

The Elders are responsible for the well being of all their people and the land.¹⁸³

In general, Western societies do not value or utilize the elderly or give them the position or title of Elder. At the same time, it could be argued that, as Western societies have become more aware of the positive influence seniors have on society, and the benefits that occur from intergenerational exchange, intergenerational programs have grown and become increasingly popular. Whitely wrote of her program to unite children and the elderly:

Despite the program's rejection of a 'do-good' orientation, it is hard to escape the impression that the old remain objects of pity (or at least solicitude) in the minds of adults associated with the program. The children, on the other hand, seem more inclined to view those elderly with whom they become closely associated with esteem, as persons of recognized authority and superior culture who merit respect as well as affection. The project logbook is a record of happy and useful visits to a nursing home by a group of school children. At the same time, it is an indictment of our society's attitude toward the aged, as numerous anecdotes record the gratefulness of the elderly for the attention received from the young.¹⁸⁴

¹⁸³ *Elders* (2003 [cited December 15th 2003]); available from www.koori.net/elders.

¹⁸⁴ As cited by Duncan, McKenzie, and Sledjeski, *From Time to Time*.ii

Whitely also writes that, ‘the children sometimes bring positive expectations of their own and act upon these expectations in a manner which might startle some adults.’¹⁸⁵ This comment suggests that, in some cases, the children's lack of stereotypical expectations challenge the stereotypical expectations of the staff involved. If the children assumed that the residents would be active and involved, the seniors were encouraged to be more active participants.

Categorization of Intergenerational Programs

Winston divides intergenerational programs into five categories: These are:

1. Helping programs in which children simply help the elderly in some way.
2. Mentoring programs where older adults help children at risk with academic work, etc.
3. Co-learning initiatives based on acquiring and sharing knowledge (e.g., children and seniors share knowledge and experience in local history).
4. Community service projects where children and seniors work together often helping those in need.
5. Shared sites where children and seniors share joint venues, including school and day care facilities, and have an opportunity to interact.¹⁸⁶

Newman, Ward and Smith categorize intergenerational programs slightly differently, creating three basic areas. These are:

1. Older adults serving children or youth.
2. Children or youth serving older adults.

¹⁸⁵ As cited by Ibid., 2.

¹⁸⁶ L Winston, *Grandpartners*, 12.

3. Children or youth and older adults serving others.¹⁸⁷

Newman's categorizations state explicitly what is implicit in Winston's—that there are three basic levels of involvement in IGPs. The children are seen as helping the seniors, the seniors are seen as helping the children or the children and seniors are seen as helping the community together.

Within the wide range of literature on intergenerational programs there are a number of similar goals that link these programs together. These include: the knowledge of the elderly and their heritage;¹⁸⁸ encouraging positive attitudes toward the elderly, and positive attitudes toward the young;¹⁸⁹ improving self concepts, allowing interaction between the children and elderly concerned;¹⁹⁰ and providing opportunities for positive relationships to develop, thus encouraging respect, communication and understanding.¹⁹¹

With regard to the *HiH*, all of the above concerns are relevant but are not the goal or motivating factor behind the program. The *HiH* program best fits Winston's definition of 'community service projects.' However Winston defines this type of project in terms of the elderly and children helping others together. This can, in fact, occur, but it does not include the idea of seniors and students helping each other in the shared therapeutic experience of music making. It is difficult to find any goal for an intergenerational program that is specifically related to the therapeutic intent. That is not to say that many intergenerational programs do not have a therapeutic outcome or that there is not

¹⁸⁷ S Newman et al., "Intergenerational Programs:," 81.

¹⁸⁸ R Duncan, McKenzie, and Sledjeski, *From Time to Time*, S Willison, "Promoting Acceptance and Diversity and Service to Others," *Social Studies* 86, no. 2 (1995).ii

¹⁸⁹ T Liebman, "We Bring the Generations Together," *Young Children* (1984), C Seefeldt, "The Effects of Pre Schoolers' Visits to a Nursing Home," in *The Gerontologist* (1987).70

¹⁹⁰ R Jackson, "A Foxfire Gardening Service Project for the Elderly," *Teaching Exceptional Children* 28, no. 4 (1996).

¹⁹¹ R Duncan, McKenzie, and Sledjeski, *From Time to Time*.ii

a helping aspect to them, but the therapeutic intent is not explicitly stated and may or may not be of particular concern to those involved. As West stated:

The community outreach program *HiH* focuses on the altruistic and social use of music as a positive force for life enhancement. Children are encouraged to use music as a means of heart-felt communication between themselves and others, particularly the elderly, disabled and disadvantaged in the community.¹⁹²

The key word in this description is ‘communication.’ Communication, often lacking in residential homes, is encouraged between children and residents through music. The one-on-one communication between residents and children is fundamental to the success of the program. But it is specifically *music* that is used as the vehicle for this communication. Therefore, music is the catalyst in this program.

An interesting comparison can be made between Ainslie and its whole school approach with a study by Willison and Roane who wrote of a school-wide curriculum in a primary school in Bridgeport, Connecticut. The goal of the senior citizen program was to ‘encourage student respect for senior citizens, through experiential and academic studies.’¹⁹³ Various activities were incorporated into the curriculum including writing letters, adopting ‘grandparents,’ visiting nursing homes to give poetry readings, choral performances, Halloween Parades, exchanging gifts and creating oral history projects. These various activities were established in kindergarten, and continued through to sixth grade.

This program falls within the context of an educational framework, and the goals focus on the children’s attitude and respect for senior citizens. The program, however, did not focus on how it was helping the residents, although the activities were obviously geared

¹⁹² S West, "Information for Schools: Schools Singing Program," (Canberra ACT: 2002), 2.

¹⁹³ S Willison, "Promoting Acceptance and Diversity and Service to Others," 91.

toward this. The *HiH* philosophy and methodology is challenging, as the focus is on the altruistic intent, and the learning and musical outcomes are secondary. For educational establishments looking for results, for tangible progress reports and assessment, these differing priorities could be at odds with each other.

Seefeldt investigated a year-long program in which 30 four and five-year-old children visited residents in a nursing home once a week; he compared this group with a similar group who did not visit a nursing home weekly. Seefeldt states:

The purpose of this study was to explore the effects of visits to infirm elders in a nursing home setting on pre-school children's attitudes toward the elderly. First: Do preschooler's visits to infirm elders in a nursing home setting promote positive or negative attitudes toward the elderly and their own aging? Second: How do the visits affect the adults involved, the elderly in the nursing home?¹⁹⁴

This program is typical of many intergenerational programs in that it involves preschoolers, with a focus on attitudes of the children and the elderly. Results of this study suggested that there were more negative attitudes after the interaction.

As stated in Part 1, Section 1, the focus in schools is often on the pro-social behavior of preschoolers rather than of primary-school-age children or older. The importance of pro-social behavior seems to be given highlighted in the early years as though once this behavior has been 'taught' there is no need to revisit it, especially within the demands of an academic education. Given increasing concerns about the climate and social problems within many high schools, this may be a faulty view.¹⁹⁵

¹⁹⁴ C Seefeldt, "The Effects of Pre Schoolers' Visits to a Nursing Home," 228.

¹⁹⁵ R Curwin and A Mendler, *As Tough as Necessary: Countering Violence, Aggression, and Hostility in Our Schools* (Alexandria, VA: Association for Supervision and Curriculum Development, 1997), 1-2.

Another interesting example of an intergenerational program with nursery school children was run in Roslyn New York in 1984. It was an interdisciplinary program documented by Liebman.¹⁹⁶ Nursery school children and residents from a nursing home came together to sing, participate in clay-work and social interaction. Liebman, director of the school wrote of their goals:

As early childhood educators, we know interactions between the young and the elderly are important. Our co-operative nursery school sponsors an exchange program between our children and residents in a nearby nursing home to encourage communication and understanding among generations. Children's fear of aging is often a result of inexperience, so we hoped that contact with the spry, alert, and loving older people might dispel stereotypes and engender respect for the elderly.¹⁹⁷

Liebman's stated goal is curious in that it suggests that the children in his school were given the opportunity to interact with 'spry and alert and loving old people,' so that fear of aging would be overcome. Were the children kept away from the reality of those who had dementia and or were physically frail so that they would not become fearful? This is in direct opposition to the approach of the *HiH* program which prepares and facilitates young children to be in contact with the frailest, and in some cases dying residents (as well with the 'spry' elderly). This brings up an important point. The children involved in do not appear to have the same fear of frail and dying residents as some adults do. Andrew Pike¹⁹⁸ writes:

The fear of the elderly is something that is acquired through our culture and popular media, and not inherent or innate. Small children don't have this fear but by the time people are adult they definitely do have it and it gets worse as people get older. In the Music Plus [a singing group run by Pike with the same

¹⁹⁶ T Liebman, "We Bring the Generations Together."

¹⁹⁷ Ibid.: 70.

¹⁹⁸ Andrew Pike is a Diplomat of the Institute for Music and Health and is currently making a documentary on the *HiH* program.

aims as Hand in Hand] class with senior citizens it was extremely hard to get them to visit a nursing home-because in many cases they were older than the residents they were visiting, and the nursing home made them strongly aware of their own imminent ageing and death. The kids are free of these concerns.
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In *Intergenerational Programs: Support for Children Youth and Elders in Japan*, Kaplan, et al. also write of the importance of preparing children who are to be involved in intergenerational exchanges. They recall a story of a boy, who had never visited a nursing home before, giving a tomato to a bedridden resident. On a subsequent visit the boy was informed that the resident had died. They commented:

As Aoi pointed out, it is likely the boy will never forget this powerful learning experience about a very real aspect of life, i.e. death.²⁰⁰

West, in an interview discussing the preparation of the children at Ainslie suggested that it is important to prepare the children and tell them sensitively about the death of a resident. She also commented that she would often say ‘isn’t that wonderful that you sang together and made happy before she died?’ She stated that the children took death and dying in their stride.²⁰¹

West also mentioned a situation whereby a group of students was invited to sing at the funeral of a relative of a child in the school. One teacher at the school tried to dissuade children from attending, largely because it was unclear whether there would be enough space for the entire group that volunteered. However, the teacher did not state this clearly but talked about how the children might find the situation uncomfortable and might prefer not to go. West continues:

¹⁹⁹ A Pike, Personal correspondence, December 12 2003.

²⁰⁰ M Kaplan, A Kusano, and I&al. tsuji, *Intergenerational Programs, Support for Children, Youth and Elders in Japan* (Albany New York: State University of New York Press, 1998), 86.

²⁰¹ S West, personal communication September 22nd 2002.

The teacher made the assumption that the children would feel about death the way another adult might. In fact these children had been to many outreaches and were more focused on helping their friend and his family.²⁰²

The children made up their own mind and decided they wanted to help their friend and his family, and all but a few attended the funeral and sang as requested. West has reiterated this idea suggesting that ‘the children at Ainslie have less fear of death and dying than adults. If the parent is a little afraid then the child may have fear.’²⁰³ Diamond also spoke of the lack of fear in the children involved in the program.

The children go into these old homes, and they look at these people. And these people are frightening, and most adults will have nothing to do with them. They’ll stand at the back. These kids will run in, they’ll take their hands, and they’ll look in their eyes, they will sing to them, and the old people will sing to them. Because it’s a two-way thing. And they change, the kids change, and the adults change.²⁰⁴

West also cites instances of the children’s natural curiosity with the elderly. The children do not shy away from asking questions about what is wrong. They are interested in injuries and want to inspect them and know their source. West cites one case of a difficult child who:

Walked up to one semi-comatose woman and lifted up the blanket to look at her feet. He stroked them for a while and studied them with great interest before putting the blanket back. Somehow the action, which would have been seen as intrusive and inappropriate from an adult, seemed perfectly reasonable and even kind in the child.²⁰⁵

²⁰² Ibid.

²⁰³ S West, "Interview ABC National Radio 2003."

²⁰⁴ J Diamond, Interview ABC Radio.2003

²⁰⁵ K Le Mee, *Chant: The Origins, Form, Practice, and Healing Power of Gregorian Chant*.

Intergenerational Music Programs

Amongst the many IGPs cited for this study, there are a number that are specifically music programs. The following four intergenerational music programs' goals and outcomes can be compared with goals and possible outcomes of the *HiH* program. These programs are: the multi-disciplinary IGP from the *P.K. Younge Laboratory* at the University of Florida called *From Time to Time*; the New Jersey Intergenerational Orchestra; a school band program visiting nursing homes in Australia; and the St. Marks School and University Fellowship Club in Maryland which was analyzed in Leitner's dissertation *The Effects of Intergenerational Music Activities on Senior Day Care Participants and Elementary School Children*.

From Time to Time

This program was a multidisciplinary intergenerational project that had music activities as an integral part of its program.²⁰⁶ It is therefore in a somewhat different category from the other programs reviewed, which were exclusively music-based. It began in 1964 and was run by the *P.K. Younge Laboratory* at the University of Florida. It was described as 'an adopted grandparents program' in which a class of elementary students visited their 'adopted grandparents' up to three times a week and during school vacations at the Hill Haven Convalescent Center.

Duncan, co-coordinator of research and dissemination at *P.K. Younge Laboratory*, writes: 'The purpose of the study was to provide thirty six, seven and eight year old children, and thirteen aged inhabitants of the nearby nursing home, with mutually enriching experiences.'²⁰⁷ Some the objectives of the program were to: 'stimulate

²⁰⁶ R Duncan, McKenzie, and Sledjeski, *From Time to Time*.

²⁰⁷ *Ibid.*, 72.

sharing of talents, knowledge and skills, to encourage loving, caring, helping relationships, and to recognize and accept the aging process.’²⁰⁸ Whitely, who founded the program, states that: ‘a major emphasis of the project, of course, is to foster a positive view of aging.’²⁰⁹ Duncan also stated that the program was initiated on the premise that ‘the elderly in our society are potentially a rich learning resource.’²¹⁰ She also believed that the children's lives would be enriched by the experience.²¹¹

The purpose and the objective of this IGP was to facilitate a ‘mutually enriching experience.’²¹² Whitely believed that the most significant outcome of the program was that positive attitudes toward the elderly were encouraged.²¹³ When comparing attitudes with those of children who had not been given the opportunity of interacting with other age groups, Whitely argued that stereotypical views of the elderly were dispelled among children who had been involved in the program.

Whitely suggested that music was as popular as crafts. Many activities formed part of this program, but it appears that music played an important role, particularly during holiday festivities and in times of grief. Music was the most requested activity, and every visit included singing. With regard to music activities, Whitely concludes:

At the end of games, music sometimes provided a calm finale to the session. As in crafts, greater initiative appears to develop among older people over a period of time, so far as musical effort was concerned, indicating therapy more joyful than most.²¹⁴

Whitely also stated:

²⁰⁸ Ibid., 2

²⁰⁹ Ibid., 2.

²¹⁰ Ibid., iii.

²¹¹ Ibid., iii.

²¹² Ibid.iii

²¹³ Ibid. 24

²¹⁴ As cited by Ibid., 24.

Grandparents love to sing with the children. They teach the children and the children teach them. Sound and singing games are popular too. One of the favorites was *Little Sally Walker*. Grandma Bennett taught them all *Jesus loves me*. Grandpa Crevasse, now retired from the railroad, requested *I've been Working on the Railroad*, at almost every visit. A college student takes her guitar and joins the sing-along. Also, children help grandparents use rhythm instruments (very good for arthritic hands).²¹⁵

Whitely also wrote about a resident teaching the children harmony:

The nursing home director's log (a last memory of 'Grandma Glassboro'.) records: 'Her big smile as she was singing 'Amen' with the children. She had spent some time getting the harmonies just right and had finally succeeded in getting the sound she wanted from the children.' It is clear that the joy in music making was mutual, and that participation, not just performance, was important.²¹⁶

There are two important points arising from these comments of Whitely. First, the senior, although actively involved, was wanting to make sure that the children were technically perfect rather than focusing on the intent or enjoyment in the music making, a topic that will be discussed in greater detail in Part 1, Section 3. Second, Whitely speaks of the mutual enjoyment of the participation. There was no end product and no performance, both of which are evident in the music programs to be discussed. This multi-arts program is therefore closer to the *HiH* program in its focus than the other performance-based music programs discussed here.

There are a number of similarities between Whitely's program and *HiH*. First, singing was the key activity (as well as the most requested activity out of arts and craft, reading, gardening and games.) Second the children and residents sang together—it was not a

²¹⁵ As cited by Ibid., 73.

²¹⁶ As cited by Ibid., 23.

performance. Third, in addition to the children's song games, there were specific songs popular with the residents that were sung and requested.

The fact that the residents taught the children songs suggests that, like *HiH*, the residents played an active and caring role. As West commented in a radio interview, 'The residents help the children with the singing. As the children reach out to the residents, so the residents reach back and the interaction brings out the carer in the elderly.'²¹⁷ It should be noted that in the *HiH* program not only do the residents request songs, the children too request favorites. West stated that the most requested songs were *Along the Road to Gundagai* and *When the Red Red Robin Comes Bob Bob Bobbin' Along*.

One distinction of Whitely's program is the use of percussion instruments which were considered of benefit to the residents in relation to physical therapy. While *HiH* has used percussion instruments, West has suggested that the instruments were a distraction and that they got in the way of close contact through the singing.²¹⁸ The elderly receive a similar physical benefit through the interaction with the children.

Another interesting distinction between *HiH* and Whitely's program is that Whitely describes the use of music as 'a calming activity.'²¹⁹ In the *HiH* program music is often used to activate the residents to sing out loudly, and they are encouraged to dance and become as active as possible. There is often a significant level of noise during outreaches including talking as well as singing. The activation of the elderly is a key element, based on the notion that the elderly have enough calm time when the children are not present. Even when tender love songs are sung, the aim is still to activate a

²¹⁷ S West " Interview ABC National Radio, 2003."

²¹⁸ S West, personal communication July 26th 2002 .

²¹⁹ Duncan, McKenzie, and Sledjeski, *From Time to Time*, 73.

response rather than to calm the residents and children. From observations, the children to not become overly excited when loud and fast songs are sung.

With regard to family involvement, the children could be said to be fulfilling the role of grandchild to the residents and this may facilitate connections for both family and resident. It has been observed that when family members have visited during outreaches, they have willingly joined in with the music making and enjoyed interaction with their loved ones.

For families who are visiting aged relatives, the interaction of a relative with the children through music making gives them a new perspective on their relative. Elderly parents, who at times do not know the day of the week or even their names, are able to remember song lyrics and melodies. The documentation of the *P.K. Younge Program* also mentions the benefit of the music activity for one particular family member:

The elderly wife of a ‘grandfather’ finds greater joy in her visits by coming at a time when the children are there. She plays the piano for them all to sing, and in sharing this happy experience with her husband, is enabled to leave him again for a while with spirits uplifted.²²⁰

This program was so successful and popular with the children that not only did they choose to visit the convalescent center three times a week, but they also chose to continue visiting during the school vacations.

From Time to Time comes close to emulating several aspects of *HiH* even though its stated goals do not include the type of altruistic, therapeutic aims of *HiH*. It is clear from Whitley’s descriptions that similar types of interactions occurred. It is hard to make any sort of comparison at this distance but, as already argued, it seems likely that

²²⁰ Ibid., 24.

putting the elderly and young children together will create positive results for all. What is not clear is whether the explicit aims of the program affect the interactions to a greater extent.

The Effects of Intergenerational Music Activities on Senior Day Care Participants and Elementary School Children

The following three IGPs under discussion are more exclusively music based. The first of these was documented by Leitner in his thesis, *The Effects of Intergenerational Music Activities on Senior Day Care Participants and Elementary School Children*. Leitner researched and documented a twelve-week intergenerational music program involving sixth graders from St. Marks School and senior day care participants in Maryland, U.S.A.²²¹

The main purpose of Leitner's study was to assess the positive effect (or otherwise) of the children's participation in the music program on the well-being and enjoyment of the music program for the residents, as well as 'To facilitate an improvement in the lives of the handicapped non-institutionalized aged through improvement of a community-based service system (senior day care) which serves this population.'²²² Leitner also stated that:

Another purpose of this study was to contribute toward following the objectives as set forth in Title 1 of the Older American Act: the pursuit of meaningful activity for older persons within the widest range of civic, cultural, and recreational opportunities; and immediate benefit from proven

²²¹ M Leitner, "The Effects of Intergenerational Music Activities on Senior Day Care Participants and Elementary School Children," (Ann Arbor, MI: University Microfilms International, 1981), 3.

²²² Ibid.

research knowledge which sustain and improve health and happiness of older persons.²²³

Unlike many intergenerational programs, the aims of this study were focused on the benefits for the seniors involved, and not on the benefits that the children could derive from the program. It is worth noting that Leitner was not a school teacher but a sports and recreational facilitator, as well as a musician. It appears that the intergenerational programs set up by school teachers focus on the benefits and knowledge gained by the children. Possibly Leitner's different orientation influenced his priorities more toward the effect on the seniors.

The music activities chosen varied over a twelve-week period of the program. The first four weeks activities were without the children as were the last two weeks of the program. The music program consisted of:

Seniors only participating:

Week 1: Creative movement to music

Week 2: Music appreciation

Week 3: Music and square dance

Week 4: Musical bingo

Students and seniors participating:

Week 5: Musical performance

Week 6: Name that tune

Week 7: Musical jamboree

Week 8: Talent show

Seniors only participating:

Week 9: Sing-along

²²³ Ibid., 4.

Week 10: Musical performance

Week 11: Potpourri of dance music

Week 12: Musical Bingo²²⁴

This study has obvious similarities with the *HiH* program. However, the musical activities and purpose behind using musical activities are different. In Leitner's study, the music activities were not considered of particular importance. Music was chosen as the constant vehicle for association between the groups so that the results of the study were not influenced by preferences for different activities. At the same time, music activities had been attempted successfully in the past at the University Fellowship Club where the program was operating. One could, of course, argue, that different types of musical activities could be more or less enjoyable to the seniors and students, which may also influence the outcomes of the study.

Music within the *HiH* program is used specifically as a therapeutic tool that would allow a particular one-on-one interaction and enhance the therapeutic affect. In Leitner's study, the sing-along objective was to activate the audience altogether. It was not the individual relationship that was emphasized. 'With a sing-along, the performer plays and sings and people join in or not,' Muir argues. 'In a sing-along it is the music that matters; in an outreach it is the interaction that matters. In a sing-along, the music is the end, in an outreach, it is the means.'²²⁵

There is no reference in Leitner's thesis to children's attitude toward singing, the repertoire used or the concept of making music to encourage the residents to sing. The reader is not informed as to whether the children were taught songs in advance of the

²²⁴ Ibid., 186-211.

²²⁵ P Muir, personal correspondence, February 26, 2003.

intergenerational program or whether the music teacher from the children's school was involved, all factors which are crucial to the *HiH* program.

In Leitner's study, children also commented on their growing understanding and knowledge of seniors, including the rights of seniors. Leitner recommended that intergenerational programs should include seniors sharing knowledge with older students on topics such as local history and geography. Again, this educational aspect was not considered a priority in the *HiH* program.

Leitner administered an attitudinal questionnaire pre- and post-test. A four-member team observed behavior and measured attitudes over the twelve-week period. Children did not identify themselves on the questionnaire (although they were asked to do so). It was difficult, therefore, to trace any individual child's attitude pre- and post-test. Leitner's concluded that the children did enhance the enjoyment of the music program for the residents they were interacting with. The altruistic intent was not specifically outlined in Leitner's study, but in the post-test the children made the following comments, which suggest that the children enjoyed and 'felt good' about helping others:

I like being with senior citizens because they make good friends and we can help them. I like cheering them up.

It's fun being with them and making them happy and seeing them enjoy.

I think they're pretty nice and I would consider it an honor to sing for them.

I think it's fun to be with older people, and I feel better when I help.

I think they should be taken care of and have some fun. I think more schools should do what we have.

I like to make them happy.²²⁶

All of these comments (which parallel those of the sixth graders at Ainslie which will be discussed in Part 2, Section 1) suggest that the children not only enjoyed being with the residents, had positive attitudes toward the elderly and felt empowered, but also that they felt good and happy about helping others. The program produced positive results in terms of the children's attitudes, development of self-esteem and altruistic intent.

One can appreciate that the outcomes and involvement and understanding of sixth grade students involved in Leitner's twelve-week music program would be different from the outcomes one might expect from *HiH*. It is difficult to compare Leitner's students to sixth grade Ainslie students (in 2002) who had an ongoing seven-year involvement with outreach activities. At the University Fellowship Club in Maryland, the activity and approach were not designed to maximize the therapeutic interaction and effect. At the same time, the outcomes were positive for both groups involved, and there is enough similarity to suggest that Leitner's study offers some support to the findings of this study.

The New Jersey Intergenerational Orchestra

The New Jersey Intergenerational Orchestra (NJIO) was founded in 1994.²²⁷ NJIO was developed to allow its junior and senior members the opportunity to experience the joy of making music together. It is made up of children and adults ranging from 20-80 years old, and a grant was given for seniors to be given free lessons and music books as

²²⁶ M Leitner, "The Effects of Intergenerational Music Activities on Senior Day Care Participants and Elementary School Children," 222.

²²⁷ *New Jersey Intergenerational Orchestra*. (2003 [cited October 15th 2003]); available from <http://www.nijo.org>.

well as procure instruments at reasonable prices. The Orchestra's goals are clearly outlined in a press release:

To bring generations together through music and musical performance, to help students and seniors reach their full potential and enrich the public's awareness and experience of the arts. Excellence in performance and concert production is also a goal that also drives the efforts of the NJIO members.²²⁸

Literature available on the Orchestra suggests that positive outcomes of the program included children behaving in a mature manner, appreciating older people and treating them with respect. It also suggested that children were motivated to practice through involvement in the orchestra. One member of the Orchestra wrote, 'The Orchestra means more to all of us than just the music—it's the quality of our relationships—to one another, to the audience, that means the most.'²²⁹

Attending a concert by NJIO may begin to dispel prejudices regarding youth and or the elderly. Audience participation was commented upon: 'Disarmed by the warmth of the conductor's initiative, even the timid respond and play rhythm instruments, dance, etc.'²³⁰ In this performance situation, active participation from the audience was encouraged by way of audience members being given instruments so as to be able to play along with the Orchestra.

The Orchestra stays within the paradigm of traditional musical concerns, including practice, rehearsals and performance. This is a different paradigm from *HiH* which is challenging some of the more traditional aspects of the music education system (see Part 1, Section 3 below). However, it seems likely from the descriptions given that the

²²⁸ Ibid.(cited).

²²⁹ Ibid.(cited).

²³⁰ Ibid.(cited).

interaction between young and old in the NJIO may not only dispel stereotypes having to do with aging, but also promote a more positive type of music making within the standard music education paradigm. The Intergenerational Orchestra appears to bring many mutual benefits both musically and socially for the young and seniors involved. Both children and seniors mentor each other, and involvement in the orchestra motivates children to play music. However it is clear that the emphasis on *performance*; practice and traditional musical concerns are not central concerns of the *HiH* program.

Another important difference between the NJIO and *HiH* is that, in the NJIO, the involved seniors are still able to take a very active role in the community. While *HiH* also engages with active seniors, often encouraging them to visit nursing homes and sing with their less healthy contemporaries, it focuses more particularly on those in care. Just as *HiH* hypothesizes that involvement in outreach activities may have a healthy effect on all concerned, it can be argued that the NJIO may play a role in keeping seniors active and out of care facilities. As with *From Time to Time* above, it can be seen that the engagement between young and old is seen as productive for both age groups and produces caring reactions even when these are not explicitly stated.

School Band Program

Another performance-based IGP operates at a primary school in Canberra, Australia. (Although this is research data, it is pertinent to discuss this program within the review of literature.) The director of the music program takes the school band to play at a local nursing home. The band is made up of approximately twelve students from the upper grades. They play together three times a week and pay an annual fee of \$250. Students audition to be in the band, which is comprised of clarinets, saxophones, flutes, drums

and other percussion. The stated goal is to offer the students the experience of playing in public and to provide entertainment for nursing home residents.²³¹

From direct observation,²³² children performed a concert of music to a local senior center. The room was set up in the traditional fashion, with residents on one side of the room, as the audience, and the band on the other. The repertoire included *Surfing Santa*, *You Ain't Nothin but a Hound Dog* and an orchestral piece called *Bumble Bee*. After the concert, the recreational director asked the children to introduce themselves to the residents and to display their instruments. The residents were invited to a concert at the students' school later in the school year.

The program was well-received, but the repertoire was not known to the residents, unlike the Tin Pan Alley songs used by the *HiH* program. There was also no stated intention to help the seniors. The music teacher commented that the children got a 'high' from performing, and that the seniors' acceptance of them had helped them. The seniors enjoyed talking to the children as well as looking at the instruments.

The concert appeared to be enjoyable for both the students and the residents, who asked for an encore. The children were publicly thanked and each were given a small gift. The residents seemed to be impressed by the students' musical skills and were interested in learning more about the instruments. The children were happy to talk to the residents and show them their instruments. On the surface of things, the performance and interaction appeared to mutually beneficial.

²³¹ Video Documentation No.29: *School Band Concert, Day Care Center Canberra, September 18, 2002.* (S. Garber)

²³² Video Documentation, No. 29.

The writer asked the students how their last visit/concert went. Replies included: ‘We did good’ and ‘We didn’t get the high C’s.’²³³ These answers underscore the stated goal of giving a performance for entertainment, and the pupils’ focus was clearly on their perceived performance outcomes. Since the goal of *HiH* is different, the children involved in the *HiH* program do not mention musical concerns either before or after an outreach. These matters are of no importance to them, because it is not specified as a significant goal by the teachers involved. An undergraduate music student visiting the *HiH* program commented with some surprise that ‘at one stage I think children were singing at a different pitch and different verses in different parts of the room. But it didn’t matter.’²³⁴ While this confusion does occasionally occur, given the numbers of people involved and the set-up of the rooms etc., it is actually a rare phenomenon and certainly not one that troubles any participants.

The Band Program, while a worth while initiative, does miss the opportunity to make greater contact between the residents and the seniors. When asked why they liked playing there, one girl commented: ‘It was good to see the smiles on their faces.’²³⁵ Paradoxically, general observations suggest that the residents didn’t smile as the children played, highlighting the fact that the playing was more performance-oriented and the audience’s role was to listen seriously (as occurs in many more formal concert situations). There was no physical contact between the students and seniors, apart from one senior taking a girl’s face in her hands and complementing her on her looks. Also, unlike *HiH*, only one student made eye contact with the residents, and one senior waved

²³³ Claire and Lara, Year 6 students, members of the school band.

²³⁴ Nigel Leach, final year undergraduate student at the School of Music ANU, 2002, comment to writer September 20th 2002.

²³⁵ Claire, Year 6 student, members of the school band.

at the children while they were playing. There was also no opportunity for the residents to engage creatively with students or the music.

Conclusion

The four IGPs discussed are for different types of seniors. *The P.K. Younge* project involves seniors in a medium-care facility. The Leitner study was also within a day care center but where the seniors were still independent. In the NJIO, the seniors are fit and able and living in the community. The Canberra school band plays in a day care center for those with moderate disabilities. All four intergenerational music programs were voluntary, and the enjoyment of music plays a key role. There is also a renewed positive role for the elderly in each program.

In the NIJO there are many mutual benefits for the older adults and the young who participate and there is a strong sense that friendships are important, that musical skills are gained and that mentoring takes place. Above all, the mutual enjoyment of music making and performing is a key component in the orchestra. In the Canberra School Band, the opportunity to perform for the elderly helps the children's performance skills and provides entertainment for the seniors. *The P.K. Younge* interdisciplinary program again emphasizes the joy of making music together, as well as raising self-esteem and developing positive attitudes in the young and elderly. The elderly also have a renewed sense of purpose and there is also mention of 'education of the spirit.' Indeed, in reading documentation on a range of IGP's, it seems so obvious that uniting groups of young and old has positive spin-offs for both groups that one might ask why it doesn't happen more often.

Since *HiH* focuses less on the musical goals that are so central to the NJIO and the Canberra band visits, *HiH* perhaps has less in common with these types of music IGPs

which emphasize the performance element, even though music is its primary vehicle. The focus is more on social, personal and, most particularly, therapeutic outcomes for all concerned. Chaker suggests that the focus should be on the interaction, the communication between the elderly and young, not on the activity in which they are involved, whether it be collage, gardening or music.²³⁶ The *HiH* program shares this view but goes further in its philosophy than most IGPs. The *HiH* program is different in intention. The children involved in the *HiH* program focus on the benefit to the elderly. They have an altruistic intent that also allows for their own personal and musical development. Musical goals are not of primary importance but occur as secondary outcomes.

That is not to say that other IGPs are not altruistic and therapeutic, but this is rarely, if ever, stated as a clear goal. Of prime importance is asking that each group—children and elderly—focus on the other as a means of giving the most therapeutic benefit to the other and, by extension, to themselves. While *HiH* exists within the education system, it is not primarily or exclusively focused on the benefits to the children derived through interaction with the elderly, which seems to be the case with most other IGP's. The elderly are not a vehicle to encourage positive attitudes towards the elderly in the young.

The *HiH* philosophy goes beyond the boundaries of traditional intergenerational programs in another important way. *HiH* is intergenerational in some of its manifestations but is not limited to interactions between the young and old. The philosophy, intent and practical approach of *HiH* can be applied to many situations, for example, to children with special needs, hospital environments, parents of premature

²³⁶ A Chaker, "Putting Toddlers in a Nursing Home," D8.

babies, adults with special needs and so on. However, because the elderly are non-judgmental and accepting, they seem most readily able to contribute to the mutual benefits that such a program is able to offer.

The *HiH* program is not only intergenerational, but perhaps, more importantly, it is inclusive. It is an approach that can be adapted to any age group, any disability, to many situations and or individuals. *HiH* is not an intergenerational program or a community music program or an inclusive arts program or even a social development program. It is an approach and a philosophy that can be adapted to all of the above, and more, it adds the component of intent, an altruistic intent. As Diamond stated: 'They are being taught a way of living through giving.'²³⁷

²³⁷ J Diamond, Interview, Ronin Films, December 8th 2001

PART 1 SECTION 3

A Music Program With Non-Technical Musical Goals

Introduction

The pro-social, altruistic philosophy and goals adopted by the Music Education Program, via the *Hand-in-Hand (HiH)* outreach program, has seen radical changes and transformation of its approaches to music education.

West stated:

The principal goal of the music program, since 1996, has been the sharing of music for the benefit of others. In this approach, the intent or attitude of each music-maker, and their relationship with music, is of vital importance. It follows from this philosophical standpoint that children will not want to share music with others and, indeed, that the sharing will have no value to others, if the children are not happily, willingly and actively engaged with music-making as a core part of their lives. Learning about music that jeopardizes the will to be involved in music does not fit in this model. Activities focusing on the acquisition of musical skills or theoretical knowledge at the expense of active engagement and enjoyment are rapidly discarded.²³⁸

This attitude towards musical development recognizes that there are ongoing problems with the way in which music education is traditionally delivered, problems that affect the interest and musical aspirations of children. The MEP is not alone in recognizing, and attempting to address, these problems, although the means by which it addresses the problems is unusual. The philosophy and goals adopted by the MEP effectively sidestep the debate by stating that the program is not designed to solve any such problems, even though it may do so, and, furthermore that it is not the education in music that matters, or even the music itself that matters. Music is used as the vehicle for altruistic

²³⁸ S West written response to question regarding *Hand-in- Hand*, July 22, 2002.

communication and this lack of focus on musical outcomes, paradoxically, seems indirectly to encourage consistent and strong individual musical development for the children involved. It could be argued that an extrinsic approach to music education: the use of music as a vehicle for altruistic outreach, also has at its core an intrinsic outcome: the development of an on-going relationship with music for its own sake.

While many music educators address the idea of music and its personal value to an individual, the *HiH* approach to music education is radical in comparison to most philosophies or methodologies. It may also offer a possible solution to the ongoing problems that music education in general faces in the modern western cultures of Europe and Australia. By moving away from a focus on traditional musical results, the program avoids one of the largest problems music educators face: the dichotomy between the pursuit of virtuosic excellence and the will to provide music making for all.

Music Education Debates

Many Western music educators in Australia, Britain and the United States have recognized and tried to address the various problems in music education. As Gifford remarked:

The question of the value of music in education has been with us since the time of the early Greek philosophers. This issue is still widely debated in musical, educational and administrative circles and different opinions abound as to the role of music in the school curriculum.²³⁹

However, a survey of the literature suggests that there has been little in the way of real change during the last 30 years. In 1998, Malcolm Ross, a British music educator, cites a British report for 1971 that states: 'Music does show signs of increasing student

²³⁹ E Gifford, "An Australian Rationale for Music Education Revisited: A Discussion on the Roles of Music in the Curriculum," *British Journal of Music Education* 5, no. 2 (1998): 114.

support. It is more interesting and more helpfully taught than it was, however the enjoyment factor remains unchanged and is disappointingly low.'²⁴⁰ This sentence seems contradictory. One could question how music could, at one and the same time, become more interesting but be no more enjoyable to students. Three years earlier, in 1995, Ross wrote:

Since the 1970s, there have been a succession of attempts on the part of pioneering educators to address the problem and reverse the pupils' verdict... There would appear to be ample evidence that big strides have been made in music education towards a more participatory and a more pupil-focused curriculum. And yet evidence of a widespread change in pupil perception of the subject is hard to come by.²⁴¹

In 1997, Rupert Thackeray working in the U.K and in Australia, commented that, while teenagers' attitudes towards school music were not positive, (rather than out-of-school music interests and pursuits): 'There are many indications that unfavorable attitudes towards school music are formed, or have begun to form, at a much earlier age.'²⁴² Mizener's 1993 paper summarizes a range of research that claims that positive attitudes towards music in school deteriorates, and participation declines, as students go through the school system, and furthermore that girls' attitudes are more favorable than boys.'²⁴³ Choir participation in particular is cited as declining with the move from elementary to secondary school level. Mizener also mentions that her own research findings are similar to Gates (1989),²⁴⁴ suggesting that participation in public choral singing is also declining.

²⁴⁰ M Ross, "Missing Solemnis: Reforming Music in Schools," *British Journal of Music Education* 15, no. 3 (1998): 186.

²⁴¹ M Ross, "What's Wrong with School Music?," *British Journal of Music Education* 12 (1995): 256.

²⁴² R Thackray, "Attitudes of Music in Schools," 13.

²⁴³ C Mizener, "Attitudes of Children toward Singing and Choir Participation and Assessed Singing Skill," *Journal of Research in Music Education* 41, no. 3 (1993): 243.

²⁴⁴ As cited by Ibid.

Roger Covell, an Australian writer, educator and critic, is one of several writers over the last thirty years who has identified a major issue in music education that may contribute to declining interest since the late nineteenth century. He writes of the:

depressingly large number of people who are convinced that they are tone deaf; because of this they have no confidence in their taste in music or in their ability to tell one piece of music from another and they even have less confidence in their ability to sing in tune.²⁴⁵

He then adds that one of the main reasons for this problem is:

the notion of the Great Performer and Great Composer: the idea that excellence is the only permissible standard in musical performance or creation and that it must declare itself with instant precocity.²⁴⁶

Cope makes a similar point, saying that:

Although it might be claimed that instrument teaching is directed towards amateur participation and individual musical fulfillment, the combination of instrumental choice and choice of repertoire makes the concert player an implied goal.²⁴⁷

In other words, this unspoken aim is underlying even the first piano lesson of a young child.

West refers to this same problem as the ‘musical mountain,’ or the ‘cult of virtuosity.’²⁴⁸ With regard to this issue, Muir states that the problems of music education today stem from the rise of ‘the revolutionary aesthetic of Romanticism in the nineteenth century.’ During this period, there was a growth in the popularity of the public concert and the popularity of the ‘star’ performers such as Liszt, Paganini and

²⁴⁵ R Covell, "What Is the Musical Heritage of Australian Students?," *Australian Journal of Music Education* 21 (1977): 3.

²⁴⁶ Ibid.

²⁴⁷ P Cope and H Smith, "Cultural Context in Musical Instrument Learning," *British Journal of Music Education* 14, no. 3 (1997): 286.

²⁴⁸ S West personal communication Ainslie Primary School, July 26th 2003.

Beethoven. As a result of this phenomenon, there was a growing emphasis on the technically perfect virtuoso, as well as on an increased interest in music pedagogy with goals that strove towards the virtuosic.²⁴⁹

Muir comments on an illustration from an article by Aubertine Woodward Moore entitled, appropriately enough, 'From Mechanical Foundation to Artistic Triumph,' which appeared in the American mainstream music education journal *The Etude* in 1918.²⁵⁰

The 'Mechanical Foundation' of the title is represented by heavy-duty industrial machinery at the bottom of the hill, while 'Artistic Triumph' is depicted at the top by a castle. Note that higher playing qualities ('phrasing,' 'expression,' 'interpretation') occur near the top of the hill, while the drudge aspects of practice ('industry,' 'daily exercises,' 'scales') are placed near the bottom.²⁵¹

(See next page)

²⁴⁹ P Muir, "The Benefits of Musical Outreach Programs on the Teaching of Musical Instruments: Preliminary Thoughts and Observations," (2002): 2.

²⁵⁰ Later to become the *Music Educators Journal*.

²⁵¹ P Muir, "The Benefits of Musical Outreach Programs on the Teaching of Musical Instruments: Preliminary Thoughts and Observations," 2.

The continued acceptance of this idea is expressed by a more recent writer who comments on the much-heard remark from teachers that ‘All the notes are correct but can you make it more expressive?’²⁵² Young children appear to become used to the idea that the correct notes are the important factor and that expressive playing comes later.

There is another obvious point about the drawing which is still true today. As the zigzag pathway proceeds up the hill, it becomes increasingly less populated. Muir continues:

This is a surprisingly honest, if perhaps unconscious, statement of a design flaw in the entire system: most students give up their instruments. In a philosophy that views learning an instrument as—here, literally—an uphill struggle, only a few get to the summit. And when getting to the summit is seen as the only worthwhile goal of the venture—the term ‘Artistic Triumph’ clearly sells it as a winner-takes-all affair—not getting to the summit is viewed (by both student and teacher) as a failure. In this curiously Darwinian view of education, only the fittest survive. The rest fall by the wayside.²⁵³

More recent educators have made similar suggestions, indicating that change is not quick in coming, and that perhaps the drawing is more representative of music education today than teachers would like to believe or accept. The attitude of the teacher and the focus on technical perfection as the goal is mentioned by Diamond in his paper ‘The Young Pianist and her Teacher.’ He writes of his observation of the young girl’s teacher and her preoccupation with technique and ‘getting it right’ at a rehearsal for a piano competition.

She sat with the score in front of her while the young child played, and throughout kept tapping her foot in time with the

²⁵² E Gifford, "An Australian Rationale for Music Education Revisited: A Discussion on the Roles of Music in the Curriculum," 134.

²⁵³ P Muir, "The Benefits of Musical Outreach Programs on the Teaching of Musical Instruments: Preliminary Thoughts and Observations," 2.

music and making little marks here and there on the score as if she were correcting her students' homework. Occasionally she would call out a command, always relating to technique, never to interpretation or feeling.²⁵⁴

Enoch writes that: 'An enormous number of children throughout the world stop learning the piano after a relatively short time,'²⁵⁵ and that 'the average lesson is geared too much towards the talented pupil, requiring an early discipline that is too remote.'²⁵⁶ No data is mentioned to support this conclusion, but Cooper, referring to the United States, states that:

An early longitudinal study showed that approximately two-thirds of beginning piano students dropped out from junior high through high school years, many possibly still lacking the necessary skills to function successfully at the keyboard.²⁵⁷

While these citations focus on instrumental studies, it is important to make clear that music education falls into two categories: the extra-curricular activities, which are largely instrument-based, and the curricula which are largely class-based and may involve instruments, singing, plus theory or literacy development. Evidence suggests that both categories have the same problem of declining involvement, and that the focus on 'standards' and high-level results is one part of the problem. The focus on the virtuosic may apply more specifically to the individual instrumental lesson, but the influence of this approach is also felt in the music classroom in schools.

²⁵⁴ J Diamond, *The Life Energy in Music, Volume 2* (Valley Cottage New York: Archaeus press, 1983), 155.

²⁵⁵ Y Enoch, "The Pupil and the Piano Teacher," *Australian Journal of Music Education* 21 (1977): 33.

²⁵⁶ *Ibid.*: 33.

²⁵⁷ Lawrence & Dachinger, 1967, as cited by T Cooper, "Adults' Perceptions of Piano Study, Achievements and Experiences," *Journal of Research in Music Education* 49, no. 2 (2001): 157.

The idea that Muir raises, of music as a Darwinian-like competition, is one still supported by many within music education and by the music industry as a whole.²⁵⁸ It is also an attitude accepted and even, one could argue, encouraged by the general population. When the subject of music-making arises, many adults will give standard replies, for example:

‘Oh I can’t sing’

‘I don’t have any talent’

‘I’m tone deaf’

‘They told me to mouthe the words when I was in Kindergarten’

‘I’d rather just play CD’s

Of course adults may adopt these beliefs based on the opinions and judgments passed on them during the course of their earlier musical training. Welch cites research suggesting that: ‘a negative life event (such as being labeled ‘tone deaf’) can result in ongoing negative emotional responses in similar situations.’²⁵⁹ He cites similar comments to those given above and indicates how these comments affect an individual’s involvement with music and, therefore, the opportunities to overturn the original opinion.

Common attitudes towards musical ability are therefore, as Muir suggests, based on the implicit assumption that musical ability is largely reliant on whether one is, by nature, musical or not. Welch comments that: ‘such a misunderstanding of the nature of musical behavior is part of the folklore of music, namely that people are either ‘musical’

²⁵⁸ P Muir, "The Benefits of Musical Outreach Programs on the Teaching of Musical Instruments: Preliminary Thoughts and Observations," 2.

²⁵⁹ G Welch, "The Misunderstanding of Music," (2001): 15.

or 'unmusical.'²⁶⁰ Both Welch²⁶¹ and Cross²⁶² and many others, make the point that musical involvement is 'normally' human if, at the same time, 'unique in some way to the individual, a product of personal experience over time.'²⁶³ Dissanayake also writes of music being a 'natural phenomena'.²⁶⁴ Cross remarks that rather than seeing musical ability as 'window dressing' that developed along with other abilities that have a more specific survival value, music can be seen as a skill that is itself responsible for the development of other important abilities: 'Without music it could be that we would never have become human.'²⁶⁵ This theory is in contrast to Pinker, who sees musical skill as a pleasant but unnecessary by-product of evolution. Sloboda, Davidson and Howe (1994) argue that 'there is a folk psychology underlying the assumption of many teachers of music, in which there is an implicit recognition of a deterministic and genetic view of musical ability.'²⁶⁶ They go on to point out that our culture is unusual in seeing musical ability only in a specific finite talented group.

An aspect of this idea of an implicit genetic makeup of talent that is of particular concern is that it is often unspoken. Ian Cross writes that 'the designation of an individual as 'musical' is always mediated by social or even institutional influences and interests.'²⁶⁷ Welch, supporting this view, argues that 'the limiting conception of humankind as either musical or non-musical is untenable. The neuropsychobiological research evidence indicates that everyone is musical (assuming normal anatomy and physiology).'²⁶⁸ And, further, that 'even those children and adults who appear to be

²⁶⁰ Ibid.: 21.

²⁶¹ Ibid.

²⁶² I Cross, "Music, Mind and Evolution," *Psychology of Music* 29, no. 1 (2001).

²⁶³ G Welch, "The Misunderstanding of Music," 101.

²⁶⁴ E Dissanayake 'Homo Aestheticus' 119

²⁶⁵ I Cross "Music and Evolution; the Nature of Evidence," (source unknown).

²⁶⁶ As cited by Cope and Smith, "Cultural Context in Musical Instrument Learning," 283.

²⁶⁷ I Cross, "Music, Mind and Evolution," 99.

²⁶⁸ G Welch, "The Misunderstanding of Music," 22.

most musically “disabled” in terms of vocal pitch matching will improve if experience is appropriate.’²⁶⁹

The combination of ‘folk’ wisdom and teaching practices that have been influenced by these ‘wisdoms,’ leads to a situation, as Cross points out, of societal and institutional influences turning out a self-fulfilling prophecy. Classroom music teachers with high levels of musical training, may seek to identify talented students. By using unsound judgments and practices to choose talented children, who will then benefit from instruction, both the system and the individual teacher ensure that the results will be justified. The majority, will have less opportunity to develop musically, and will thus appear to be less ‘musical’; the few, who are given extra help and support, will naturally appear to be more virtuosic. West refers to individual cases from the MEP, (before the present philosophy of the program was in place) which illustrates this point.

We would often decide at the beginning of the school year which children in Kindergarten would take the longest to sing or had the least talent and require more help. They would always match our expectations. It was only when we stopped having expectations that we realized that it was more likely *our* expectations that limited the children, rather than any lack of ability in the child. Of course there are *differences*; the problem comes when we see them as limitations to some particular model of what a musical being should be.^{270 271}

The MEP has made major changes since it began, and its current philosophical viewpoint demands the adoption of approaches much in line with the thoughts of

²⁶⁹ Ibid.: 21.

²⁷⁰ S West, interview with, Ainslie primary School, September 25, 2002

²⁷¹ S West also cited a study that supports the idea that the teacher’s attitude can have a strong effect on educational outcomes for children, regardless of the subject. In the study children in a class were given IQ tests and the results given to the teacher. The results, unbeknownst to either the children or the teacher, were put next to the wrong names. After six months the children were retested. Their test results corresponded more closely to the results the teacher *thought* they had received rather than those that they actually *had* received. This fascinating study unfortunately could not be located and sourced but, if valid, proves a powerful indication of the teacher’s ability to influence results, and supports West’s statement.

Welch, Cross and Sloboda. West has admitted that the teachers within the MEP used to adopt the same philosophy, that is, that they supported the now seemingly antiquated notion of musical ability being, for the most part genetically determined, and that their job was to find these genetically talented individuals. Today, there are some rough ability groupings at Ainslie, but these groupings are of little importance. West commented that they are, 'more an historical aberration,' and that 'in a sense the argument concerning genetics and music has not been so much decided as bypassed.' West carries this idea further:

By approaching music from an altruistic viewpoint, the arguments regarding talent and standards simply do not come into play. The paradigm is simply discarded for a new one. In this new paradigm, everyone has a place, including the classroom teacher who would normally be afraid to sing precisely because someone has made her feel so. To sing altruistically requires nothing other than the wish to do so.²⁷²

The work of Sloboda and Davidson supports the notion that the learning of music even so-called 'expert' learning, is normal.²⁷³ They argue that expert instrumental playing is an outcome that results from special circumstances applied to 'normal' individuals rather than from a flowering of some innate potential.²⁷⁴ Cope and Smith agree with this concept:

Sloboda, Davidson and Howe point out there are non-Western cultures in which musical achievement is regarded as the norm rather than the exception and where, although there are variations in the degree of skill and ability, every member of the culture can dance, sing or play instruments...it also seems likely that [in Western cultures] there is a widespread underachievement in the population at large. The source of this

²⁷² S West, personal communication ,Ainslie Primary School, December 1st 2002.

²⁷³ M Howe and J Sloboda Davidson, J, "Innate Talents: Reality or Myth.," *Behavioral and Brain Sciences* 21 (1998): 339.

²⁷⁴ *Ibid.*: 340.

lack of participation might be cultural or pedagogical [or both]²⁷⁵

Welch also agrees, saying that:

If the educational environment is appropriately supportive and matched to their needs, children, adolescents and young adults will develop musically, not least because the human brain is designed to undergo repeated cycles of growth in neural connectivity from the first few weeks of life through to age 25.²⁷⁶

The statement above seems to suggest that there is an age past which musical learning no longer occurs, but little in the literature by musical psychologists and others, including Welch, support that assumption. Davis, in an unpublished paper on adult learning and the violin, suggests that adults, including older adults, learn with ease and enjoyment, if taught in the appropriate way with the appropriate material.²⁷⁷

In an unpublished paper, West on the implied and often unspoken job of the music educator, to look out for talented students:

Music Schools and conservatories at the tertiary level often still function with the idea that the goal is to find and educate the few top performers who will reveal themselves through extraordinary skills and talents. The goal of developing individual talents is not, in itself, to be deplored. However when it is affixed to the previously cited and, according to prominent researchers, mythical idea of music 'talent' it spells disaster for the 99% of others. As one director of music at an American university rather frighteningly put it, 'You need a lot of milk to get some good cream.' The implicit but unspoken message is that it is of no matter if the discarded milk goes down the drain.²⁷⁸

²⁷⁵ P Cope and Smith, "Cultural Context in Musical Instrument Learning," 283.

²⁷⁶ G Welch, "The Misunderstanding of Music," 20.

²⁷⁷ L Davis, "A Comparative Survey of Beginning Violin Methods and the Applications for the Adult Beginner.," (unpublished): 2.

²⁷⁸ S West, personal communication Ainslie primary School, December 1st 2002.

The antiquated notions attached to the idea of innate musical talent may well have something to do with the fact that teacher training is not given any priority, or serious interest, in many higher music institutions. The model of the virtuosic performer becoming the ‘master teacher’ is still alive and well in many institutions. Diamond refers to music education as being ‘the last bastion of medieval pedagogy,’²⁷⁹ implying that modern developments in other fields of education have surpassed music education by a long way. Persson claims that there has been little research into instrumental pedagogy and methodology, and that most students simply teach as their own teachers taught.²⁸⁰ Within this virtuosic paradigm the musical skills of the teacher are often valued above their teaching skills, as is the case with the instrumental virtuosi. It still also seems that choosing a teaching career in music is seen as being a less prestigious career option than that of a performing career, and that the teaching route is seen as a more appropriate one for a less ‘talented’ musician to take.

Researchers and teachers, even those who seem to recognize the problem, are themselves caught up in and influenced by the same paradigm that suggests that excellence or ‘high standards’ is *the* prime and critical consideration in music. One music educator suggested that her more egalitarian approach may lower standards: ‘This may mean we have to accept what Small describes as ‘a lowering of standards in skill acquisition for the all-round development of music experience as the prerogative of all.’²⁸¹ The confusion for teachers is illustrated by examples in the literature that reveal

²⁷⁹ J Diamond *Interview with John Diamond* Ronin Films, December 5th 2001

²⁸⁰ R Persson, "Brilliant Performers as Teachers: A Case Study of Commonsense Teaching in a Conservatoire Setting," *Conference Proceedings of the International Society for Music Education* 28 (1996).

²⁸¹ C Small, *Music, Society, Education: A Radical Examination of the Prophetic Function of Music in Western, Eastern and African Cultures with Its Impact on Society and Its Use in Education* (London: John Calder Ltd., 1977), 63.

their inability to observe the problem objectively. One article quotes a teacher struggling with the classic dilemma of how to teach each of her students:

The trouble with the children is that you don't know which ones are going to turn into total 'I'm going into the music business' people or those who are not...so you've got to teach them all according to the proper syllabus in case they turn around to you at fifteen and say 'I want to go to music college.'²⁸²

One of the problems with this statement is the assumption that the needs of a few who may want to pursue music as a career outweighs the needs of all the others who may well fall by the wayside. The teacher is not consciously suggesting, nor is even aware, that the majority of her students will fall by the wayside, but research supports this conclusion. The statement also suggests that there is a 'proper syllabus,' one that must be followed if a student is to go into the 'music business.' With regard to instrumental learning, the 'syllabus' mentioned, used in both in Australia and Britain, refers to an extra curricular examination board syllabus which is graded for students who want to sit the voluntary and costly exam series. These exams were largely set up in England and Australia for economic reasons, and have no value as far as gaining a place in a tertiary music institution.²⁸³ They are also not always entered into willingly by the child. Giselle Nathan, an MEP team member who remembers what it was like to be part of a punitive musical experience, one where there was plenty of nagging and knuckle

²⁸² J Davidson and S Scutt, "Instrumental Learning with Exams in Mind: A Case Study Investigating Teacher, Student and Parent Interactions before, During and after a Music Examination," *British Journal of Music Education* 16, no. 1 (1999): 91.

²⁸³ It should perhaps also be pointed out that, according to West and others, a tertiary qualification in music performance bears no relation on whether a player gets a job playing in an orchestra or as a soloist. Performance skills are still judged purely by performance skills, regardless of qualifications. A student has just as much chance getting a job in a symphony orchestra through private endeavors, as through the public or organized education system.

rapping, stated: 'It was always hard work and unpleasant. The AMEB syllabus has a lot to answer for, or certainly did in my day.'²⁸⁴

Teachers encouraging the continuation of this system are in a situation that is not entirely of their own making. Parents often support the idea that 'progress' can be measured in music by the acquisition of skills and by passing exams. Even children who are learning from a young age are often progressing toward exams. There is little in the literature that questions whether passing higher levels of music exams actually results in improved skills or higher 'standards,' even though this is the common viewpoint. Davidson illustrates this point by quoting a parent: 'I know I shouldn't put a price on it, but from the parent's point of view, it gives you something for the investment. She's got one exam under her belt now and that makes it worthwhile.'²⁸⁵

This comment emphasizes another factor from a parent's point of view, the issue of economics, which has been rarely commented on in the literature. Parents do not often seem to consider the enormous amounts of money that are spent on music education which eventually leads to the child's stopping making music forever. In other words, the current system is simply not economical.

Yet another writer, quoted above with regard to the problem of gearing lessons towards the 'talented,' illustrates the conflict that teachers face.²⁸⁶ In the same article, she goes on to argue that the best possible use that pupils can make of their music is to 'learn to play the pieces to the highest possible standard.' While she recognizes that 'the average lesson is geared too much towards the talented pupil,' her end suggestion does not

²⁸⁴ G Nathan interview with, Ainslie Primary School, December 5, 2003.

²⁸⁵ J Davidson and Scutt, "Instrumental Learning with Exams in Mind: A Case Study Investigating Teacher, Student and Parent Interactions before, During and after a Music Examination," 89.

²⁸⁶ R Wright, "A Holistic Approach to Music Education," *British Journal of Music Education* 15, no. 1 (1998): 73.

detour from the basic idea that improvement towards an undefined 'high standard' is to be expected and applauded.²⁸⁷

The focus on excellence is evident in an apparent obsession with the right notes. Gifford makes the point that teachers become interested first in the right notes, and then want expression added afterwards.²⁸⁸ The problem was also observed in students' attitudes in private lessons given by West and others trained in *HiH*. West seems genuinely unconcerned with the correctness of notes, focusing on other aspects of the music, and encouraging improvisation before the introduction of notation. She commented that students who had had previous teachers with more traditional approaches were often surprised and even horrified at the suggestion that their wrong notes were of no importance or interest to her.²⁸⁹ It should, perhaps, be pointed out that West's students, when performing or playing with others, have no more problems playing the 'right' notes than any other young players.

With the idea of developing high standards comes the idea that the way to enjoyment is by first attaining high-level skills. In response to this, West stated: 'anyone who believes that the fun or, indeed, the real joy in music lies in technical and musical excellence has never seen or heard a young child singing a song or 'playing' a musical instrument.'²⁹⁰

In general, many music educators have the attitude that music can be fun, but that it isn't the essential element in music making. Schafer says that: 'Music exists because it

²⁸⁷ Ibid.

²⁸⁸ E Gifford, "An Australian Rationale for Music Education Revisited: A Discussion on the Roles of Music in the Curriculum," 46.

²⁸⁹ S West written response to question regarding *Hand-in- Hand*, July 22, 2002.

²⁹⁰ S West written response to question regarding *Hand-in- Hand*, July 22, 2002

uplifts us. Out of our vegetable bondage we are raised to vibrant life.'²⁹¹ He goes on to say, somewhat paradoxically that 'only the student with musical qualifications and aptitudes should be encouraged to undertake the extensive training program necessary for teaching music in the traditional sense.'²⁹² West comments:

Many writers support this notion that music is more than 'fun', with high-sounding phrases that suggest music is, perhaps, too sacred to be talked about in normal tones. Of course music can be more than fun. However, often these statements are coupled with comments about the need for 'quality' or 'standards.' Presumably we can only escape our 'vegetable bondage' through music of the highest technical and 'musical' order.²⁹³

Some writers list what they consider to be the most important factors or goals in music education. While enjoyment or fun might be on the list, it is rarely at the top. Lehman cites a list of goals for music, and fun is not mentioned.²⁹⁴ Schenck lists the goals for children and instrumental learning, from the United States Music Educators National Conference in 1965 and again, fun is not mentioned once. The same writer refers to several other lists in order to make the point that: 'the joy of music-making is only peripherally touched upon.'²⁹⁵ However, while making the point that others leave out the 'joy,' his own list has 'joy' at number nine after 'learning to read music.' The idea, yet again, is that 'joy' only comes when one is 'good' at music. Frega gives a typical list of areas that are important in a music program: the musical material used, the aural emphasis, music-related activity, musical notation, level of development, aesthetic stance, psychological rationale, and curriculum structure.²⁹⁶ One could argue that a

²⁹¹ R. Schafer, "Thoughts on Music Education," *Australian Journal of Music Education* 10 (1972): 3.

²⁹² *Ibid.*: 7.

²⁹³ S. West, written response to questions regarding music education, September 16th 2002

²⁹⁴ R. Schenck, "Above All, Learning an Instrument Must Be Fun!," *British Journal of Music Education* 6, no. 1 (1989): 9.

²⁹⁵ *Ibid.*

²⁹⁶ A. Frega, "Comparative Teaching Strategies in Music Education," *Conference Proceedings of the International Society for Music Education* (1992): 202.

‘psychological rationale’ may include the idea of enjoyment, but, as West suggests, ‘this is hardly a list designed to appeal to a five-year-old child!’²⁹⁷

Schenck’s writing also gives an example of the conflict teachers feel regarding encouraging ongoing involvement and ‘standards.’ On the one hand, he notes the problem of children giving up music, while on the other hand, he is clearly criticizing the attitudes of a principal of a community music school when he says, ‘a good teacher in my school is one whose pupils don’t quit.’²⁹⁸ The meaning of this comment depends on its context. If the principal is interested only in the economics of the situation, then it could be interpreted as a problem, but Schenck does not go into detail and seems to find the comment offensive in itself. Schneck includes a contrasting quotation by one of his students at a college of music who comments on an elementary cello lesson he was giving. The student/teacher says his goal is ‘to give my students such a perfect technique that they could decide at age 14 whether or not to pursue a professional career.’²⁹⁹ The question one could ask is: How many students of this particular teacher will still be playing at age 14?

He also quotes the American Suzuki Institute, and the underlying attitude of this organization, which highlights a range of problems mentioned:

In the past making music ‘fun’ meant setting lower standards. In the Suzuki approach while children do have fun, it is not at the expense of excellence. If children learn to play well they will enjoy it. We enjoy anything we do really well.³⁰⁰

²⁹⁷ S West, in conversation, Ainslie Primary School, July 6, 2002.

²⁹⁸ R Schenck, "Above All, Learning an Instrument Must Be Fun!," 11.

²⁹⁹ Ibid.

³⁰⁰ Ibid.: 33.

Here, again, we have the idea that ‘fun’ is associated with ‘lower standards,’ and that excellence is significant in terms of promoting enjoyment. The Institute’s comments are addressed, to parents and indicate, as discussed above, the role parents play in maintaining the status quo.

Muir addresses the lack of progress in ideas of music pedagogy, and, while he believes that there has been some change in emphasis in music education in more recent times, he emphasizes that the underlying obsession with technical achievement still persists and interferes with a young person’s relationship with music:

The reluctance of music pedagogy to accept new styles is symptomatic of a deeper problem. For while the focus of music teaching has shifted healthily away from ‘the few who may become the professional musicians of tomorrow’ to ‘the many who want to participate in music,’³⁰¹ the philosophy of music teaching has not fundamentally changed: it has simply softened its hard edges to accommodate the masses. A student learning an instrument still expects his teacher to focus on the technical, just as he would have done a century ago. The emphasis is still on practicing scales, playing in tune, using the correct fingering. Of course, there are individual exceptions but this is still the general culture.³⁰²

In relation to class music Ross makes a similar point:

The trouble with school music in all its ramifications and at every level, is the power of the Music Establishment *to privilege the* and values of 300 years that preceded the close of the Victorian era. A truly modern pedagogy is needed’.³⁰³

It could be argued, that part of the problem for music education in Western society is that music has actually become part of education, rather than part of our culture. John

³⁰¹ J Cameron, "The Role of Self Esteem in Learning" (paper presented at the National Conference of Piano Pedagogy, Los Angeles, 1991).

³⁰² P Muir, "The Benefits of Musical Outreach Programs on the Teaching of Musical Instruments: Preliminary Thoughts and Observations," 3.

³⁰³ M Ross, "Missing Solemnis: Reforming Music in Schools," 261.

Blacking's work, particularly with the Venda tribe, illustrates the type of society where music is an integral part of life and every child learns to make music without any formal educators.³⁰⁴ Christopher Small explains how the education of young musicians in Bali takes place: 'It is not in academies or schools, but within the gamelan itself. Children are always to be found in the front rank of any group watching rehearsals'.³⁰⁵ He describes the learning process for young Balinese as follows:

More than one writer has described how a member of the gamelan, during a performance, would take his small son on his lap, putting the metallophone keys into the tiny hands and guiding them to the proper keys at the proper time.³⁰⁶

When writing of music making in Africa, Small declares that: 'The principle seems to be that of learning through social experience.'³⁰⁷ The problem in Western music education is highlighted by the attitude of Frega, who agrees that: 'Music potential is one of the most basic abilities that exist in every human,'³⁰⁸ but goes on to say that 'No one ever achieves his or her full potential without the help of a teacher.'³⁰⁹ Taking into account the experiences of societies and cultures different to our own, whose practices clearly challenge this statement, it would perhaps be more accurate to suggest that no one ever achieves his or her full potential without being in a situation whereby true learning can occur. Having a teacher is only one approach and, as the literature suggests, this may not be the most productive way of ensuring that on-going learning occurs.

Woodward wrote in 1994 that:

³⁰⁴ As cited by Lehman, "A Music Education View of the World," 24.

³⁰⁵ C Small, *Music, Society, Education*, 42.

³⁰⁶ Ibid.

³⁰⁷ Ibid., 42.

³⁰⁸ A Frega, "Comparative Teaching Strategies in Music Education," 282.

³⁰⁹ Ibid.

While music-making was previously an integral part of everyday activities, the formality of the work situation and the wide-spread practice of listening to broadcasts and recordings has placed the experience of music into the more restricted area of recreational activity.³¹⁰

She might have added that the modern experience is frequently also a passive one. Wood mentions the degree of passive consumption involved in music for most children,³¹¹ and Achilles suggests that parents contribute to this approach by having a passive, rather than active approach to their child's musical involvement.³¹² Cross emphasizes that 'The notion that the predominant mode of engagement with music lies in the listening experience, appears to apply only in certain (largely Western) cultural contexts.'³¹³

This passivity may be due to the consumer-oriented nature of the music business, an orientation that has only become more firmly entrenched in recent years. It is in the market's interest that we buy video tapes and CDs rather than make music ourselves.

Kaemmer also takes this view when he writes that:

In modern industrial society one of the major features of music is that it has become a type of commodity to be bought and sold...the prevalence of phonograms has caused musical behavior to shift from actively producing music to passively listening.³¹⁴

³¹⁰ S Woodward, "The Impact of Current Functions of Music in Children's Lives on Music Education Philosophies," *International Journal of Music Education* (1994): 194.

³¹¹ D Wood, "An Investigation into the Influence of Mass Media on Early Childhood Music Education," *International Society for Music Education*: 110.

³¹² E Achilles, "Musical Interaction with Children: Parents' Beliefs, Attitudes and Values," *Conference Proceedings of the International Society for Music Education* (1992): 43.

³¹³ I Cross "Music and Evolution; the Nature of Evidence," 1.

³¹⁴ J Kaemmer, *Music in Human Life: Anthropological Perspectives on Music* (Austin: University of Texas Press, 1993).

However both Achilles and Covell make the point that the feelings of alienation and inadequacy fostered by current education practices may also contribute to musical passivity. Achilles says that 'It seems that parents resorted to passive roles because of dissatisfaction with their previous musical experiences.'³¹⁵ Covell writes that 'Not surprisingly, students imbibe this fear (of music's difficulty) from their teachers and also from their parents and friends.'³¹⁶ The education system has stepped in to replace much of what has been lost in our society, rather as many schools step in to offer breakfast for children whose parents are too busy to supply it. Yet the methods by which music education attempts to counter the loss contribute to the very loss of involvement that it is trying to overcome.

One can suggest some reasons as to why music education has ended up this way. It seems that music educators consistently have to prove the worth of music in the curriculum by arguing that it helps with the cognitive as well as the creative aspects of a child's development. Ornstein believes that 'Education has concentrated too much on the rationality of the left-hand hemisphere, at the expense of the more sensuous, intuitive, and holistic aspects of the consciousness and perception.'³¹⁷ Paynter argues that for music to be able to fit into education, it has either to be useful (vocational) or improving (morally or culturally), either a craft for a career, or of cultural significance.³¹⁸ The argument that music helps with cognitive and academic subjects, in particular mathematics, has been argued and used endlessly to justify music in schools

³¹⁵ E Achilles, "Musical Interaction with Children: Parents' Beliefs, Attitudes and Values," 44.

³¹⁶ R Covell, "What Is the Musical Heritage of Australian Students?," 11.

³¹⁷ R Ornstein and Sobell, *Healthy Pleasures*, 134.

³¹⁸ J Paynter, "The Relationship between Music and the Others Arts in Lifelong Involvement," *Australian Journal of Music Education* 19 (1976): 21.

and to raise its profile within the school curriculum, to even see it as part of the core curriculum subjects.³¹⁹

Even as relaxation, music is sometimes not seen as important enough for the school curriculum. Indeed, much time and energy is spent in music education circles, providing justifications for music against such core subjects as mathematics and language literacy. Even a cursory search of the Internet reveals a range of sites listing justifications that can be used to bolster arguments for music in the school curriculum, a notable example being the American site Music Educators National Conference.³²⁰ Quotations from writers such as the following, highlight this serious approach to music as part of education: 'Learning to play a musical instrument, with its capacity to develop cognitive skills, physical skills, perseverance and co-operation should be regarded as essential elements in everyone's education.'³²¹

Gifford suggests that attitudes towards education generally alter on a regular basis, and that these changes in policy and perception can affect how music is taught in schools. He quotes David Elliot talking about: 'The shifts back and forth between the curriculum as education for personal growth, and the curriculum as preparation for work and survival.'³²² In Elliot's model of educational trends, the cycles occur every ten to twelve years. He says that 'if there has been a shift away from the 'aesthetic imperative' of the 1970s to education for 'careers and leisure' in the 1980s, perhaps

³¹⁹ E Gifford, "An Australian Rationale for Music Education Revisited: A Discussion on the Roles of Music in the Curriculum," 115.

³²⁰ *Music Educators Conference* (2003 [cited December 5th 2003]; available from <http://www.lib.umd.edu/PAL/SCPA/MENC/clark.html>.

³²¹ *Ibid.* ([cited]).

³²² E Gifford, "An Australian Rationale for Music Education Revisited: A Discussion on the Roles of Music in the Curriculum," 115.

personal development will return to the educational stage in the 1990s.’³²³ It is arguable whether, in fact, such a shift did occur in the 90’s, but it is also true to say, as we shall see, that the Music Education Program is promoting the idea of music education primarily as personal growth and social development.³²⁴

Another problem possibly connected to music as part of the school curriculum, is the focus on learning *about* music rather than the *making of* music, or, even, making music as a *means* of learning about music. Stowasser makes this point (as well as supporting Diamond’s notion of the antiquated nature of much of music education) in response to the National Curriculum Statement for the Arts from the early 90s. She writes: ‘the antediluvian preoccupation with learning about the arts, rather than being actively involved in them appears to be at work here....’³²⁵ Paynter makes the important point that it is precisely because music is seen as education that no one is concerned about the fact that the music making stops: ‘To the average person, education is something that happens in *school*, so that one way or another, education stops when one’s time at the institution comes to an end.’³²⁶

Traditional non-Western cultures might not understand notion of students locked in individual rooms, ‘practicing’ instruments until they were ‘good enough’ to play with others. As one writer put it, when talking about a non-Western musical tradition: ‘The musician may have been taught the rudiments of his instrument, but after that he pays little attention to technical matters for their own sake. He does not practice, he

³²³ D Elliot, "Rethinking Music: First Steps to a New Philosophy of Music Education," *International Journal of Music Education* 24 (1994): 15.

³²⁴ E Gifford, "An Australian Rationale for Music Education Revisited: A Discussion on the Roles of Music in the Curriculum," 116.

³²⁵ H Stowasser, "Some Personal Observations of Music Education in Australia, North America and Great Britain," *International Journal of Music Education* 22 (1993): 15.

³²⁶ J Paynter, "The Relationship between Music and the Others Arts in Lifelong Involvement," 22.

plays.'³²⁷ Schafer states that: 'The solitary playing is antithetical to the traditional notion of music as a social activity.'³²⁸ Learning theory before practice would be considered equally odd. These are notions of music learning peculiar to our formal education systems.

Another popularly understood prerequisite of virtuosity, and part of the education paradigm, is the notion that musical learning is in some way difficult and involves 'work.' As Covell puts it, 'The principal barrier in the way of music's accessibility as the birthright of young Australians is the reputation it has for difficulty.'³²⁹ Given the struggles many performers go through in order to establish a musical career, it is not surprising that they may contribute to the perception that musical achievement is, and should be, difficult and that this attitude is passed on to their students.

Schafer points to another important issue that is rarely addressed in the literature. In order to achieve the desired 'high standards,' children are subjected to a 'level of abstraction' that is too far removed from any meaningful experience for them.³³⁰ The message is, that by doing 'work' that seems irrelevant to the child, he will, at some later date, reap rewards that will have meaning. The number of children who stop playing musical instruments suggests that this idea does not carry much weight with students.

Another problem with the obsession with high levels of excellence is that it fosters a competitive approach to music. Indeed, on the path to virtuosic glory, the winning of competitions is seen as all-important, although still not necessarily ensuring a place at

³²⁷ C Small, *Music, Society, Education*: , 65.

³²⁸ M Schafer, "Thoughts on Music Education," 3.

³²⁹ R Covell, "What Is the Musical Heritage of Australian Students?," 11.

³³⁰ M Schafer, "Further Thoughts on Music Education," *Australian Journal of Music Education* 13 (1979): 3.

the top of the mountain.³³¹ In Australia this competitive atmosphere is fostered in the early years through the Australian Music Examination Board exams. Peter Clinch, the Australian clarinetist complained that: 'The system sets up a series of "hurdles" to create a learning competition....'³³² He cites the often-heard idea that the learning situation should be 'tough' for young players, because that's what the system demands. Those that fall by the wayside would not have 'made the grade.'

Kohn quotes Crutchfield with regard to piano competitions:

The emotional stamina to tough it out through round after round, as the competition winds on and the stakes rise, does not necessarily go along with the emotional sensitivity to make five minutes worth of truly remarkable Chopin.³³³

Kohn comments himself:

In a win/lose framework, success comes to those whose temperaments are best suited for competition. This is not at all the same thing as artistic talent, and it may well pull in the opposite direction.³³⁴

It may be that a very 'musical' person may win an important music competition, but such a person is unlikely to win if her 'musicality' is accompanied by wrong notes. And it would be logical to suggest that the 'musicality' of the performer, is affected by her knowledge that she is being judged first and foremost on her technical skills.

It is a curious fact that, despite the amount of literature on the phenomenon of performance anxiety or stage fright, there is little corresponding literature that questions

³³¹S West cites a former student at the ANU who won several high-level competitions both in Australia and abroad but who still could not get regular work. She left the music profession and now works as a highly regarded chef!

³³² P Clinch, "Physical and Emotional Hazards on the Way to a Performing Career.," *International Journal of Music Education* 15 (1990): 22.

³³³ A Kohn, *No Contest: The Case against Competition* (Boston: Houghton Mifflin, 1986), 54.

³³⁴ Ibid.

how music education and the music industry may, itself, encourage this anxiety. The fact that most performers are nervous before a performance is, to a greater or lesser extent accepted as ‘normal.’ What is not normally addressed though is the issue of what is making them nervous. Perhaps a contributing factor is the system that judges and looks for correctness or, rather looks out for incorrectness. Nesmith entitles his paper ‘Ease Performance Anxiety Naturally.’³³⁵ The question that perhaps needs to be asked is whether it is natural to have stage fright in the first place. Most writers seem to believe that it is a natural phenomenon, but students in the *HiH* program do not appear to have stage fright. This issue will be discussed further in Part 2, Section 1.

Other literature on the subject of the management of performance anxiety includes discussion on ways to reduce stress by relaxation, affirmations, medication and breathing exercises. For example Shafe’s paper “Performance Power: Winning Ways to Face Your Audience”, Steptoe’s, “Performance Anxiety: Recent Developments in its Analysis and Management”, and Mathew’s, “Cognitive – Behavioral Treatment of Musical Performance Anxiety” are just a sample of related research.

Diamond also writes about stage fright.³³⁶ He writes of the various rituals performers are ‘compelled’ to perform before going on stage. He states that these are ‘neurotic attempts to reduce anxiety over the performance and are indications that the performer is highly stressed.’ Diamond also states that the ‘less the performer is concerned with himself’ and the ‘more the performer dedicates himself to the music’ the less stress he

³³⁵ D Nesmith, "Ease Performance Anxiety Naturally," *The Horn Call* 31, no. 1 (2000).

³³⁶ J Diamond *Life Energy in Music I*

will have.³³⁷ Although Diamond is referring to a performance the same principles apply to participants within the *HiH* program.

Diamond's research and findings rather than Schaffer's, Nesmith's, Steptoe's, or Mathew's is most relevant to *Hand-in-Hand* and related activities, for within this paradigm there is no concern for the performer and no concern for how the singing sounds, or what people will think of it. The focus is on the person being sung to, the therapeutic nature of the communication and in activating the participant to sing. For this reason there appears to be little concern amongst the students as to 'how well they did' or of their feelings of nervousness.

Competitions and exams imply judgment and, yet again, the importance of 'getting it right,' thereby helping to promote anxiety. The majority of performers spend a great proportion of their professional lives performing for an audience that will pass a judgment not only on their 'correctness,' but also on the nature of their musical selves using subjective methods that could be considered suspect. Having reached the giddy heights, a performer is still subjected to ongoing judgment by critics (including Covell who is, in this sense, helping to uphold the system he criticizes.)³³⁸ It is also important to note that moving up the mountain involves much judgment at the early stages of a player's career. This is the time when it is not even clear whether the player will pursue a professional musical career and, because of youth and inexperience, she is likely to be more susceptible and vulnerable to negative inputs that will come her way.

It seems that the folk wisdom among music professionals is that anxiety is a good thing. One article both refers to the positive benefits of anxiety and feeds into the 'work'

³³⁷ J Diamond *Life Energy in Music1* p.102

³³⁸ R Covell, "What Is the Musical Heritage of Australian Students?."

paradigm by suggesting that one of the main reasons for anxiety was too little practice.³³⁹ Even music teachers involved in the *HiH* project made comments about the positive value of anxiety with its promotion of adrenalin. It is not surprising that students often blame themselves for not practicing enough or not trying hard enough.

As West stated in an unpublished paper, 'The amount of adults who statistically are no longer involved in music, whether instrumental or singing, compared with the number of children who are involved is shocking.' She further suggested that it was 'This judgment, this feeling that I'm not good enough, I'm not Menhuin so I shouldn't, and I won't be bothered.'³⁴⁰ Powles, in a speech to the parent community at Ainslie School, asked: 'How many parents have seen their two-year-old child singing for the joy, for the fun of it?' The majority raised their hands in answer to this question, but when Powles posed the question: 'Who would like to stand up and sing something now?' no hands were raised. This lack of response was accompanied by nervous laughs. Powles then made the point that something had happened between early childhood and adulthood, and that the role of music education in the equation should not be discounted.³⁴¹

While Lehman states that 'music has never brought anyone anything but pleasure, and enjoyment, relief and comfort, inspiration and exhilaration.'³⁴² West asks the question 'does music *education* bring pleasure, and enjoyment, relief and comfort, inspiration and exhilaration?'³⁴³ West is clear that the type of musician produced by the 'normal' music education system will not, in general, have the qualities valued in the MEP:

³³⁹ D Nesmith, "Ease Performance Anxiety Naturally," 24.

³⁴⁰ S West, interview, Ainslie primary School, September 25, 2002

³⁴¹ Video documentation no.22, *Parents Information Evening Ainslie Primary School, April 4th 2002.* (A. Pike)

³⁴² P Lehman, "A Music Education View of the World," 30.

³⁴³ S West personal communication July 6, 2002

The competitive, judgmental system we put children through often results in a self-absorbed, egotistical musician who may still believe that, in general, music can have a positive effect on the listener, but who will rarely consider this on a performance-by-performance basis.³⁴⁴

This returns to the points made in the previous section: the MEP through *HiH* is suggesting that the nature of the intent and the entire background and attitude of the performer/teacher to music, affects the way they make music and give/teach music to others.

Lehman also lists in his article, "A Music Education View of the World," the various goals for a music program:

1. Learn to sing and to play at least one instrument
2. Learn to create music and improvise music
3. Become knowledgeable about music and speak intelligently about it
4. Become acquainted with a wide variety of music
5. Learn to make musical judgments based on critical listening and analysis rather than on superficial stereotypes and shallow prejudices
6. Develop a personal commitment to music
7. Gain the ability to continue music learning independently without teachers³⁴⁵

Carlin in the article "Music in Schools: An Unfinished Symphony?" writes:

Music needs to be redefined to have the same purpose as other subjects. Some goals should be:

1. Gross and fine motor skills
2. Cognitive development
3. Creative expression
4. Social/emotional awareness³⁴⁶

And Gifford lists that the following areas are of importance:

³⁴⁴ S West written response to question regarding Hand-in-Hand, November 26, 2003

³⁴⁵ P Lehman, "A Music Education View of the World," 30.

³⁴⁶ J Carlin, "The Issue of Music in Schools: An Unfinished Symphony?," *Journal of Aesthetic Education* 31, no. 1 (1997): 61.

Music and cultural heritage
 Music as self-expression
 Music as transfer of learning
 Music as a socialising agent ³⁴⁷

Although these educators are not specifically addressing musical goals, they are addressing more cognitive, creative and social issues. When compared to the goals listed in the Ainslie curriculum, as will be seen, the differences in approach will become obvious.

Another question rarely asked by those in music education is whether the competitive, judgmental attitude, which exists even in the concert hall (when, one could argue, those chosen should be beyond the stage of being judged), creates the sort of musicians that we want or need. Furthermore, in considering how these problems affect children in the classroom, we can refer again to a quotation in the previous section that states: 'The attitude of teachers themselves and their own special interest and tastes must, inevitably, for good or ill, affect the attitudes of the children they teach.'³⁴⁸ We can also remember the suggestion above: that students simply tend to teach in the way they were taught. If the attitude or the intent of the teacher can be regarded as important, it can certainly be argued that negative aspects of the way music is taught will logically impact on children's attitude and on-going involvement.

MEP in Relationship to the Virtuosic Paradigm

It is clear that the MEP and the *HiH* outreach program, with their specific altruistic intent, have demanded a different approach from most music programs in schools. As has been stated before, this new approach was not adopted in order to address the

³⁴⁷ E Gifford, "An Australian Rationale for Music Education Revisited: A Discussion on the Roles of Music in the Curriculum," 139.

³⁴⁸

problems in music education. However, West and others who have studied the program believe that it may offer an alternative.

Giving priority to maintaining joyful involvement leads to an imperative which posits that any learning that interferes with this involvement must be considered unsuitable, and either changed or discarded. This attitude could appear to be something of a ‘cop-out,’ suggesting that no developmental learning takes place. Surprisingly, West concurs:

That is exactly what we are saying. No learning, in the accepted sense, does need to take place. It is precisely by removing the imperative to ‘teach’ anything about music that music learning does, in fact, take place in the programs.³⁴⁹

West continues:

Who says technique matters anyway? Why does being ‘good’ in this way imply that music is in some way better, particularly from the therapeutic view, or even from the point of view of pure enjoyment? We are conditioned to believe that we can only ‘enjoy’ music if we cannot detect technical errors. Children do not approach music in this way. It is a learned response.³⁵⁰

In the *HiH* program the ‘standard’ of a musical performance does not become an issue because it has no importance in this approach. Accuracy, correctness and the idea of improvement in traditional music terms ‘do not occupy first place, or second place, or even third place on our list of important goals’, stated West.³⁵¹ As seen and expressed in the newly developing Ainslie music curriculum, the most important goals are Involvement, Intent, Identity and Implications. Visually, the curriculum document (as set out below) endeavors to prioritize the various elements. ‘Social’ is at the top of the page and in the largest font, and aspects of literacy development are relegated to the

³⁴⁹ S West personal communication Ainslie Primary School, December 1st, 2002.

³⁵⁰ Ibid.

³⁵¹ Ibid.

lowest place, both in location and hierarchy (see appendix 6). In the MEP model ‘fun’ and ‘joyful’ involvement are the priorities. As West puts it: ‘The greater things to be found in music lie down the path marked “fun.” You have to go through “fun” to get there.’³⁵² If children are to sing in a way that encourages the sick, the depressed and the demented to join in, they need to be enjoying themselves. The child does not need to learn to enjoy, respond and acquire musical skills. It is merely the job of the teacher to be able to nourish this natural love of music.

As we shall see, what could be considered or criticized in the *HiH* as a cavalier approach does not imply that there is no musical development, or that the quality of music emerging from Ainslie is sub-standard. West comments that:

Perhaps the most startling and unexpected result emerging from this philosophical approach is that a focus away from standard music education goals does not mean that there is no achievement or a significant lowering of musical standards. At the same time, it is neither philosophically nor methodologically sound to engage in this type of musical approach in order to achieve high music standards.³⁵³

It has been observed and validated by experienced music teachers that the children at Ainslie learn sol-fa, part-singing, lyrics, melody, rhythm and notation with ease and enjoyment. The kindergarten children can be observed picking up melodies and complex lyrics quickly. Children in choirs learn and sing part-songs quickly and easily. This improvement has been noted since the change in philosophy and it occurs by not focusing directly on musical gains. West stated that it took the children then in Year 3,

³⁵² S West, personal communication, Ainslie Primary School, December 1st 2002

³⁵³ S West written response to question regarding Hand-in- Hand July 22, 2002

three thirty- minute lessons to learn a complex eight minute oratorio based on the works of Beethoven.³⁵⁴

West believes that these positive musical outcomes result from the central concept of intent behind the music making. In the Ainslie curriculum model *Intent* follows *Involvement*, from the child's point of view. For the teacher in the training program, however, *Intent* leads the way.

Since teachers have already been subject to influence through their own music education, it is important that the nature of their involvement with music in this program is made clear right from the start. Understanding the philosophy of the program can help teachers overcome aspects of their own musical background that may inhibit them helping the children most effectively. A teacher who knows that the quality or expertise of her singing is not an issue can feel more comfortable singing with others who share this view. She will then sing more and, automatically, her singing will improve through the simple use of her singing voice. The logic behind this approach is simple and effective. Those that feel comfortable making music through singing will sing more. One of the prerequisites to improving singing is actually using the singing voice.

An important result of adopting the *HiH* philosophy in the MEP at Ainslie is the removal of the competitive element from music making. However, it is clear that it is not easy to change general thinking about competition in music. Ainslie singing groups no longer compete in local Eisteddfods, a fact which sometimes causes comments from staff and the community, particularly as the groups are considered of high standard and, therefore, quite likely to win. New teachers to the school often promote competitive

³⁵⁴ "Oh, Beethoven! A Children's Guide," (Ronin Films, 1999).

practices for music, such as a ‘talent quest’ for all the enthusiastic singers. Education of teachers at the school is an important part of the *HiH* approach, for it is a part of the musical culture of the school as a whole.

The *HiH* program, unlike many other more conventional music programs, is not implicitly or explicitly finding and cultivating the ‘star’ or virtuoso player at an early age. Rather, it is interested in the development of the whole child, and more particularly, interested in the child using music for the benefit of others. This does not imply that there is no place for the development of those with particular interests. The importance placed on individual development allows many children to pursue musical interests with gusto and lack of self-consciousness. For instance, many are involved in local musical theater productions.

Of course, children wanting to be involved in musical productions outside of the Ainslie environment are exposed to competitive and judgmental situations similar to those who are involved in taking the normal exams. Ainslie music teachers talk with children about attending auditions to ensure that they are prepared for this somewhat unsupportive situation. As West stated:

The aim is to ensure that the child is aware of the subjective nature of such judgments and the fact that luck as well as previous experience can play a part. It is important to ensure, in line with the *HiH* philosophy, that children do not see the judgment as a statement about the adequacy of their own musical persona.³⁵⁵

However, as shall be explored in Section 2, the approach at Ainslie seems to eliminate or reduce stage fright, performance anxiety or self-consciousness in musical performance. The Ainslie model offers children an alternative approach to music

³⁵⁵ S West written response to question regarding music education, September 16th 2002

making which seems to influence how they respond in other musical situations. It has been observed that they are able to generalize their approach into other situations such as auditions and community performances. One student from Ainslie, now thirteen, was interviewed on the radio in regard to his performance in local. The interviewer asked: 'Are you nervous acting in a courtyard with the audience so close to you?' The student replied very confidently: 'No, I like it better than a proper stage. I like being up close to the audience, you can feel their spirit.'³⁵⁶

The MEP has social and socio/musical goals. Clearly the curriculum does deal with musical elements but these elements are not the main concern. Indeed in the current rewriting of the Ainslie Music Curriculum, every effort is made to downplay traditional musical goals as much as possible. Following on from the most important social goals listed above, the Ainslie curriculum³⁵⁷ defines two other areas, in order of importance (see above). After 'Social' is the musical aspect, which refers to those elements of practical music making that develop through the simple act of making music. Finally, there are the literacy elements such as reading, writing and the structural elements of music.

Graphically, the curriculum document attempts to indicate the relative importance of the different elements. There is also no mention of standard musical terms, such as 'beat,' 'rhythm' or 'pitch.' The curriculum was in the process of being developed in late 2003, and one of the issues to be addressed was the area of assessment. Including music in a school with traditions of reports and assessments means that some sort of assessment is, indeed, expected. The aim is to develop ways of giving information to parents about their children and their music, while avoiding the usual judgments made in music

³⁵⁶ ABC, Local Radio, October 16, 2003.

³⁵⁷ This document is in development and due for testing in 2004.

education. As has been asked in Part 1, Section 2: How, and even should, one begin to assess the intent of a child, given that this appears to be one of the key issues of the program?³⁵⁸

In practical terms, elements of other, more traditional methodologies can be seen in the Ainslie approach. West has a background in Kodaly, Orff and Dalcroze, and elements of these programs appear, with the proviso that the learning does not detract from the desire for involvement. There is certainly plenty of evidence in the writings of these great educators that support the *HiH* philosophy. For example, statements by Kodaly include:

No other subject can serve the child's welfare-physical and spiritual as well as music.³⁵⁹

The main purpose of the primary school is to give opportunities for learning music to the greatest number of children. The selection of those suitable to become professional musicians comes later.³⁶⁰

We have to establish already in school children the belief that music belongs to everyone and is with little effort available to everyone.³⁶¹

Kodaly's thoughts regarding music as educating the whole child are in line with the philosophy that the MEP has adopted. Furthermore, his egalitarian approach also validates the MEP's present approach.

In *Nurtured by Love*, Suzuki wrote:

³⁵⁸ At an interview for a position within an education department the author was asked to discuss methods of assessing. The question was not relevant to the Hand-in-Hand program being discussed.

³⁵⁹ Z Kodaly, *The Selected Writings of Zoltan Kodaly* (London; New York: Boosey & Hawkes, 1974), 121.

³⁶⁰ Ibid., 149.

³⁶¹ Ibid., 55.

I want, if I can, to get education from mere instruction to education in the real sense of the word- education that inculcates, brings out, develops the human potential, based on the growing life of the child. My prayer is that all children on this globe may become fine human beings, happy people of superior ability, and I am devoting all my energies to making this come about, for I am convinced that all children are born with this potential.³⁶²

Here, Suzuki expressed a similar philosophy to Kodaly, and also suggests, as Kohn,³⁶³ Diamond,³⁶⁴ and many others have stated, that there is a 'brighter side of nature,' and, that with faith and trust in this concept much can be achieved. This concept will be discussed in more depth in Part 2, Section 3, with regard to children who are at risk and their involvement in the *HiH* program.

The application of these philosophies can be problematic and buy into the same problems in music education as discussed above. Bridges for example, writes:

In trying to preserve the purity of the so-called 'methods' of these masters, some of their followers promote closed attitudes of mind and inflexible adoption of teaching strategies and materials, which may, in the first instance, have been suggestions only, not intended for the very young child.³⁶⁵

And further that 'When teachers adopt particular 'methods' or sets of materials without fully understanding the principles on which they are based, we have a situation where the means become ends in themselves and lead nowhere.'³⁶⁶

Given the problems identified by a range of writers in music education, it appears likely that the philosophy and goals of many music programs do not 'match' with their methodology and day-to-day classroom practice. Whatever goals that might be stated,

³⁶² S Suzuki, *Nurtured by Love: A New Approach to Education*.

³⁶³ A Kohn, *The Brighter Side of Human Nature*.

³⁶⁴ J Diamond, *The Life Energy in Music Volume 1*.

³⁶⁵ D Bridges, "Effective Music Lessons for Young Children: Some Problems and Contradictions," 45.

³⁶⁶ Ibid.

the day-to-day, hands-on approach and intent is what influences the child's love of music.³⁶⁷ *HiH* is striving to ensure a match between philosophy and practice, an aim that is impossible to avoid given the focus on daily interaction with the community through music. West says that 'It is necessary for us to consistently examine our approach and our attitudes, otherwise *HiH* will founder. The practical program operates as a built-in and on-going evaluation program as well.'³⁶⁸

The *HiH* approach embarks on a unique path by adopting a consciously developed philosophy that is far removed from the usual music education routes and combines it with aspects of music education that fit, or can be adapted to, this social altruistic model. As Bridges says, 'We should not feel threatened by a loss of security if we depart from well-worn tracks laid down by those we have come to revere and begin to think for ourselves.'³⁶⁹

The MIPS literature reinforces its commitment to students' ongoing relationship with music, 'whatever their long term aspirations.' Carol Scott-Kassner writes:

Music is more than an addendum in the lives of children: it is part and parcel of their development as individuals and as members of social groups of family, neighbors and friends ... countless communities of people hold music in high esteem for its functional life guiding and life supporting properties. If music is thus understood to be at the core of human thought and behavior in so many communities, then it logically follows that it must be placed at the core of learning provided for children in schools.³⁷⁰

It can be argued that this is exactly the goal of *HiH* and MEP—to be: 'life guiding and life supporting.' Examining exactly how it does this is challenging since *HiH* and the

³⁶⁷ Ibid

³⁶⁸ S West, "Position Statement," 2.

³⁶⁹ D. Bridges, "Effective Music Lessons for Young Children: Some Problems and Contradictions," 46.

³⁷⁰ C Scott-Kassner and K Kassner, "Nurturing Our Musical Selves," *General Music Today* 14, no. 3 (2001): 4.

MEP are being studied within their community as a holistic model, rather than examining elements in isolation. However, examining the program in other ways is problematic. Cross asked: 'What sort of singing is to be expected in experimental conditions, not conducive to singing?' ³⁷¹ Analyzing the results of the MEP philosophy is the subject of Part 2, Section 1.

HiH is a program both with social goals, and with alternative kinds of musical goals. These goals emphasize the importance of the fun and enjoyment in music making, and suggest that if these elements are in place, it is more likely that there will be positive attitudes and ongoing involvement in music making. It also places much of the responsibility for the students' enjoyment and exuberant involvement in music on the teacher, and regards the teacher as a nurturer of music. It rejects the virtuosic model and replaces it with a more egalitarian approach which, ironically, produces high standards in terms of musical outcomes. All these unusual aspects will be discussed and illustrated in more depth in the following sections on the practical applications of the program.

³⁷¹ N Bannan, "Instinctive Singing: Lifelong Development of 'the Child within'," *British Journal of Music Education* 17, no. 3 (2000): 298.

PART 2:

THE PRACTICAL APPLICATION OF THE PROGRAM

INTRODUCTION

Part 1 of this thesis outlined the philosophical basis of the *Hand-in-Hand* (*HiH*) program with reference to three of its main platforms: the idea of altruistic intent; the therapeutic use of music; and the broad, social approach to music making, in contrast to more traditional approaches. Part 2 describes the philosophy and methodology of the *HiH* program as practiced on a day-to-day basis within the Music Education Program (MEP). It will describe the methodology of the outreaches, outline the many activities that make up the MEP program including music classes, choir participation, performances and the professional development program as well as describe two pilot projects that included children with special needs.

Part 2, Section 1 describes the influence of the *HiH* program of the MEP at Ainslie. Since Ainslie is the central focus of the entire MIPS program, this section is extensive and concludes with a description of the cohort of sixth grade students in 2002. This cohort was the first to benefit from the change in philosophy and methodology of *HiH*, so their development can be seen as a valuable indicator of the program's efficacy.

Part 2, Section 2 describes the first of two pilot projects established under the auspices of MIPS by this researcher. This project involved the development of an inclusive program uniting Ainslie children with special-need children from Cranleigh School.

Part 2, Section 3 concerns the second pilot project involving outreach training for at-risk students from Woden School and their subsequent nursing home visit.

West has stated that all music activities and extensions of the MEP program have the same philosophy and intent behind them: an altruistic intent from teachers, children and the elderly manifested through the music.³⁷² This commonality therefore links all activities whether in the form of music classes, performance, rehearsals or outreach.

In researching *HiH* as a case study over the course of eighteen months, many situations were observed and either recorded in writing or on video. Many of those involved in *HiH* – the convener, teachers, visitors, children and parents, offered descriptions of events they had witnessed. When observations were collected from others, they were most often communicated in the nature of ‘stories’ that clearly had a powerful impact on the ‘narrator.’ The comments make up a tapestry of memorable experiences and conjure up pictures of extraordinary and surprising incidents as expressed by the person involved.

The commentaries, often of small but significant incidents, collectively make up the bigger picture of the program. Stories describing interactions, feelings of joy, of being moved by the music, humorous incidents and so on, as recalled by many different people, may well be the inspiration and driving force for those concerned in the program to continue to be involved. Teachers involved in the program appear to be committed to continuing organizing outreaches, despite, at times, many obstacles including funding difficulties, lack of support from administrators, difficulties with timetabling or transport and so forth. Teachers have commented on the positive effect *HiH* has on them. For example: ‘It has kept me going, I had such a difficult class this year, and the music just lifted me.’³⁷³ And:

³⁷² S West, "Position Statement."

³⁷³ P Williams, interview, Turner Primary School, Canberra ACT October 14, 2002.

I don't even have a classroom or an office. I just have a desk in a corridor but the intergenerational link is really important today when a kid runs up to you in the playground and says 'we're going to sing with the oldies'. It keeps you going.³⁷⁴

These stories are at the heart of this case study and of the program itself. The wealth of stories offered, the events observed by the researcher, and the reaction of observers to the video evidence all point to the powerful impact *HiH* has on those it touches. They paint a rich and comprehensive picture of the program and illustrate many of the ways in which *HiH* seems to be meeting not only its primary goal of enriching others through music making, but also validates other claims made of the program. While there are comments from a wide range of sources, the convener of the program, West, is quoted extensively, since her work is central to the development of all aspects of the MIPS programs.

Central to the concept of *HiH* is the idea of altruistic intent. Observing how this intent is manifested, and what effect it has on the receiver was an important, if challenging, part of this research. In Part 2, the stories are presented so as to illustrate specific points, such as the use of repertoire, musical identity, lack of judgment, the emotive nature of the music making and the lack of stage fright exhibited by the children. However, every event described can be seen to derive from the central idea of the altruistic intent, which drives the entire program.

It should be noted that the stories selected for this section were not chosen because they paint a 'rosy picture' but rather that they characterize the vast majority of comments made by those involved and/or those who visited the program. Over the course of the study, it was difficult to find adult observers or commentators who had anything other

³⁷⁴ A Butler, interview, Australian National University July 23, 2003.

than a positive story to tell. Certainly the children sometimes express dislikes with regard to nursing home visits but these dislikes rarely seem to influence the voluntary attendance at outreach visits. In order to clarify points of concern for the children, all negative comment has been included, while positive comments constitute a representative sample of those recorded.

PART 2 SECTION 1

The Influence of the *Hand-in-Hand* Program on the Music Education Program at Ainslie Primary School

The Role of Intention in the Ainslie Music Program

As has been discussed in Part 1, Section 1, the various definitions of the word intent have similar characteristics. These characteristics include a state of mind, an aim, a purpose and an action. Within the context of the MEP, the word intent is used in a very specific way: it is an altruistic intent. This altruistic intention is important for both the teacher and child and is in fact more important than the music.

With regard to the intention of the teacher, this altruistic intent manifests itself in a particular way. *Make a difference*³⁷⁵ is one of the advertising phrases used to attract teachers within the ACT, and a positive enthusiastic attitude is often discussed as qualities that are needed for a teacher. West comments that what is not so frequently discussed is the concept that teachers can do harm. She often suggests to teachers that they consider, in music, adopting the *Hippocratic Oath* 'First do no harm.'³⁷⁶ Her point is that one has to address the possibility of potentially harming a child's love and enthusiasm for music and music making before being able to *make a difference*. As Welch stated: 'The educational practice of the teacher can promote or hinder musical progress.'³⁷⁷

In the MEP it is felt that the child's musical identity is particularly vulnerable to harm through the way in which music is taught as cited in the research in Part 1, Section 3.

³⁷⁵ ACT Education Department advertisement as cited on Action buses Canberra, ACT.

³⁷⁶ S West written response to questions regarding working with non-specialist teachers, April 29th 2002

³⁷⁷ G Welch, "The Misunderstanding of Music," 20.

West maintains that ‘the singing voice is closely identified with the personality of its owner and that a perceived criticism or judgment of that voice has a powerful and sustained effect.’³⁷⁸ Rosemarie Held, an experienced teacher working within a special early-childhood unit in Germany, visited the program in July and August 2002 to ‘find new possibilities to help them.’³⁷⁹ She commented on the importance of the teacher’s intent:

In this way of music making it is necessary for the teacher not to forget about the altruistic intent, when working with the children. So he/she treats the children in the same way that he/she wants the children to sing to and with the elderly—with empathy, respect and emotional involvement.³⁸⁰

With the teachers’ positive intent in place, the judgments usually associated with music are removed. The focus is on the intent behind the music, which is manifested in the feeling of the music and not on its quality in terms of pitch, accuracy and so forth. West’s comment on her work with choral groups is also relevant to all of the other musical activities:

We are after a feeling attached to the singing, not a sound or quality of sound as such. The criteria is does this singing make you want to join in and sing too? Or, more particularly, the singing should make it impossible for you *not* to join in.³⁸¹

The *Hand-in Hand (HiH)* program most obviously exemplifies the altruistic intent, and from this standpoint the program’s methodology emerged. The importance placed on altruistic intent is one of the key concepts and components that make *HiH* program

³⁷⁸ S West, personal communication Ainslie Primary School, December 1st 2002.

³⁷⁹ Rosemary Held was an experienced teacher working with young children with developmental delays in Germany. She visited the *HiH* program in July and August of 2002 to be to further develop her outreach program back home. Tragically, Rosemarie died in Sydney just a few days prior to returning to Germany.

³⁸⁰ R Held, "Hand-in Hand," (2002).2

³⁸¹ S West, written response to questions regarding ‘*Hand-in-Hand*,’ July 22, 2002.

unusual. This will be discussed in relation to the *HiH* program and in the wider context of the classroom, performances and the SSP, the teachers singing program. As will be seen, the altruistic intent is evident in all the musical activities within the MEP.

Hand-in-Hand: Description

*Sue I can't wait till we go to the outreach to Morling Lodge and we are going with the Turner kids!*³⁸²

A *HiH* outreach, as previously described, involves groups of children regularly visiting nursing homes to make music with and for the residents. That's all: just groups of children going to a nursing home to sing with the residents. The program is that simple but it is also highly refined, complex and profound in its potential to positively affect the lives of both the children and the elderly, and in its ability to affect the philosophy and methodology of the Music Education Program as a whole.

On a typical day of a *HiH* outreach, there is last minute panic from a few children who have forgotten to return their permission slips. It is a legal obligation for children to have permission from a parent or guardian to be able to go on any excursion. There are pleas of 'Can you ring my Mum? She'll still be at home' or 'She said I could go' or 'I gave it to Mrs. M. She has it, honest!'³⁸³ Most of the children are very keen to go and don't want to miss out on the outreach activity. In 2002 there was an estimated 95% return of students' permission slips indicating the popularity of the program among students and support from parents.³⁸⁴

³⁸² Grace, pupil in third grade Ainslie Primary School commenting to the writer, May 25, 2002

³⁸³ S Garber, journal entry: comments made by third grade students at Ainslie Primary School, August 26, 2002.

³⁸⁴ S West, in conversation with writer December 12, 2002, A. Butler, interview. Australian National University July 23, 2003.

Once at the nursing home the children are keen to go inside and introduce themselves. Friends often stay together and may congregate near a group of residents who may want to know the children's names, how old they are and what school they come from, and are more than happy to tell the children about their own school experiences. Once the singing starts there is a change of focus in the room. There is less chatting as children take hold of the residents' hands, look into their eyes and sing with great gusto and confidence. This simple approach allows for optimum contact between the child and the resident.

The children are enthusiastic about the songs and request their favorites. There is a strong feeling of involvement from the children who insist on having their song choices considered and they participate fully in all aspects of the visit. Rather than wait passively to be told what to sing or do next they enthusiastically request songs or suggest what should happen. The children do not discriminate between adults at the outreach. Anyone sitting in the group can be approached and invited to participate through the singing. A parent, who was assisting with transport and who readily joined in the activities was sitting with the residents, was approached by a child as though the parent, too, was a resident. They sang to each other along with everyone else in the room.³⁸⁵

The children rarely seem to show reticence, fear or unease. It has been noted by West that when a child is uneasy it is often when a parent of the child is present:

One little boy, who had been to an outreach before with no concern, suddenly became ill at ease and, eventually, his mother,

³⁸⁵ *Pilot Project Students from Ainslie Primary School and Cranleigh School outreach to Kalparin Aged Care Facility including interviews with parents.*(J. Thompson)

who was one of our drivers, took him out of the room. Later, when discussing the situation she volunteered that she thought it was her presence that was the problem, rather than the residents themselves. Mother and I agreed that Richard would, as usual, choose for himself whether he attended the next session. He did, but without mother, and has had no further difficulties.³⁸⁶

West relates another incident where a child appeared self-conscious and voices her surprise that the problem was not, as expected, to do with the elderly or their difficulties in being with old sick people.

When I take adults to their first outreach it is the close contact with the disabled elderly that is voiced as the principal concern. This doesn't seem to be the case with the children. One very bright little boy, Samuel, went to an outreach, not his first, and spent the entire time in the middle of the room, away from everyone, turning around in circles by himself, or sitting on the floor. At the 'de-brief' after the session I asked how everyone felt at the outreach. Samuel immediately spoke up and said 'terrible'. I drew a deep breath and asked why? 'Because I didn't know anyone,' he said. Other children immediately spoke up and said yes, couldn't they go back to Morling Lodge where they knew people. Not all children are as concerned about this but we do try now to keep track of where children have been and allow them to meet up again more regularly with the people they come to know.³⁸⁷

The links made between the children and the residents seem to be important to both parties. Frailness and disability do not seem to be issue for the children. Other teachers who have set up their own outreach programs in other schools have also commented on these points.³⁸⁸

Responses from a group of sixth-grade students express a range of feelings as to how they felt before going to the nursing home, they included: 'Very excited,' 'Excited,' 'Indifferent,' 'Not as happy until I get there', 'In a good mood' 'Scared', 'Great',

³⁸⁶ S West, written response to questions regarding '*Hand-in-Hand*', November 26, 2003.

³⁸⁷ S West, written response to questions regarding '*Hand-in-Hand*', November 26, 2003.

³⁸⁸ S Morgan, interview, Duffy Primary School, Canberra, ACT, November 15, 2003.

‘Nervous’, ‘Happy’, ‘Not very good,’ Out of the responses a few suggest that the children are in some way apprehensive. Asked how they felt after visiting and singing in the nursing homes responses were ‘I feel very happy and sad’, ‘Good about myself,’ ‘Happy’, ‘Pretty good’, ‘Nice’, ‘Weird’, ‘Sad’, ‘O.K’, ‘Joyful’ ‘Like I have helped the world’.³⁸⁹ These responses suggest that the apprehension and fear had been transmuted to other emotions. For example sadness is mentioned twice which could suggest that the children were empathetic to the lives and needs of the elderly they had visited who in some instances were frail, dieing and or lonely.

At the end of the outreach, children are often offered light refreshment by the facility and given an opportunity to say goodbye to their older friends. Children frequently request to return to the same home to renew their acquaintance with particular residents. Residents, even those with some dementia, have also asked if a particular child is returning and have sometimes expressed disappointment when he or she has not returned. The mutual enjoyment of the song, the singing, and each other’s company, is obvious and first-time observers not only report strong emotional reactions to the outreach but are visibly moved and strongly affected.

Prior to visiting the nursing homes, the teachers facilitate discussions with the children about the outreach. These discussions are characterized by their maturity even with younger children. It is noticeable that teachers engage in in-depth, mature and sensitive discussions with the children about aging, dementia, disabilities and so forth. Complex emotional issues are also addressed. Teachers use emotive language and metaphors. For example, with Year 2 students in 2002, discussions were held and phrases such as ‘the

³⁸⁹ S Garber, journal entry: responses given by fifth- grade students, May 25, 2002.

eyes are the windows to the soul,' were discussed.³⁹⁰ Questions regarding the optimum distance from the resident to promote their singing, and the types of illnesses the residents suffered from were pointed out as well.³⁹¹ Andrew Pike, filming the program for a documentary, commented on the adult way in which teachers talked to the children about the visits, as well as during general music lessons.³⁹²

The children who already have made visits to the nursing homes have a range of advice for new students who had not had the opportunity to participate in the outreach program. Comments that have been made by the more experienced children include:

'Its fun'

'Cool'

'The old people are really nice'

'They want to know your name and sometimes they forget as soon as you have told them!'

'It smells funny'

'Sometimes they won't let go of your hand'³⁹³

The subject of smell is mentioned quite frequently by children as one of their main concerns. There is genuine honesty and lack of pretense regarding such matters. As has been described, there is what West calls 'a touchy feely' side to the program, but at the same time it is extremely practical, and the children are pragmatic, curious and sensitive to such issues as dementia, disability and so forth. For the majority of students at Ainslie it appears that there is much enjoyment gained from helping others through involvement in the *HiH* program.

³⁹⁰ S Garber, journal entry: West with Year 2 students at Ainslie Primary School, March 6, 2002.

³⁹¹ Ibid.

³⁹² A Pike in conversation with writer, December 15, 2002.

³⁹³ S Garber, journal entry: As observed in a class with Year 3 students, Ainslie Primary School, June 5, 2002.

Despite some negative comments as shown above, the children appear to be quite comfortable within this situation, as observed at outreaches over a year. It could be partly because the children are ‘trained’ in this approach to music. For example from the very first lessons in kindergarten, children sing to and for a friend or to child who is upset. A child may be missing a parent who is overseas or a child may be injured, and children are encouraged to sing a song directly to and for that child to make them ‘feel better’ and ‘to cheer them up.’ The following example from a kindergarten class illustrates this concept.

In a music class of kindergarten children, a girl was nudged in the head by a boy who was sitting close to her and she began to cry. We were someway through the lesson and the class had learnt a new song. I suggested that we could sing the song to the little girl and it might make her feel better. One of the girls, who had been unsettled, interrupted and asked if she might sing for her. She then sang to the upset child and looked directly at her. After a while the girl stopped crying. The girl singing said ‘Look its working, its working!’ She was thrilled. The idea that her singing could help someone was a revelation to her. She was so surprised and so very pleased.³⁹⁴

It is, of course, not clear that the singing stopped the child from crying. However what is significant about this story is that the child who sang was often difficult in class but, in this situation, had the intent of helping. She was also delighted by the idea that it was her own singing that had helped the upset child. The perceived change in the child who was upset had a powerful effect on the child singing for her. As has been discussed in Part 1, Section 1, the altruistic intent and action appeared to be reward enough for this child. No extrinsic reward was needed.

³⁹⁴ S Garber, journal entry: As observed in a kindergarten class, Ainslie Primary School, May 7, 2002.

Preparation for Outreach

A journal entry of July 2002 describes West preparing and discussing outreach with children in Year 1. It illustrates the process of preparing children and the strong intention West had to help the children prepare for an outreach visit by explaining the purpose and issues that were of concern to the children.

Susan had a year one class today for the first time this term. They started with a song and she then asked them to bundle together. She sat on the floor with them and asked them 'what is the thing that starts to happen this term that you have not done before?' One boy piped up that 'we go to sing in the nursing homes.' Susan said that he was exactly right and she then asked them who they sing to. The responses included: 'Grannies, sick people, people that might die soon and people who like to hear little kids sing.' Susan then commented on 'the people who might die', saying that 'yes sometimes they do die and if you go for a long time sometimes you wonder where Mrs. --- is.' She also said, 'the residents don't get excited when I go but they do when they see you children.' The children were really fascinated and listened to every word Susan was saying. Susan also said that 'some of the residents might not be sick as in a bad leg, but sick in their brain. They might say Merry Christmas or Happy Birthday when it is not either.' After the discussion, Susan got the teachers who were present (from the SSP) to pretend to be a resident and for the children to sing to them. Just before they started one kid said, 'What if they are old and scary?' Susan replied 'I often find them scary but you are braver than me and they are not so scary when you are there.'³⁹⁵

This comment illustrates the naturalness of the dialogue between, in this case, West and a Year 1 child, with no attempt made to hide the fact that these people are ill and do die. It also exemplifies the honesty of the children, honesty that is encouraged in the discussions before and after outreach. As one teacher commented: 'Its not all sweetness and light going to a nursing home. We are all confronting illness, death and dying in this

³⁹⁵ S Garber, journal entry July 30 2002.

situation and the children are more honest than some of us adults in expressing their apprehension and fear surrounding these issues.’³⁹⁶

After the children had sung with the teachers, Susan said that ‘it was great to see some of you look the “old people” straight in the eye.’ She asked the children ‘Did you get them singing?’ She also suggested that they might like to take their hands and/or get them to dance. In this situation the young children who had just started Year 1 were engaging in mature conversation regarding Alzheimer’s disease, death and other difficult aspects of aging. Many already knew of the outreach from their older siblings in the school, and they were given the opportunity to interact with adults who were standing in as residents of a nursing home. West also made the specific point of asking the children whether they had got the adults to sing, whether they had activated them, which was the intent behind the singing.³⁹⁷

The following story illustrates the reticence and negative attitude toward outreach (and special- needs children) of a boy who was new to the school and the change in his attitude having once visited a nursing home.

Christopher was new to Ainslie. He hadn’t sung much before; he didn’t know the songs and had not been involved in any outreach or intergenerational program before. It was planned for his class to visit and meet special needs children in a support unit at another mainstream primary school prior to attending a nursing home visit with them. Although he didn’t really know what he was agreeing to, Christopher returned the permission note for this visit.³⁹⁸

During the music session with the special needs children, Christopher did not engage with the children or teachers

³⁹⁶ P Williams, interview, Turner Primary School, November, 2002.

³⁹⁷ S Garber, journal entry: West teaching Year 2 children at Ainslie Primary School with teachers from the Schools Singing Program observing as part of their professional development. July 30, 2002.

³⁹⁸ S Garber, journal entry: August 15, 2002.

involved. He chose to look at the books in the classroom and remained in the corner uninvolved in the music making. When a discussion took place as to the upcoming visit to the residential home, Christopher's only contribution was 'I don't want to go to see a bunch of old 'wrinklies.'³⁹⁹ The discussion continued and at no time was Christopher pressured to attend. Indeed, the teacher made it absolutely clear that it was entirely up to him.

Christopher subsequently decided that he would attend the nursing home visits with the special needs children. Held commented on her interaction with, and observation of, Christopher:

It was his first outreach, he did not know many songs yet and was frightened of the 'different looking' children. The teachers showed their empathy for his situation and told him, next time he could go with his friend to be more comfortable. Three days later I saw the boy in the nursing home – with his friends – still not quite sure, what to do. Teachers helped him a few times to find a singing partner. He was still a bit shy, but he sang most of the songs, held hands and after 40 minutes outreach, when I asked him: "How was it for you?" He gave me a big smile and replied "Great!" Next day, when they talked about their experiences at outreach in class, he asked his teacher: 'Can I come to outreach with you every time you go?'⁴⁰⁰

It is unusual for Ainslie children to express reluctance to go on a nursing home visit. In Christopher's case, the unfamiliarity and apprehension of involvement in an outreach was soon overcome after his initial visit. Indeed, as indicated in the introduction, when collecting observations and opinions about Ainslie music and outreach, it was difficult to locate many adults or children who expressed anything other than positive attitudes. One of the most notably negative responses to the outreach program was when West showed an administrator and musician within the Music School a videotape of the children singing. Within a few moments she had turned the video of saying 'Ugh! they

³⁹⁹ Christopher, during music class at Ainslie Primary School, August 14, 2002.

⁴⁰⁰ R Held, "Hand-in Hand," 3.

are so out of tune.’⁴⁰¹ She had completely missed the point of the singing, a problem that West finds not uncommon among trained musicians who find it difficult to let go of the ‘judgment paradigm’ that has influenced their own development.

The following journal entry describes the children’s strong therapeutic intent and clarity in their thinking in regard to the purpose of the visit expressed prior to going to an outreach.

About forty minutes before going to Goodwin Nursing Home I went to the Year 2 classrooms to prepare the children for the visit. This was my first experience of taking a group of children from Ainslie to a nursing home. About half the class had been to the home before and we went through a number of the songs that we were going to sing and I began to talk to the class about how and why we go to the nursing home. But before I got very far the children took over and clearly told me the reasons for going including ‘to cheer the old people up’ to get them singing and ‘to give them a bit of company.’⁴⁰²

What was surprising about the preparation in particular was that I had planned to talk to the children at some length about the outreach and the reasons for going. However, although the children were only in Year 2, their intent was clearly expressed to me and their knowledge of the reasons and purpose of their visit was evident. Their intent was not only clearly articulated but seemed obvious throughout the outreach, through their close interaction with the elderly, their efforts to get the residents singing and in their general behavior.

Children’s Responses to Outreach Experiences

Children in Year 3 in 2002 wrote about their experiences of going to an outreach. These comments give one a sense of the students being powerfully involved in the outreach.

⁴⁰¹ S West, in conversation with writer, July 6, 2002.

⁴⁰² S Garber, journal entry: March 12, 2003.

They were not just tagging along because their teacher had organized an excursion. The comments also reveal honesty and lack of pretension, which as mentioned earlier, is quite different from many adults' responses.

Jane:

When we got there me and Lindsay sang to a Scottish lady with an accent who seemed to know all the words. When the lady went to get her hair cut we sang to the people getting their hair cut they were very happy about that. I travelled back in Jane's car. It was great!

Ayesha:

The nice lady I met said I had a nice voice.

Annie:

I kept moving around the room to sing to lots of different people. One person was turning 80 we sang a song for her.

Jeremy:

At the nursing home I met this lady she was from Scotland but I can't remember her name. When I sang to her she sang with me. We sang *Clap Hands, Red Red Robin, Track Winding Back* and the old people sang to us.

Mathew:

On Friday I went to the nursing home. There was a lady who had a birthday. We sang her *Happy Birthday*. The people were old and needed care and help.

Lisa:

When I got in the room I stood next to a lady she talked about her life. A few minutes later she needed to go to the toilet and then she never came back I went with the same people Georgia's mum, Georgia, Emma and Ben and me. I really liked it.

Geraldine:

I went to the nursing home and met a lady called Hazel who only had one leg and I spent half of the time with her. Just before we went away we had cordial and on the way back we talked about the nursing home. The end.⁴⁰³

All these comments suggest that the children had a positive experience and enjoyed their interaction with the residents, many of whom gave positive feedback. The

⁴⁰³Year 3 students: responses to their experience of being involved in HiH, Ainslie Primary School, May 5, 2002.

comments express a respectful attitude toward the residents as well as revealing intimate details about the residents and their situation. Finally, they reveal an altruistic intent and empathy toward the residents, which will be discussed in more depth in the following section on sixth graders.

West has commented on a number of specific children who she felt had benefited from the program. One of these children was Peter:

Peter has Asperger's and can be quite troubling. When he went to Canberra Nursing Home, he behaved just fine but was honestly and unselfconsciously fascinated by what was wrong with some of these people. At one point he is seen in the video carefully lifting the blanket over the feet of a woman who is asleep in a wheeled bed. He studied her feet and stroked them and then put the covers back and walked off. It should be added that, while there, he showed none of his general Asperser's type behavior – he was calm, engaged with the residents and with other children, who allowed him to sing with them (he is often ignored at school because his behavior can be aggressive towards others) and appeared genuinely concerned with the people with whom he was interacting.⁴⁰⁴

Through their involvement in the School Singing Program (SSP, which will be discussed later), a number of teachers in Canberra have developed outreach programs in their own schools. The following comments describe the experiences of these teachers and the benefits that they felt particular children had gained from their experience with outreach. Susann Morgan, an early-childhood specialist who attended the SSP in 2002, now runs a *HiH* outreach program for children in kindergarten through third grade at Duffy Primary School. Morgan commented:

The children fight over who can go. Sometimes I take up to forty children at a time. Kindergarten children are budded with Year 1 and Year 2 pupils and parents volunteer to be drivers. Miranjani, the care facility also sends their bus down to collect

⁴⁰⁴ S West, written response to questions regarding *Hand-in-Hand*, July 22, 2002.

the children, such is their support for the program. We also received a Prime Minister's award for a community and business partnership award.⁴⁰⁵

Morgan also spoke about the benefits of the program for some specific children:

One boy in my class was a slow learner, supersensitive and overwhelmed in new situations. At outreach he is fantastic, he stands there holding the residents' hands and sings with all his might. He changes hats. Another little boy was the quietest child I've ever known. He never volunteers to contribute in class discussions, he rarely talks, and is not doing very well academically because of his lack of involvement. But he loves going to outreach. He stands there with Glenda and leans right forward, talks and gets really involved. Then there is John, who is outgoing and confident, he loves singing. When we go in first the children chat to the residents, which, on one occasion, he did but once the singing started he did not want to be singing up close with the residents but instead stood in the middle of the room on his own and sang and made many suggestions as to what songs they should sing.⁴⁰⁶

Again, Morgan's comments shed light on children who one would not automatically think would warm to the situation of an outreach. Her comments also reflect the popularity of the program with the children at Duffy, as well as the support and value the care facility placed on the ongoing visits. West also commented on attending one of Morgan's outreaches:

Susann asked me to come to give her some advice on a 'difficult' child she had. I just sat with the residents and the children came up to sing with me like they did with everyone. At one point Susann brought a nice little boy over to me and he sang with me for quite a while. Towards the end of the outreach I went up to her and said she had better point out the 'problem' child to me so that I could observe him because I couldn't see anyone problematic. She said, 'You've been singing with him for the last 10 minutes.'⁴⁰⁷

⁴⁰⁵ S Morgan, interview, Duffy Primary School, Canberra, ACT, November 15, 2003.

⁴⁰⁶ Ibid.

⁴⁰⁷ S West, written response to questions regarding *Hand-in-Hand*, July 22, 2002.

Such is the change in demeanor and behavior that many ‘difficult’ children display within this situation. Morgan, inspired by the responses of the children to the program, decided to continue her studies in relation to the *HiH* program by enrolling in the Graduate Diploma in Music Pedagogy at the ANU. Her thesis is entitled: *What Impact Does a Music Based Program Have on the Acquisition of Literary Skills in Kindergarten Children?*⁴⁰⁸

Ann Butler, an experienced primary school teacher who attended the SSP in 2002 and who also developed a *HiH* outreach program in her school, commented: ‘one child said “I just love coming down here it makes me feel so good.”’ Butler also commented on class teachers’ reactions to children going to an outreach. ‘Often teachers are surprised by particular children who were right into it. The experience is humanizing. So often children are just sitting in front of a computer and passive. In this situation they are giving out, giving out some energy.’⁴⁰⁹ Inspired by her own musical development and the children’s responses, Butler also continued her studies by enrolling in the Graduate Diploma in Music Pedagogy at the ANU. Her research project is entitled *ACT Musical S.T.A.R.S.: A Study of Teachers’ Attitudes Towards Teaching Music in Schools*.

Patricia Williams, an experienced special-education teacher who has also studied with Diamond, commented on her students from Turner Primary School in 2002, who were involved in the outreach program with Ainslie students:

My kids really surprised me. They went right forward toward the residents, they didn’t stay in a group. They were confident on their own and approached some of the frailest and most unapproachable residents. One child in the class had cerebral palsy and was legally blind. He went right up close to the resident and really sang out. Another child was developmentally

⁴⁰⁸ S Morgan, March 2004.

⁴⁰⁹ A Butler, interview. Australian National University July 23, 2003.

delayed and particularly neglected but he gravitated toward the Ainslie kids. He was comfortable and felt safe with them, more so than with the residents. Another child I taught used to really look forward to going to the nursing home and seeing one particular resident who would tell him stories.⁴¹⁰

Williams' comments suggest once again that the children were powerfully involved. They were not just there because their teacher had arranged the visit, but attended with a desire to help. The attitude of the children from Ainslie toward the special-needs children also appeared to be positive. Some of the children who had profound disabilities were able to play a positive and caring role. Williams also commented on one particular child and his positive interaction with a resident with Alzheimer's.

Terry gives the impression of being tough, cool and independent. In school he was often aggressive, isolated and detached. This is a child who was supposedly so disturbed and hyped up while in the doctors' surgery that he was put back on medication. But in the nursing home he was sensitive and caring and approached the frailest of residents. He was completely comfortable and at ease in this situation. While I and a small group of adults and children including Terry were singing and dancing in the middle of the room one of the residents, Mary, with Alzheimer's approached Terry, hugged and kissed him. He was a little embarrassed but what was extraordinary about this incident is that he never ordinarily touched others or allowed anyone else to touch him. The resident who did not know her own name, or where she was, reached out to Terry, and he was able to accept her affection.⁴¹¹

This connection between Mary and Terry was surprising and heartening for two reasons. First, as Williams suggests, Terry is not usually approachable and at times aggressive, while Mary, who has dementia does not remember her name, or what day it is and needs constant daily living assistance. But for this brief moment both Mary and Terry were able to make a connection and, as Williams suggests, it was surprising and

⁴¹⁰ P Williams, interview, Turner Primary School, Canberra ACT October 14, 2002.

⁴¹¹ Ibid.

uncharacteristic of Terry to accept affection. Mary, although suffering with dementia, was able to play a positive and caring role. Morgan also commented 'I think the children change because of the non-judgmental attitude of the residents; they welcome the children with open arms.'⁴¹²

It is curious to note that West, Butler, Morgan and Williams all mention that the children with special needs were able to give and receive positive feedback from the residents. In addition, they were surprised at the connections the children were able to make. Further research would be able to clarify how and why this happens and whether it can be generalized. This concept will be discussed further in Part 2, Section 2, in regard to the pilot project with children from Cranleigh Special School.

Held has also made further comments on the children's ability to activate the residents in the nursing homes.

However it is not just the singing. It is not a performance. It is the eye contact, the holding hands and sometimes getting them to dance or just (if they are too sick to sing) a reaction like humming, tapping with a foot or fingers. You can feel that in their way they participate and enjoy the music making.⁴¹³

The positive role that the children played, together with the desire of the residents to be involved through the music is evident from these remarks. The feeling that Held remarks on in regard to the music was also commented on by Clarke. She commented: 'it's palpable, it creates a tangible atmosphere.'⁴¹⁴

Interestingly, when trying to describe in words what the children actually do, observers fall back on simple, standard phrases. The children open their mouths, they get up close,

⁴¹² S Morgan, interview, Duffy Primary School, Canberra, ACT, November 15, 2003.

⁴¹³ R Held, "Hand-in Hand," 3.

⁴¹⁴ P Clarke, interview, Australian National University, January 10, 2004.

they look in their eyes, they hold their hands, and they sing. It is difficult to convey the power of the interaction, as expressed by many observers, or the nature of the singing, compared to more ‘normal’ school choral situations.

In regard to the children being able to reach out altruistically with this palpable intent toward the elderly, Dr. Peter Muir, who runs a similar outreach program in New York State, stated:

I worked with students from Ainslie School in March of 2001. My involvement was threefold: I gave a number of workshops on jazz to various different classes; I gave one-on-one instrumental and vocal coaching sessions; and I accompanied a musical outreach on the piano. In general, I was extremely impressed by the technical standard and attitude of the students. This was most obvious at the outreach, where students were interacting with the residents of a local nursing home. What was particularly impressive was their manner with the residents which is best described as truly altruistic. By this I mean that they were not simply going through the motions of singing and engaging with residents through a sense of duty, but they took obvious delight in reaching out to them through the music. In seventeen years of working in music education I have never seen music making in a school setting that is this natural, or, I believe, this therapeutic. It was no less impressive to see that this attitude was not just switched on for the duration of the outreach: I noticed a special enthusiasm for music emanating from the students in the individual teaching and workshops I gave.⁴¹⁵

This ‘special enthusiasm’ for music together with the altruistic intent behind the music which Muir observed as being generalized will be discussed below with regard to activities in the classroom, participation in choral singing and performances.

⁴¹⁵ P Muir, personal correspondence, February 26, 2003.

The Nursing Home Residents' Responses to Outreach With the Children

The role of the elderly together with their positive contribution as mentioned above, are only touched upon briefly in this thesis and deserve an in-depth analysis. However a number of teachers and recreational officers commented on the contribution that both the children and the elderly made to the *HiH* program. West wrote:

The elderly benefit socially and emotionally from the engagement with the children but are also able to make a contribution to the children through their responses.... The children rouse in the residents their role as care givers themselves. There is a determined effort to reach out to the children, put them at their ease, and to enter into music with them as a sign of support and encouragement. The elderly are motivated to participate not only by the fervor of the children but their desire to show the children that their efforts are appreciated and valued. The elderly feel their value as independent adults supporting and nurturing the young.⁴¹⁶

Over the seven years of the program's existence, West commented that she had not observed any negative responses from a resident toward the children or the visits. Within the care facilities the residents every physical need are catered to. However, this situation could be seen as disempowering, and the opportunity for the residents to play an active and positive role appears to be much needed. The most frail and weak residents have been observed as still having a desire to communicate and help. West spoke of her observations of two pupils from Ainslie interacting with a resident who was extremely frail. She comments on the intent of the resident to communicate appreciation to the children.

There were two girls were singing to a very disabled woman who seemed 'completely out of it.' The girls stood either side of the wheeled bed and stroked the resident's hair and hand as they sang to her. The residents' eyes were open but she seemed 'non

⁴¹⁶ S West, "Mining Tin Pan Ally," *Youth Studies Australia* 22, no. no.2 (2003): 30.

compus.’ As the children walked away, the woman laboriously and painfully tried to pull herself up a bit and her hand came up, which she could hardly control, and she sort of waved it and she mouthed the words ‘Thank you.’ The two girls didn’t actually see her do this; but she made the effort anyway.⁴¹⁷

In this account of a moment’s interaction between a resident and two children, the intent and desire of the resident who was very weak and sick were still very strong. She wanted to communicate with the children and express her gratitude. West stated that she had many similar stories of residents reaching out toward the children, even where the resident was severely disabled. Butler stated, ‘they are always full of lovely comments about the kids and one resident said: ‘normally I don’t hear anything but I can hear your children sing!’⁴¹⁸ This comment indicates how important the full-voiced, enthusiastic and passionate singing is, not only in terms of activating the residents, but for those with a hearing loss who can actually hear the singing. Butler also commented on:

The change of atmosphere often when you walk in, the residents are just staring out of the window and then they get involved, they love the kids coming. One time a child who was very quiet, who didn’t have many friends, just sat and massaged the feet of one of the residents.⁴¹⁹

Butler’s comment reveals the reciprocal involvement as well as the apparent lack of stimulation and interaction among the residents. With regard to the child massaging the resident’s feet, the initiative of this particular child to do this together with the intimate contact that she made was obviously of surprise to Butler.

The Repertoire Used and the Development of Singing in the Classroom Singing

⁴¹⁷ S West written response to questions regarding *Hand-in-Hand* July 22, 2002.

⁴¹⁸ A Butler, interview, Australian National University, July 23, 2003.

⁴¹⁹ A Butler, interview, Australian National University, July 23, 2003.

Singing makes up a large proportion of the musical activity at Ainslie and will be discussed in relation to kindergarten children, solo singing and whole school activities. Those not familiar with the program will often ask questions like, ‘Is it just about the singing?’⁴²⁰. Singing is seen as simply the most obvious ‘instrument’ to use as a vehicle for communication through music. The simple singing or teaching of a song in the MEP is always endowed with a special meaning and significance because the underlying philosophy is always kept in mind.

The following examples illustrate the fun, enthusiasm and altruistic intent behind the singing as observed by many different sources. They also illustrate the lack of performance anxiety exhibited by the children and their strong desire to share the music, and their enthusiasm for music making, with others.

As West commented previously:

We are after a feeling attached to the singing, not a sound or quality of sound as such. The criterion is: does this singing make you want to join in and sing too? Or, more particularly, the singing should make it impossible for you *not* to join in!⁴²¹

The ability of the children to encourage people to join in is, of course, pertinent to the outreach situation. Held commented on her first impressions of the children and their intent to encourage others to sing:

The first impression one receives at Ainslie is of children singing loudly (but without shouting) with bright eyes, wide-open mouth and with self-confident gesture and movements. They look straight into your eyes and smile, and even if you don’t know the song very well, you want to sing with them. And this is just what they want you to do: let the music, which is in

⁴²⁰ S West, in conversation with writer, June 15, 2002.

⁴²¹ S West written response to questions regarding *Hand-in-Hand*, July 22, 2002.

you and in everyone, come out into the world, because it is natural to sing and make music.⁴²²

West uses this ability of the children to help train her teachers: ‘The best way to train the class of a new Singing Program teacher is take along a class from Ainslie and let the children show the children how to do it. Then the children can show the teacher!’⁴²³

Kindergarten

All the children in kindergarten (the first year of school), aged five to six, receive two music lessons a week and one choral session with the first grade children. It is within the kindergarten classes that the philosophy and methodology of the music education program are first introduced. For the kindergarten children, as for all children in the school, great importance is placed on the fun involved in music making, and on allowing each child to sing confidently and enthusiastically ‘in their own voice’ as well as for the benefit of others. A simple but highly refined approach has developed out of many years experience and training by the convener and related staff. As always, the underlying intent is obvious in how the teachers approach the children. The most obvious sign of this is the lack of vocabulary expressing judgment about the musical quality of the singing. There is a strong focus on how the music makes everyone feel and children receive and give feedback to each other about this in a supportive way. In order to indicate that it is ‘safe’ to sing out without fear of judgment, teachers engage in games with the children. For example, a child is asked to sing from the other side of the room, then from the other side of the hall, and so on.

⁴²² R Held, "Hand-in Hand," 1.

⁴²³ S West, written response to question regarding children acting as mentors, November 5th 2002

This does not imply that there is an encouragement of shouting or forcing of young voices. The emphasis is on each individual giving their all in the music. This includes discussion about songs, their meaning and how the class feels they should be sung and so on. Sometimes a child might experiment with singing very softly from a distance but with the intent and intensity to transmit their music to the listeners.

These initial music classes in kindergarten are considered to be of vital importance, setting the groundwork for the children's future relationship with music. West suggested that it is these very lessons and musical experiences that potentially influence the child's attitude to music throughout their school career and, indeed, later into life. Such importance is placed on these lessons that teachers who are enrolled in the School Singing Program (SSP) (as will be discussed later in this section) are expected to observe the classes twice monthly.

From the very first lesson, children in kindergarten learn a repertoire of songs which can be used in outreach situations including *When The Red Red Robin Comes Bob Bob Bobbin' Along*, *You're The Only Star in My Blue Heaven*, *Daisy Bell*, *I'm Forever Blowing Bubbles*, *Along The Road To Gundagai*, and *Moonlight Bay*. The children are encouraged to open their mouths and sing with confidence, with enjoyment, for fun and for the benefit of others. Simple singing games are also taught, influenced by the methodologies of Kodaly⁴²⁴ and Dalcroze,⁴²⁵ among others. These assist in the development of musical skills and confidence. However, as West stated previously, the development of skills is not at the expense of enjoyment of the music making.

Parents who visited the kindergarten lessons on a Music Open Day, gave a range of

⁴²⁴ Z Kodaly, *The Selected Writings of Zoltan Kodaly*.

⁴²⁵ F Aronoff, "Dalcroze Strategies for Music Learning in the Classroom," *International Journal of Music Education* (1983).

positive comments on the experience of observing and participating in the music lessons:

The class loves singing those old songs.

The children have so much fun in the lessons.

Thank you for letting us be part of it.

My son was so excited for me to visit his music lesson.

My son so loves music lessons he wanted me to see what he does and hear him sing.

The kids were so eager to sing for us on their own. I remember hating to sing on my own when I was a kid.

The ease of the music making was apparent and the infectious pleasure in their music making that the children expressed obviously affected the parents who made these comments. Of over fifty feedback forms collected, there was only one with a negative comment.⁴²⁶

The Repertoire

A large proportion of repertoire used in the MEP is popular song from the early part of the twentieth century. These songs, known as Tin Pan Alley (TPA) songs, include numbers like *Ain't She Sweet*, *Yes Sir That's My Baby*, *Moonlight Bay*, *Pennies From Heaven*, and *You're the Only Star in My Blue Heaven*, to name just a few. The songs were initially introduced to the children at Ainslie specifically with the outreach visits in mind because they are the songs that are most familiar to the residents in nursing home. It also appears that, since the songs were learned when young, even residents with

⁴²⁶ Parents of pupils at Ainslie, written comments during open week (anonymous) June 13th 2003.

Alzheimer's Disease are able to recall the lyrics and melody.^{427 428} However, West, in her paper on the song repertoire, "Mining Tin Pan Alley," cites a range of benefits for children found through use of these songs.⁴²⁹

With regard to the usual repertoire and vocal range that children are given West states: 'Despite the seemingly more complex nature of the TPA songs compared with standard early childhood music literature, the children learn them easily.'⁴³⁰ The songs have, as West terms it, a certain 'singability'⁴³¹ often lacking in more modern songs which were not designed, like TPA songs, to be sung by 'everyman.' West writes: 'The forward motion and jazzy nature of many of the songs encourage movement, and the colloquial and informal nature of the lyrics inspires individuals to sing who might otherwise remain silent.'⁴³² The fact that these songs encourage one to move is advantageous to both the elderly and the young. It is noticeable within the singing groups at Ainslie that children are encouraged to move with the song rather than stand still in a more formal way.

Tin Pan Alley songs are only one part of a vast repertoire introduced to the children, and have a particular place due to *HiH*. The children also display a general lack of prejudice to new repertoire, from ancient to modern and including both popular and art music. Examples of interactions between teachers and students about repertoire are particularly highlighted in the Year 6 section below.

Singing 'By Yourself'

⁴²⁷ N Pollack and K Namazi, "The Effect of Music Participation on the Social Behavior of Alzheimers Disease Patients," *Journal of Music Therapy* XxIx, no. 1.

⁴²⁸ C Prickett and Randall S Moore, "The Use of Music to Aid Memory of Alzheimer's Patients," *Journal of Music Therapy* 28, no. 2 (1991).

⁴²⁹ S West, "Mining Tin Pan Ally."

⁴³⁰ *Ibid.*: 27.

⁴³¹ *Ibid.*

⁴³² *Ibid.*: 30.

Children in kindergarten onwards are encouraged to sing on their own. In a class with new students attending, the climate of the class is such that they too readily join in and sing in groups and by themselves. It is interesting to note that the word 'solo' is not used in the school, because it is considered to have connotations related to performance and, therefore, performance anxiety, but it is considered commonplace for children to take a turn singing on their own. There is no pressure from the teacher and children often complain if they do not get an opportunity to sing by themselves. To address this situation, songs are sung in phrases with each child singing one line each. This not only develops the students' self-confidence but also their musicality. West stated that children who at first do not sing in tune appear to be able to sing in tune more easily when they are given the opportunity to sing on their own. It has also been observed and noted by the music team that those children who have siblings in the school already know many of the songs and approach music making with ease and confidence indicating that the culture of music making is within the culture of the school and community.⁴³³

It appears, as suggested by West and supported by the literature,⁴³⁴ that it is the attitude of the teacher, in this case toward singing, that influences the children's attitude toward singing and singing on their own. The teacher, who does not see singing on one's own as a stressful activity, transmits this positive attitude and allows the student to partake in the activity willingly and happily in contrast to the unsound practices already illustrated in Part 1, Section 3. Rather than singing alone being regarded as something that is cautiously worked toward, a more difficult or frightening activity than group singing, individual singing is approached as one of the obvious things that kindergarten children

⁴³³ Music team meeting, Ainslie Primary School, March 3, 2003

⁴³⁴ P Lehman, "A Music Education View of the World."

like and want to do. The very first kindergarten lesson often involves every child singing by themselves in some way.

Held commented on her observations of the children singing alone:

The children don't see their singing as a performance which is beneficial in another important way. They like to sing on their own to people without any performance anxiety or stage-fright. Visiting classes I could see how lots of hands rose up when the teacher asked for a soloist. If one 'got stuck', the class naturally joined in and stopped again when the soloist found her/his way back to the track without any sign of negative reaction.⁴³⁵

This comment highlights both the musical and social behavior of the children. The idea of 'helping' transmits to each other in the classroom so that a child is supported if they forget words or hesitate in some way. At the same time it illustrates how every child is involved in the singing internally, if not out loud. The MEP develops the concept of the song as having almost a life of its own. Once it starts, it continues until it finishes even if no one is singing it out aloud. This encourages the children to avoid the common problem of performance where an individual will stop if they make, or even anticipate making, a mistake. If an individual hesitates, he will immediately be joined by someone else, not as an indication of his 'wrongness' but as a gesture of support and to maintain the integrity of the song.

Kindergarten children were observed at a concert in 2003, singing with volume, on pitch, with confidence and exuberance. One child sang on his own in front of 500 parents with no hesitation whatsoever.⁴³⁶ While it may not be that all children were 100% accurate in their singing, the overall effect was 'on pitch' to the extent that the class was able to sing a three-part canon. It has been noted that there is a strong sense of

⁴³⁵ R Held, "Hand-in Hand," 4.

⁴³⁶ Ainslie Primary School End of Year Concert, December 12, 2003.

independence right from kindergarten. West or Mayhew will often stand where the children can see them to help if necessary but do not ‘conduct’ in the normal sense.⁴³⁷ Certainly the children are helped and supported by the piano, but the accompanist goes with the children and follows the way they sing. West has commented that her role at the piano is to play *with* the children, not lead them.⁴³⁸ She will often adapt her accompaniment to match the tempos and dynamics of the children, rather than the other way around.

Singing Within the School Community.

As a reflection of the MEP’s influence on the musical culture of the school, whole school assemblies are impressive. Assemblies are normal, weekly events at primary schools. However, at Ainslie the community singing with its level of exuberance and volume together with special musical items presented by a particular class make the assemblies at Ainslie unusual and significant. The large repertoire and the factors and qualities stated above are often commented on by many visitors as well as teachers at the school. Before the assemblies start the school community would sing songs from the school repertoire. A journal entry at the beginning of February, 2003 reads:

In 2002 the first assembly of the year was attended by the teacher’s new to Ainslie. As usual, when the National Anthem is sung, there is a huge sound of 400 voices singing, usually quite literally, at the tops of their voices. A group of new teachers to the school were clearly affected by the sound and commented on it among themselves after the Assembly. One teacher who has been at Ainslie for several years said that the singing at Assembly was the first thing that made her realize how different Ainslie was from other schools.⁴³⁹

⁴³⁷ Ibid

⁴³⁸ S West, in conversation with writer, after End of Year Concert December 5, 2002.

⁴³⁹ S Garber, journal entry, February 3, 2002.

The singing of *Oh Beethoven!* is another example of enthusiastic singing and the strong intent behind the singing. *Oh Beethoven!* is an eight-minute piece with themes by Beethoven arranged with lyrics by West telling the story of his life and works.⁴⁴⁰ The piece was performed at an assembly in May 2002, where 200 children sang this complex piece to the remaining 200 younger children. The journal entry for the day reads:

Present: All students in the school and approximately 20 parents. The assembly commenced with community singing. Songs sung included *Shake the Papaya Down* and *Jamaica Farewell*. All children seated sang as the children were coming into the hall. The National Anthem was also sung with great gusto. Susan West played the piano for *Oh Beethoven!* and years three, four, five and six sang the complete work. This was approximately 200 children, with no conductor and all singing out with passion and enthusiasm to Kindergarten, Years 1, 2 and parents and visitors. All children were fully engaged, only a few out of the whole 200 were not singing but there was no misbehavior and the ‘choir’ seemed to be really enjoying themselves⁴⁴¹

Oh Beethoven! illustrates the enthusiasm and volume of the singing as well as the desire and intent of the children to sing for the audience. The children are giving out the music with intensity and commitment. The level of musical skill is apparent including the musicality and phrasing of the piece. West stated that it took the children three thirty-minute lessons to learn the entire piece, suggesting that the way the piece was written, the nature of Beethoven’s music and the manner in which the children had been taught enabled and empowered the children to learn the piece quickly and easily. This piece has also been made into a documentary by Ronin Films. An independent observer of this documentary stated:

⁴⁴⁰ *Oh Beethoven!* is the subject of a documentary produced by Ronin Films in 1999.

⁴⁴¹ S Garber, journal entry, June 23, 2002.

Are these children just the ones interested in music? They are so intent. These aren't disruptive children are they? Do they have the words somewhere in front of them? They know when to stop and they don't have a conductor. They all know when to breathe. That was absolutely amazing.⁴⁴²

These comments not only reveal the viewers' sensitivity to the concerns of the music program but also reveal the surprise at the children's intent, ability to learn the words, ability to know when to breathe and the lack of conducting needed. She also assumed that the children, far from being a whole cohort of ^{third}-grade students, were specialist music students.

West states:

These children are learning songs with quite sophisticated lyrics by ear from a very young age. They also have no fear of trying. A child may have heard a song for the first time and still be willing to sing it on his own, regardless of whether he even knows all the words. What they don't know, they make up, rather than drying up. While this may seem a good method by which children learn the wrong words or the wrong tune, in fact this is not the case. As they advance through the school, they become uncannily accurate at picking up melodies immediately and, indeed, at sensing where the melody of a new song will go even before they have learned it.⁴⁴³

The assembly for the 75th Anniversary of Ainslie also exemplifies the children's enthusiastic singing, their awareness of the audience and the apparent lack of performance anxiety. The climax of the various celebrations was the 75th Anniversary Assembly to which parents, retired staff, alumni from across the school's history and education personnel were invited. This was a large public event. The guest of honor

⁴⁴² E Carpenter, in conversation with writer July 15, 2003, Brockenhurst, Hampshire, U.K.

⁴⁴³ S West, written response to questions regarding song lyrics, August 12, 2002.

was Prime Minister John Howard.⁴⁴⁴ For this event the students learned a repertoire of songs from 1927 including *Rubber Duckie*, *Wish Me Luck As You Wave Me Goodbye* and *The Best Things in Life are Free*. Because of Howard's presence at the assembly there was much media coverage with many photographers from the local and national press as well as national and local TV cameras. Added to this were security staff and many guests who had traveled from across Australia to attend.

What might have been considered an 'important' event did not appear to affect the children unduly except perhaps by somewhat increasing their excitement level. What was significant about the children's singing and performance was that they appeared to have no stage fright or anxiety. In fact, staff commented that the children did far better than in rehearsal. This is common at Ainslie where performances and the presence of the audience inspire the children's intent to reach out through music in the same way a nursing home visit does. West asked the students who was the most difficult person to get to smile. Many students replied 'John Howard!'⁴⁴⁵ The children not only did not have any anxiety but they were aware of the underlying intent to uplift and positively effect the audience.

Added to this, a boy who had begun piano lessons just that year and made swift progress was encouraged to play the National Anthem for the assembly as everyone sang. The boy was not outgoing socially but had a remarkable aptitude for memorizing music. He was not pressured into playing; West gave him the opportunity to make the decision himself. At the assembly she stood near by so that he could feel secure. West had absolute confidence that he would be able to do it and to do it well without musical

⁴⁴⁴ Howard was specifically asked to attend the event as Stanley Bruce, the then prime minister had opened the school in 1927.

⁴⁴⁵ Children's responses in music class with West, September 6, 2002.

notation, and he did. This illustrates how the teacher's attitude can affect students' playing; the teacher encouraged and facilitated an opportunity for him to share his music.

For this boy there was no appearance of stage fright, in fact quite the opposite. He displayed a sense of excitement about doing something to please the audience as well as confidence that his music would be effective in giving pleasure. There was no hype or fuss either before or after the performance. It is not hard to see how the experience of this individual student reflects the overall experience with *HiH*. A sense of communal engagement through music was evident in the contribution to the assembly.

Performance

There are numerous examples from performances, assemblies, choral groups, in-class music and so on that illustrate the enthusiastic nature of Ainslie singing and how this is maintained in non-outreach situations. There are three important characteristics of the performances. First, the highly regarded musical skill demonstrated by the children. Second, the absence of any type of nervousness or performance anxiety. This seems to stem from the fact that the teachers and the children do not regard the performance as a performance in the sense that it is commonly understood. Lastly and most importantly, the performances illustrate the same strong intent the children have to give out the music to the audience in the same spirit as in an outreach situation.

Voices of Ainslie

Voices of Ainslie (Voices) as mentioned above, is a choral group that gave frequent public performances in 2002. *Voices* was formed in May, 2002, and comprises students from years four, five and six. In 2002, three quarters of the cohort of sixth graders were part of the group. This unusually high proportion of sixth graders, including boys, will

be discussed in the section on sixth-grade students. It is the one choral group at Ainslie that involved some process of selection in 2002. In 2003, however, it was agreed that all interested children could be included on the grounds that they all sang well. The numbers in the group climbed from forty-five to ninety.

Public performances were given at a number of important public events including at the official opening of the Nara/Canberra Japanese Garden,⁴⁴⁶ the lighting of the civic Christmas tree in the town center of Canberra,⁴⁴⁷ the presentation of awards ceremony for Children's Week at the National Museum of Australia⁴⁴⁸ and a public performance with Susan Burghardt Diamond, an American opera and jazz singer.⁴⁴⁹

The preparation for the performances relates to *HiH* visits. The language of *HiH* is utilized to help the children see these public events as another form of outreach. The focus is still on using the music to benefit the audience regardless of the situation. For outreach visits, the children discuss how to get the residents or receivers of the music to join in. For less formal 'performances' like school concerts, the goal is the same, where possible. The music and songs may be known to the audience allowing them to join in. For more formal 'performances' the goal, as West and others present it to the children, is to sing so that the audience wants to join in and leaves feeling like singing.

For example, at the school launch of *Voices* as part of a Parent Information Evening in April, 2002,⁴⁵⁰ the students encouraged and motivated the audience to join in the

⁴⁴⁶ Video documentation no. 9: *Voices Performance at the Official Opening of the Nara/ Canberra Japanese Garden, Canberra, June 13, 2002.* (S. Garber/J.Thompson)

⁴⁴⁷ Video documentation no. 10: *Voices Performing at the Smith Family Christmas Tree Appeal Civic Centre, Canberra, November 26, 2002.* (S. Garber)

⁴⁴⁸, Video documentation no. 24: *Voices of Ainslie Performing at the Awards Ceremony for Children's Week at the National Museum of Australia. October 17, 2002.* (S. Garber)

⁴⁴⁹ Video documentation no. 23 *Voices in Concert with Susan Burckhardt Diamond, Ainslie Primary School, May 5, 2002.* (A. Pike)

⁴⁵⁰ Video documentation no. 22.: *Parents Information Evening, April 4, 2002.* (A. Pike)

singing. They sang with the audience in the same manner as though they were at an outreach. In performance or at an outreach the children had the same intent of affecting the audience positively. A journal entry for the Parent Information Evening reads:

Susan West and Dr. Jonathon Powles, a member of staff within the musicology department at ANU, spoke at some length about the approach of the MEP and particularly about the *HiH* program. At the end of the evening *Voices* was asked to demonstrate the approach of *HiH* by singing with and activating the audience of mainly parents in the manner in which they do in the nursing homes. The video documentation shows the children approaching the audience and taking their hands and singing in close proximity to them. Although some children look self-conscious approaching their own parents, it appears that they approached the task in the same spirit and with the same altruistic intent as in the nursing homes and the audience appear to be enjoying the interaction and, indeed, did join in.⁴⁵¹

The concert on Sunday, May 5, 2002 with Professor Burckhardt Diamond exemplifies the level of professionalism, the sense of fun and the therapeutic intent behind the singing. The Canberra Times commented, ‘Ainslie Voices sing out loud for soprano star.’ A number of Tin Pan Alley songs were sung including *I Can’t Give You Anything But Love* and *Simple Melody*. Diamond also sang an operatic aria, *Italian Street Song* from the operetta *Naught Marietta* with the children. West commented on working with Burckhardt Diamond and the children:

It was just like working with a group of professionals only better because we were all pulling in the same direction.⁴⁵² The children had to work with a new accompanist who did things differently and that confused them a bit at first but they figured it out. The thing with Susan was that they were so willing to just go with her because I guess it felt the same as they were used to

⁴⁵¹ S Garber, journal entry: April 4, 2002 (video documentation no. 32)

⁴⁵² Susan Burckhardt Diamond, wife of Dr John Diamond exemplifies a performer of a higher caliber singing with a therapeutic and altruistic intent.

at outreach. The children were enthralled by Susan's high notes and wanted to sing them too.⁴⁵³

Japanese Assembly

This assembly highlights the ability of large groups of Ainslie children to form an ensemble under conditions that would normally create chaos. At an end-of-year assembly in 2002,⁴⁵⁴ a journal entry for the day reads:

The Japanese teacher at Ainslie, wanted to perform some songs with the children. She had taught a song in Japanese to Years K, 1, 2, another to Years 3 and 4, and another to Year 5 and 6. She went up on the stage for the K, 1, 2 to sing and counted the children in while conducting. However, she did not give the children a starting note and her conducting was not in the correct meter. The junior school children began and, within a couple of notes, the melody was recognizable and the ensemble was coherent, although not together with the 'conductor.' The same process was repeated with the Year 3, 4, song and the Year 5, 6 song. The only difference was that, as the class level rose, the start of the song became more impressively together, both in terms of pitch and ensemble. Without any starting note being given, Year 5 and 6 began the song at the same pitch together, although not at the same pitch as the Year 3, 4 group had sung the previous song.. This ability to 'tune in' to each other and sing together without reliable guidance summarizes the impact of *HiH* on the musical skills it is not trying to develop.⁴⁵⁵

⁴⁵³ S West written response to question regarding the experience of the performance, May 6 2002.

⁴⁵⁴ December 18 2002.

⁴⁵⁵ S Garber, journal entry December 18 2002.

The Teaching

Today, it is thought 'cool'⁴⁵⁶ and fun to be part of *Voices* and to be doing music with Susan West and the team of music staff at the school. Indeed it was seen to be a privilege to be part of *Voices*. One needs to ask, why the choir was so popular, given the research by Mizener who suggests that choir participation falls with each increasing year of school.⁴⁵⁷ Some of the possible reasons may be that West treats the children as simply music makers, not specifically as children who need to learn; she has enthusiasm, commitment and charisma facilitating the choir; and she considers their work important. Her attitude toward the children is identical to that displayed in the parent group she also runs. The children are also told and are aware of the experimental nature of the music program and they are excited to be part of a program which is breaking new ground. They are aware that they are doing something different, in which their opinions are valued and respected. It appears that they feel that they have something to contribute and that they have a sense of ownership.⁴⁵⁸

Given the importance of West's influence over *HiH* and her obvious teaching abilities, one must consider how much the power of the approach derives from the one individual. She is certainly the most experienced and highly trained practitioner working in the MEP and the driving force behind its development. To what extent is *HiH* simply the manifestation of one teacher's enthusiasm for a philosophical viewpoint and can it be sustained across the community?

⁴⁵⁶ Chris, member of *Voices* comment to writer, June 15, 2002.

⁴⁵⁷ C Mizener, "Attitudes of Children toward Singing and Choir Participation and Assessed Singing Skill."

⁴⁵⁸ S West " Interview ABC National Radio,."

It certainly seems that *HiH* extends beyond the Ainslie community and the range of activities are not all supervised, or even known about, by West. While not every teacher trained by West develops *HiH* programs, many become actively engaged in music within their schools and most new participants in the School Singing Program are recruited through word-of-mouth from former participants. Some of the outreaches and lessons observed by this researcher at other venues with other teachers exhibit many of the features observed in the sessions at Ainslie, particularly the altruistic intent. Interviews with teachers highlight both the impact West's approaches have had, but also the teacher's relationship with the general philosophy they have studied and the impact they feel the philosophy has had on them, their teaching and their students. West, while acknowledging her experience and training, believes that classroom teachers are often the most able in understanding and applying the *HiH* philosophy, compared to trained musicians like herself.⁴⁵⁹

Stirring the Emotions

The emotive, heartfelt nature of the singing is difficult to quantify and, indeed, describe in words. It is also difficult to be objective, given that it has this effect on the vast majority of observers, including this researcher. However for the program to be considered of value and for it to be respected within educational institutions whether at a pre tertiary or tertiary level it is clear that documentation, assessment and analysis needs to be undertaken and future research should be undertaken to assess the impact.

The emotional impact of the children's singing has often been commented on by visiting teachers, parents and guests. The impact on the audience is often spoken of by West. She in part jests to the children before a performance: 'O.K your job is to make

⁴⁵⁹ S West written response to questions regarding '*Hand-in-Hand*,' July 22, 2002.

everyone cry.’⁴⁶⁰ Held visiting the program in July of 2002 was overcome by the choir sing *You’ll Never Walk Alone*. The journal entry reads:

Susan taught the choir *You’ll Never Walk Alone*. They sang it really beautifully; Susan worked a lot on the breath and singing to the end of the line⁴⁶¹ and the children were not bored by it. Rosemary was reduced to tears and told the children ‘that it was very intense.’⁴⁶²

What was significant about this incident was that the emotionality of the singing was expressed and discussed. The children were treated as musicians and not as children. There appeared to be no embarrassment for Rosemary, her ability to express the depth of her feeling toward the singing was regarded as a compliment to the children. Other comments from visitors include:

The uninhibited singing and acting of the pupils made my eyes water at times.⁴⁶³

The singing was not only impressive but frequently very moving. Musicality aside, however, the confidence and “in ya face” *joie de vivre* was an unexpected delight that illuminated the performers from within.⁴⁶⁴

A journal entry describing the performance by *Voices* at the Children’s’ Week Award reads:

A Small Part Of The World is the final item and a sixth grade boy sang solo. He looked earnest and sincere; indeed he looked completely open and vulnerable. He looked directly at the audience and sang with poise, confidence and sincerity. The last line of the song is ‘take my hand’. The children gestured out to the audience with one hand with their palm open’. I’m

⁴⁶⁰ S West comment made to *Voices* before the concert on May 5, 2002.

⁴⁶¹ This approach has been adapted from the work of Dr. John Diamond.

⁴⁶² S Garber, journal entry: July 30, 2002.

⁴⁶³ Visiting teacher, letter of appreciation to West regarding the end of year concert in 2001.

⁴⁶⁴ Parent of Ainslie pupil, letter of appreciation to West regarding the end of year concert in 2001.

overcome' says Prue Clarke and there are many tears in the house.⁴⁶⁵

This strong emotional reaction to the singing has been expressed in many ways. One teacher at the school confided 'the singing gives me goose pimples.'⁴⁶⁶ In the outreach situation, where young and old are interacting it is perhaps most understandable that visitors in particular would be moved to see such touching interactions. However in the case of a whole school and or choir singing, this reaction seems to be even more significant. It appears that it is the strong feeling that West has mentioned behind the singing and the intensity of it that moves many people to tears. This was evident in the 'joyous'⁴⁶⁷ and emotional retirement concert for Prue Clarke.

Prue Clarke, Principal of Ainslie School Retirement Concert, December 5th, 2002

End-of-year whole school concerts are a focal point in the school calendar and, as such, have a high reputation within the community. The end-of-year concert in 2002 was a farewell concert organized for the retiring principal Prue Clarke.⁴⁶⁸ Unlike many school concerts, which are held in Ainslie's school hall, this concert required the larger venue of Llewellyn Hall at the School of Music, ANU. This venue holds approximately 1100 people and the stage is large and wide. For this auspicious occasion, the auditorium was full. The audience consisted of friends, colleagues and family of Mrs. Clarke as well as members of the school community, parents, siblings, the children and so on. Every child in the school was included in the concert and all the songs were written or arranged by West, to celebrate Mrs. Clarke's work and retirement.

⁴⁶⁵ S Garber, journal entry: October 21, 2002

⁴⁶⁶ H Simons, teacher, comment to writer, during *Voices* rehearsal June 13, 2002.

⁴⁶⁷ P Clarke, interview, Australian National University, January 10, 2004

⁴⁶⁸ Video documentation no. 18: *Retirement Concert, Llewellyn Concert Hall, School of Music, Australian National University, December 5, 2002.*

The concert hall, which is more formal and could be regarded as more intimidating than a school hall was used to its full advantage. The performance took place on the stage as well as in the balconies and around the hall so that the audience was surrounded by singing. The presence of the audience and the large venue seemed to have a positive effect on the children, inspiring them to give out the music and fill the space with sound, a feature often discussed in class music and relevant to outreach situations.

The concert exemplified many of the significant factors of the MEP as influenced by *HiH*. These factors include a strong sense of community, a strong intent behind the music, enjoyment and fun, lack of performance anxiety, as well as the older children and specifically boys being fully involved. What made this concert different from any other school concert? The most significant ingredient was perhaps the sense of community. Clarke commented:

It was highly emotional, I couldn't believe that the performance had been put together in such a short period of time. I was terribly proud. One of my old friends and colleagues who I had worked with in a number of different schools commented on the extraordinary feeling and community spirit that she had not experienced before at the many school concerts she had attended.⁴⁶⁹

Many of the items included and allowed different groups of children and adults to sing together. For example *Voices of Ainslie* sang with the Parent Singing Group, kindergarten children sang with some Year 6 students, Year 1 students performed with Year 6 boys, and so on.⁴⁷⁰ The concert met the criteria for 'performance' by being run in a professional and competent manner with what was generally regarded as excellent music results. At the same time, the sense of community was palpable. There was no

⁴⁶⁹ P Clarke, interview, Australian National University, January 10, 2004

⁴⁷⁰ Video documentation no. 18: *Retirement Concert, Llewellyn Concert Hall, School of Music, Australian National University, December 5 2002*. (M. Garber)

‘performance’ as such, no stage fright, no concern over mistakes (indeed, obvious ‘mistakes’ were built into the concert as part of the fun), just people making music together for Mrs. Clarke.

The contribution of the kindergarten children was significant because this was their first ‘major’ performance. The video footage shows the kindergarten children being escorted onto the stage by the school captains who are in sixth grade.⁴⁷¹ (The cooperation of the sixth graders will be discussed later in this section.) All children from the two classes were present. They were positioned in a long line across the stage so that every child could be seen by their parents and the entire audience. This also meant that every child could see everyone in the audience. They are seen singing and dancing to *Getting To Know You* from the musical *The King And I*. Their movements related to the adapted words ‘We got to know you, We got to know all about you.’ The children were primarily singing to Mrs. Clarke, who was sitting in the front row of the auditorium.⁴⁷² They were singing to her and for her: everyone was aware that this concert was principally a gift for her.

The contrast with a more traditional performance or concert was significant. The kindergarten children appeared to be relaxed and ‘performing’ in an informal way, with no apparent stage fright. Leisner⁴⁷³ suggests that to avoid performance anxiety the performers look at, for instance, the back wall or above the heads of the audience. These children were looking directly at the audience and indeed at one specific member of the audience, the retiring principal. In order to allow for this interaction with the audience, there were no teachers on stage directing or conducting the children. West was playing

⁴⁷¹ Ibid

⁴⁷² Ibid

⁴⁷³ D Leisner, "Six Golden Rules for Conquering Performance Anxiety," *Classical Guitar* 16, no. 11 (1998).

the piano for them at floor level in the orchestra area in front of the stage.

Although this was not an outreach visit the concert was approached in the same way with the same spirit on the part of the teachers and their pupils. The focus was clearly on moving the audience in some way rather than on musical correctness as discussed (in Part 1, Section 3) or a 'sweet' choral sound. While it is clear that musical accuracy is not the major concern, it would be interesting to compare the children's singing with other similar groups. The difficulty is finding similar groups with which to make a comparison. It is not easy to find an entire cohort of around fifty kindergarten children, all participating and singing with enough volume to fill a large auditorium, with the lyrics clearly understandable to the audience.

One of the highlights of the concert as expressed by the students and staff, the following day after the concert was the sixth-grade piece from the musical *Grease*.⁴⁷⁴ The sixth graders were asked to choose a piece of music that they wanted to learn for the concert (which they also later chose to perform at their graduation.) There was some anxiety on the part of West and myself as to whether the class would pull it off, for rehearsals were often noisy and chaotic.⁴⁷⁵ However on the night of the performance the pupils appeared to put more energy into the singing and dancing than in any of the rehearsals and they received a tumultuous ovation from the audience.⁴⁷⁶

What was significant about this piece was that the students chose it themselves, learned the song quickly as well as choreographed the piece with the support of their teachers. It was also significant that the entire class participated including all boys, who willingly

⁴⁷⁴ Comments made students in music class, and staff members in the school office, December 6, 2002.

⁴⁷⁵ West, personal communication Ainslie Primary School, November 29, 2002.

⁴⁷⁶ Video documentation no. 18: *Retirement Concert, Llewellyn Concert Hall, School of Music, Australian National University, December 5, 2002.* (M.Garber)

and enthusiastically danced. A visiting modern dancer and musical theatre scholar from City University New York attending the rehearsal and concert commented on the level of exuberance and fun that students exhibited in the piece, as well as on the boys' eager involvement in and enjoyment of the dancing.⁴⁷⁷ The results and attitudes of the sixth graders toward this particular piece are a culmination of six years of subtle work with Susan West. Here, sixth grade girls and boys openly sang and danced with enthusiasm and with no embarrassment. This was the entire class participating, not one child opted out.

The last two items in the concert were perhaps the most memorable. The two school captains sang a reprise of *Sayonara*, sung earlier by all of Years 2 and 3 in two parts, with two of the kindergarten children. As they were singing, the Vice Captains led Prue Clarke onto the stage and she, without prompting, joined in singing with them. After Mrs. Clarke gave her speech, it was planned that, as people were leaving, the children would sing *We Wish You Luck As We Wave You Goodbye*. The children spontaneously stood up, waved their arms and sang at the top of their voices and were joined by almost the entire audience. This spontaneous exuberant singing and participation by all was not something that could possibly have been planned. Clarke responded by turning around toward the audience and waving back.⁴⁷⁸

These pieces exemplified the ease of performing and the extraordinary community spirit that Clarke's guest commented on. Perhaps what is most significant about these pieces was Clarke's spontaneous involvement which encapsulates her commitment to music and her pride in the children. Clarke commented later that she would have liked to have

⁴⁷⁷ M Garber, in conversation with writer, December 5, 2002.

⁴⁷⁸ Video documentation no. 18: *Retirement Concert, Llewellyn Concert Hall, School of Music, Australian National University, December 5, 2002.* (M.Garber)

joined in more of the concert.⁴⁷⁹ West has commented on the vital importance of those leading the organizations involved in *HiH*. The program has not survived at schools or in nursing homes where the principal or director does not have a strong, clear commitment to the program.⁴⁸⁰ It could certainly be argued that, given a range of issues with administration and funding over the years, Music Programs as a whole would not have been as successful or indeed would not have been able to develop without the support and commitment of a principal like Prue Clarke.

Children as Mentors

Children at Ainslie are given the responsibility and opportunity to train and help not only other students, but also teachers interested in this particular approach to music. The mentoring that the students are regularly involved in is a further extension of the methodology and philosophy underlying the outreach in nursing homes. The children are seen as, at least, equal partners and, at best, more able to transmit the philosophy of the program than the teachers themselves. This attitude is clearly shown by the attitude of the principal teachers involved, like West and Mayhew, and reflects not only on the way they work with the children, but on the way that children respond to the program. West writes of the first time she took a group of children from Ainslie to another school to help the children's singing.

I first took a group of Ainslie students on a school visit to another North Canberra School. I took a Year 1 class to work with Years 1 and 2. The children we visited were singing really softly and I explained to my class, (although obviously not in front of the other class!) that the aim was to get them really

⁴⁷⁹ P Clarke, interview, Australian National University, January 10, 2004.

⁴⁸⁰ S West, personal communication Ainslie Primary School, December 12th 2002.

singing out without fear (the teacher was singing really softly too.)⁴⁸¹

These particular sorts of comments are most revealing. In one sense, the teacher West is ‘criticizing’ another teacher before the children. While the absolute authority of the teacher is no longer part of modern Western education, conversations in which a teacher discusses another teacher with a group of children are certainly not commonplace in primary schools. It seems, again, that the importance of altruistic intent is at work here. The conversation is clearly about helping the teacher and the students: the students are viewed as equally capable at singing but less experienced than the teacher, who might well be more nervous because of past experiences. The nature of the past negative experiences are part of the overall conversation as a means to help the children understand the power of their singing. The children do not engage in any common childlike behaviors, such as laughing at their peers, teasing others for their inabilities or priding themselves on their superiority. West is fully convinced of the importance of the children’s role in the teaching situation and, therefore, transmits this to the children. The feeling that they are sharing in a teaching experience with West, rather than just being recipients of learning, seems to be crucial to their mature response. West continues:

When we were all together I mixed my kids between their kids and talked about opening mouths widely. Janet had always taken that task very seriously! As soon as the song started, even with the other Ainslie kids singing, all you could hear was Janet who was trying so hard, completely out of tune and almost dislocating her jaw. All the kids from the host school stopped singing and turned and stared at her. This didn’t faze Janet at all because her job was to do this and I, of course, congratulated her on her efforts. This was to avoid having any of the host school kids tease her in order to cover their own nervousness, and to

⁴⁸¹ S West written response to questions regarding ‘*Hand-in-Hand*,’ July 22, 2002.

give her moral support. However the effect on everyone was dramatic and not what I had intended. They all started opening their mouths and bellowing.⁴⁸²

Here the teacher's intent was important. West, by affirming the energy and intent in Janet's singing, encouraged the other children to sing out, and they all sang with energy. Most teachers wouldn't have encouraged Janet because her intonation was not perfect. West commented: 'Janet took a little longer than some other children, but now in Year 4 her intonation is excellent and it's never been mentioned to her.'⁴⁸³

An example of young children helping and training adults was noted in a journal entry. A group of teachers from the School Singing Program was 'observing' a kindergarten class. West often uses these situations as a means of helping the teachers with their singing. A journal entry in July of 2002 reads:

During the kinder class the kinder children were asked to choose a teacher to sing with in little groups so that the children could help the teachers to sing really loudly. There were about seven little groups and the children went outside and sang in their little groups. Afterwards the groups sang individually for the whole class and then everyone sang together. There was a considerable difference between the volume and energy in the singing before and after this exercise where the children were clearly asked to 'help the teachers'. Interestingly, it is not always clear, particularly in the early stages of the Singing program classes, that the teachers are seeing themselves as the ones in need of help. Some of the teachers 'worked' with their little group encouraging the children to sing out and giving helpful advice to them. The teacher was still assuming that their role was to be the helper, not the helped. Wandering among the groups as they sang in their different locations, at no time could one of the trainee teachers be heard asking for advice or opinions from their young helpers, something that is normally a common occurrence in Ainslie music classes. While the 'helping' attitude of the teacher probably contributed to the increase in the volume of their singing (because they felt they had to sing loudly to encourage the children) it does appear to take some time for

⁴⁸² Written response to question regarding children acting as mentors, November 5, 2002.

⁴⁸³ Ibid.

teachers to believe that the children are capable of teaching them.⁴⁸⁴

Another example of sixth graders in 2002 helping a musicologist from the ANU is described by West:

One of my colleagues had been to some lessons and kept saying how lucky the kids were and how he was not comfortable with singing. I said come and sing with us and bring Bob because he needed it too. Our excuse with Bob was that he and Jim were going to do some work with the kids so they needed to meet them. They both seemed pretty uncomfortable at first, Bob particularly so although he is less inclined to admit it. It was just like working with a group of musicians except the kids could follow what I was on about much better than the adults. The kids were so quick to help the adults, showing them where we were and really singing out so that they got the message how to do it. There was no feeling of 'these are the adults and we have to either a) defer or b) give them hell'. We all just had a good time together.⁴⁸⁵

There's a sense that the kids feel they obtain a special knowledge from Susan West, that other people don't have and that they enjoy passing on the secret. Video documentation no. 30 of the class reveals the children to be seemingly at ease in the situation described above, and, indeed, confident in their role as helpers and as musicians, rather than as "just" children. This event was significant in that the roles were reversed: ten eleven-year-old children were assisting and acting as role models for professional musicians, yet by the end of the class both parties appeared to be at ease in the situation. The children took it in their stride to help the guests and were able to put them at ease. With regard to the comment above it also seemed notable that the academics were more inclined to allow the children to take the role of mentors and helpers than the teachers

⁴⁸⁴ S Garber, journal entry, July 7, 2002.

⁴⁸⁵ Video documentation no.30: Year six and staff from the School of Music, September 6th, 2002

mentioned above. This may be because they were dealing with an age group different from their normal students and so could approach the relationship in a different way.

The mentoring in each of these situations was approached in the same way as the outreach, and the altruistic intent was clear. The helping and responsible role that the children are given is part and parcel of the adult manner in which they are treated. The children are given respect and the music team acknowledges the fact that the children are, for the most part, able to do a better job than themselves in helping the teachers.

A further example of children assisting student teachers is discussed in the following description of a lecture demonstration given by West and children in Year 2 at Ainslie Primary School.⁴⁸⁶

The lecture was presented to approximately fifty student teachers in their final year of Bachelor of Education (Primary) at the University of Canberra and demonstrated the innovative approach to music making that MEP utilizes. It also illustrates the children's ease at singing on their own and their therapeutic intent, as well as how little confidence these non-specialist music teachers had in singing and teaching music.

At the beginning of the lecture West asked the children to help the student teachers sing *Along The Road To Gundagai*. The children stood up and approached the student teachers. They sang in close proximity to them in the same manner as if they were singing with residents in a nursing home. They were unselfconscious about approaching the teachers and willingly undertook the task assigned to them.

A child was then asked to volunteer to sing on her own. The girl unselfconsciously stood up at the front of the large lecture theatre and sang for the audience with no sign

⁴⁸⁶ Video documentation no 2.b:

of nervousness and without making any fuss about it. 'Singing on their own as opposed to solo is a normal occurrence for the children,' West stated. Another child then sang the same song. This time it was a boy who, like the girl, showed no sign of performance anxiety. Another child then asked to sing a different song on her own. The response in the lecture theater, particularly after the first child sang, was telling. The student teachers applauded long and loud as though they had witnessed something remarkable or felt the child needed the encouragement. This child, like the whole class, had had discussion with West about why they were there and that showing the adults unfussed, confident, look-them-in-the-eye singing was part of their helping role. Even so, the child looked quite puzzled at the applause as though she didn't understand what the fuss was about.

Similar to Powles' request to parents to sing at the launch of the *Voices* choir, West then asked the student teachers if they would sing on their own. 'Is there a volunteer out there?' asked West. There were nervous laughs from the student teachers and no one volunteered. West commented again on the children's ability and ease at singing on their own, 'This is normal. It's not very common in our schools. But it is normal. It is O.K to stand up and sing.' West then asked 'Why does this happen?' referring to the teachers' hesitance to sing on their own. 'Fear,' came a reply from one of the student teachers. 'Why are you fearful? Something has happened in the past.' replied West. To illustrate the point West asked a particularly confident child to stand up and sing a song. She reassured the child that the following interruptions were going to be 'pretend.' The girl started to sing and West interrupted her 'It's a little flat.' The girl started to sing the song again and this time West interrupted her by saying 'No, no a little higher.' There were nervous laughs from the audience having understood the point that West was making. West commented to the teachers:

The best reasons for music are for the altruistic use of music, like going into the nursing homes. The children have helped you today, the same as if they were in a nursing home. Music is part of social development. This is why they sing like they do because they know how to use the music to benefit people including you today.⁴⁸⁷

The lecture demonstrated the flexibility of the program. The children approached the student teachers in the same way that they would have approached residents in a nursing home, looking directly at them, and in close proximity, and helping them to sing too. The children's lack of stage fright and their desire to sing on their own as well as their ease and exuberance in their music making was transmitted to the student teachers. By the end of the lecture, the student teachers were singing out and seemingly enjoying themselves.

West's positive, respectful and non-judgmental attitude toward the children and their music empowered the children to help the student teachers. As in an outreach, the teacher facilitated the children to help, in this case, help the teachers. Perhaps most important of all, West emphasized her belief, based on experience, that non-specialist teachers have the ability to teach music in a non-judgmental way, perhaps even more easily than trained musicians, challenging the status quo of music education and, indeed, of the students' own opinion of themselves. The children's ability to share their enjoyment of music making, their desire to help the student teachers, and their apparent lack of performance anxiety was an outcome of this radical approach to music education.

⁴⁸⁷ Video documentation, no 2.b:

The School Singing Program: Professional Development for the Non-Specialist Music Teacher and Citywide Expansion of the Program.

One of the offshoots of the Music Education Program at Ainslie is the establishment, in 2000, of the School Singing Program (SSP), a professional development program for practicing primary school teachers. It operates from the same altruistic, non-judgmental philosophy as does MEP and *HiH*. This program is essential to the dissemination of knowledge regarding this methodology, as well as vital for the growth of the *HiH* program throughout the city.

During 2002, the School Singing program involved ten teachers from nine schools. All the teachers were working within primary schools and mainly within the early years. Two of the teachers, as will be documented in Part 2, Section 2, worked within special education. The degree of musical training and experience within the group varied considerably. West has noted that it is often those with more training that are the most challenged by the SSP approach, since it asks teachers to re-examine their own relationship with music and how that relationship affects the children they teach.⁴⁸⁸ Teachers who have ‘given up’ music-making in the past are often more readily able to admit to the problems they have encountered and the affect this has had on their own musical personae.

The areas that were addressed in the SSP were, for the most, part concerned with the teachers’ own relationship to music and specifically to singing. West stated that once the teachers’ intention and attitude behind the singing was understood, all other problems and or difficulties were easily overcome.

⁴⁸⁸ S West, conversation with writer, May 5, 2002.

One of the first concerns that West addressed with the teachers was the projection of the singing and of singing out. West commented that once the teacher could sing out with confidence and ease then the children would follow suit. Ann Butler, an experienced primary school teacher who attended the SSP in 2001, had been, as she expressed it, ‘Paralysed vocally, I couldn’t sing, I had no pitch.’⁴⁸⁹ But with help from West she grew in confidence and set up an outreach program at Campbell Primary School. West remembered visiting Butler’s class back in 2001. ‘Ann sang softly and was not at that time able to sing on pitch, but the children really sang out and they somehow picked up the tune even though Ann was not able to sing it to them.’⁴⁹⁰ Her intention was clear and transmitted to the children.

Often within the sessions, teachers would work in pairs, and West would set up situations whereby teachers were asked to observe and comment on their partner’s singing. West reminded teachers that this was best done in a non-judgmental way. Teachers frequently commented that it was easier to sing in front of the children than in front of other teachers. West pointed out that this was because the children were less judgmental. Many activities and songs were taught to enhance the teachers’ own musical development. West made clear to the teachers present that there is no need to develop children’s love of music or will to be engaged, because these are normal human traits.⁴⁹¹

The idea of commenting on another but not passing judgment was often difficult for teachers to grasp. There were two points made repeatedly by West, as well as by Mayhew, who also tutored teachers in the SSP. First, the object of commenting on

⁴⁸⁹ A Butler, interview, Australian National University, July 23, 2003.

⁴⁹⁰ S West, written response to questions regarding ‘working with non-specialist teachers,’ April 29, 2002.

⁴⁹¹ Description based on observational notes made while attending the course.

another's singing was in order to help and encourage the singer to sing out more freely and in a more relaxed manner so that they, in turn, could allow their children do the same. Singer and audience, therefore, were united in helping each other in order to help others who were not present. Second, the teachers were never asked to comment on the actual technique or musical features of the singing but, rather, on the features that would achieve the desired result: a less nervous, more confident and joyous singer. While this may seem difficult to achieve, requiring substantial training as well as personal insight, the reaction of teachers to the program suggests that the approach was successful. Just a handful of comments from teachers' evaluation surveys on the program demonstrate the efficacy of the approach. The teachers have returned 100% of surveys with a 'Very satisfied,' the highest rating, throughout the short history of the SSP.

Teacher comments include:

Brilliant program. Opened my eyes to the joy and fun of music as opposed to the 'musts' of music. Music is now actually enjoyable.

I have found this course inspirational. I love singing with children and the *HiH* program is one of the best things I have done in my teaching career. My aim now is to foster a passion for singing for all children and adults.

I thoroughly enjoyed all aspects of the course – particularly having to move out of my 'comfort zone.' I really actually enjoy singing with children now.

The program has helped in my confidence to sing and teach singing in a fun way.

It has made me aware of the importance of taking the music/song to the children – you like it, they like it.

Now I feel as though I've been waiting most of my life to be allowed to sing, but I hadn't realised it. I'm really not trying to be melodramatic but I feel as if I've been awakened to a

realization. I feel I could so easily have spent the rest of my life never having experienced it.⁴⁹²

The director of early-childhood education at Canberra Grammar wrote to West about one of her staff members: ‘the culmination of the success of the *HiH* program was singing at St. Andrews [retirement village] and I know Linda regards it as a peak in her teaching life.’⁴⁹³

These comments reveal the positive influence the program had on teachers. The SSP is important for a number of reasons, not least that it empowers the non-specialist teacher to feel confident to teach music and to do so in a positive way. The responses West received reveal the progress and development individual teachers had made regarding their musical lives, as well as the challenges they faced. Within a supportive environment, those who had considered themselves non-singers were able to enjoy singing once more. Finally, the SSP ensures that the *HiH* grows and develops throughout the city with teachers from north and south Canberra being inspired and taking the initiative to develop their own *HiH* programs within their schools.

In brief, the focus of the program is to empower non-specialist primary school teachers to develop confidence to sing and teach music in a fun non-judgmental way. Furthermore, it encourages teachers to set up their own outreach programs and to facilitate visits to nursing homes. The personal communications to West suggest that the course was beneficial and much appreciated by the teachers. In August 2002,⁴⁹⁴ a meeting of teachers was held to discuss the citywide program of outreach. Nine teachers

⁴⁹²Teachers’ comments on the evaluation forms for the SSP, 2002, 2003. (It should be noted that West also received many personal letters of appreciation from teachers who had attended the program.)

⁴⁹³ Correspondence received December 8th 2002.

⁴⁹⁴ Video documentation, no. 33, *Teachers and Hand-in Hand Meeting*, Australian National University, August 1, 2002.

attended, and issues regarding support, transport and expansion and networking were discussed. Further teacher support is planned.

The Cohort of Sixth-Grade Students in 2002

It was in 1997 that the present philosophy and methodology of the MEP were first established at Ainslie Primary School.⁴⁹⁵ The students in the sixth grade in 2002 were, therefore, the first cohort of students whose music education had been primarily influenced by the *HiH* program. The Tin Pan Alley song repertoire was introduced when the cohort was in Year 1, in 1997, and *HiH* visits commenced in 1998. The entire cohort consisted of approximately fifty-five children, all of whom were involved in *HiH* and had some of their music training with West, as well as with other teachers trained in the *HiH* approach. A smaller group, approximately twenty-four, had more regular lessons with West throughout their schooling as part of the way the MEP classes were structured.

Many students in the 2002 Year 6 cohort had been at Ainslie for their entire period of primary school. The group as a whole, but particularly the twenty-four regular class members, had a strong bond with West and jokingly called themselves ‘Susan’s lab rats’⁴⁹⁶ as they were the first students to be part of this new program/experiment. The self-imposed label also indicates the degree of involvement the students’ had in the *HiH* approach, with West often engaging in discussions with the group about the philosophy and its effect on them, both musically and socially, as well as asking for their opinions and input. In 2000, the establishment of the School Singing Program (SSP) also

⁴⁹⁵ The MEP was first established in 1984 but operated on a selective basis for many years, with intensive training for those thought to have particular musical talents. Its approach was based on the virtuosic model elaborated on in Part 1, Section 3, the very antithesis of the approach at work today.

⁴⁹⁶ Mark, sixth- grade music class with West, June 5, 2002.

increased the students' involvement with the active research in the program since their opinions and ideas on their musical training were used to help develop the approach offered to teachers who were part of the SSP.

The position of this cohort as being the most 'senior' in terms of exposure to the approach makes them important in terms of both social and musical attitudes. For this reason, a separate section focusing on this cohort seemed appropriate. The sample was small and the data were collected qualitatively. While larger conclusions cannot be drawn, the cohort does give a picture of the effects of a radically different approach on attitudes and student development. The data shows some favorable outcomes too, as when compared with data from larger studies. Data collection included videotaping, class discussions, interviews with West and other teachers, as well as a questionnaire administered to the class (see Appendix no. 5)

Sixth-Grade Students Responses to Visiting Nursing Homes

Children at Ainslie are regularly given the opportunity to express their feelings and opinions, and to ask questions or engage in discussions about the *HiH* outreach visits. Sometimes children are asked to write down their comments instead of, or as well as, having a discussion. The teachers' interactions with the children regarding their responses to the elderly and outreach are characterized by the same non-judgmental approach that features in music lessons. A teacher may comment if a child showed a particular lack of respect or made derogatory comments about a resident, or the elderly in general, but such an event was rarely witnessed during the course of this study. One incident previously cited involved a new boy in year 5, who commented that he didn't

‘want to sing with a bunch of wrinklies.’⁴⁹⁷ The teacher involved addressed the child’s comment saying that he didn’t have to be part of the outreach, and simply ignored the other comment. At the same time, the lack of judgment with regard to the children’s feelings and comments means that they feel free to speak their minds, as seen in the following twenty-two written Year 6 responses collected with regard to the likes and dislikes of nursing home visits. There follows a transcript of the complete set of answers organized by gender. Spelling has been corrected to avoid distraction; layout and sentence construction remains the same as the original.

Boy’s comments:

1. Josh:

I have been at Ainslie since I was in Kindy. During that time I have been going to nursing homes since I am in year six now I have been to: Canberra Nursing Home, Morling lodge, and Reid Senior Citizen Club. I like going to nursing homes because we make the old people happy and that makes me extremely happy. I also like the reward at the end.

2. James:

I have a very good time dancing with them they once held my hand and didn’t let go till three songs were sung and some people made you go away. I miss out on school and we always always make them happy and they always have good food. I’ve always liked going since I was in year three.

3. Chris:

One time one old lady nearly crushed my hand with a vice like grip. My hand was numb for hours! I like the nursing home because I find out about their past lives. I also make new friends the sad thing is, I never see them again!

4. Nigel:

I like it because I think it brings joy and happiness to many people. I get a bit scared at first but the jittering goes away.

5. Joscar:

At first I feel shy but then the music starts and I feel much better. Most of the time the old people can’t get up and dance

⁴⁹⁷ Chris, music class Ainslie Primary School, June 5, 2002.

but I don't mind. Because it makes me so happy to see the old people smiling again. I've never sang with retards so I don't know what its like. Oh yeah I also like the food at the nursing home.

6. Jason:

They are really nice and they are strong. They are kind and good at singing. I love to sing at the nursing home cause it makes them happy. When we sing to them and then I become happy back.

7. Ben:

I felt happy and sick coz they smelt but they were fun.

8. Andrew:

Rewarding

Smells

Been kissed

Big strong grips

Smells

Makes me feel good once we finish

9. John:

In the nursing homes we sing to the oldies and we sing all their favourites. You get a really good feeling.

10. Peter:

I have been doing this ever since I came to A.P.S. It is very fun to work with the little kids and I will be doing it again. Because it gives the elderly something to look forward to. When we leave they feel good and that is mainly why I love going to the nursing homes.

11. David:

I think that the old people are kind of strange but they are very nice.

I like it because it makes the old people happy when we sing with them.

Girls' comments:

12. Anne:

I liked it when we went to the senior citizens club because they were more able to dance and join in. (plus they didn't smell!) And once I met a lady who was an ex- school captain of Ainslie.

13. Judith:

I enjoy making people happy, but sometimes they won't let go of your hand, or they smell funny. It's good when they sing along or even better, get up and dance.

14. Lara:

I've had a lot of experiences, the first time I was nervous because I never did it at my old school. Now I'm fine. I like visiting them once a month because making people feel happy makes me happy!

15. Lydia:

What I don't really like is all the nursing home people have sweaty hands.

16. Lauren:

I remember when my favourite bunny (toy) was kissed by a 105 year old person.

17. Martha:

I can't remember any thing to write about because I feel very uncomfortable with the oldies.

18. Marie:

I don't have any. Because it makes me feel weird.

19. Patricia:

It makes me feel happy and enjoy singing if I go to the nursing home. When someone lick on my hand. Once they would not let go of my hand. I do like visiting the nursing because I love singing to the oldies and makes them feel happy and makes me happy. Some of the things I don't like are some of them don't want to let go, I don't know why. Most of them are very friendly.

20. Susan:

I think that the nursing homes smelt but sometimes it's a good smell. And once I got asked to marry someone. I like it because they are always happy and it's me making them happy.

21. Sara:

We get to know the people there and make them happy. I like it because they are so friendly and always want to talk to you. I don't like it because it smells and sometimes they won't let go.

22. Siobhan:

I don't mind going but I feel a bit uncomfortable dancing and singing directly to them.⁴⁹⁸

⁴⁹⁸ Sixth-grade students responses to informal questionnaire, May 24, 2002.

Discussion of comments

Of the twenty-two comments, only two are completely negative and both of these come from girls, (Martha, 17; Marie, 18) an unusual finding given some of the evidence presented in Part 1, Section 2, which suggested that boys may be less altruistic or empathetic than girls. All of the comments are written by students who had been on *HiH* visits over a regular period of time including the girls who wrote negative comments. Their opinion had not stopped them participating voluntarily in the program and no pressure was put on students to attend.

More significant is the number of positive comments. With the exception of the two negative responses every other student had something positive to say, a number only making positive comments while others mentioned their dislikes as well. There are a range of comments expressing happiness, or a sense of satisfaction and there are a number of comments that express happiness at being able to *give* happiness to someone else. This feature of the comments is significant because it is never brought up by the teachers involved. Since the point of the interaction is altruistic, teachers do not encourage children to go by telling them they will feel ‘good’ or ‘happy’ or that they will get a ‘reward.’ The children who report feeling happy at making others happy have made this connection and have come to this conclusion themselves and may well be reporting the ‘helper’s high’ as discussed by Luks.⁴⁹⁹

Another significant comment involves the few cases of children who feel some discomfort but report that this feeling goes away as the session proceeds. Other children have verbally commented on how the music helps them overcome nervousness or shyness. Significantly, the shyness seems to relate, according to student reports to

⁴⁹⁹ A Luks, "Helpers High," 39.

meeting new people rather than the actual act of singing with them or the disabilities and age of the residents. This shyness may be different to the response of new adults who, according to West and other experienced *HiH* adults, seem to revolve more around discomfort at the nature of the illness and/or disability. It may be that children do not relate to the elderly in the same way because they are less able to imagine themselves in a similar situation, while adults see themselves in the residents all too readily.

There are just three students, all boys, who mention some type of extrinsic motivation for the visits (Josh, 1; James, 2; Joscar, 5). There is one comment about receiving a 'reward' at the nursing home (usually a lollipop), two comments about the good food and one comment (from one of the students interested in the food) regarding missing school. In each case, the comment regarding extrinsic reward follows a positive comment about the visits and, in two cases, seems to be more of an afterthought.

Aside from feelings of shyness that seem unrelated to nervousness with the elderly *per se* (Joscar, 5), there are four concerns listed that are not unique to this class group, nor indeed to children. They are smell, the nature of some of the touching, the lack of fitness of nursing home residents, and the wish to make stronger bonds.

At least six students comment on unpleasant smells, but the comment is always accompanied by positive ones as well (Ben, 7; Andrew, 8; Judith, 13; Anne, 12; Susan, 21; Sara, 22). One child mentions that the smell is 'a good smell.' Touching causes some concerns—sweaty hands, strong grip or not letting go are all mentioned (Chris, 3; Andrew, 8; Patricia, 19; Lydia, 15). The fact that the residents hang on to the children is explained to them by *HiH* teachers in terms of the possible loneliness of the elderly and the rare visits of children to the facility. It is not clear whether the children find this a

problem because of the closeness of the contact, which can be of concern to adults,⁵⁰⁰ or whether it is more just the physical discomfort or desire not to be rude by pulling one's hand away. Only one child mentions a problem with singing 'directly to them' (Siobhan, 22). There are no other comments that suggest a problem with the intimacy of the situation other than the shyness mentioned above that seems to relate to simply not knowing anyone.

One student mentions that she likes the more able elderly at a seniors' club, rather than the nursing home (Anne, 12). *HiH* teachers have addressed this concern by making sure students have visits to different facilities that allow for different types of interactions. At the same time, another student expresses his pleasure at making new 'friends' but feels sorrow he doesn't see them again (Chris, 3). Other students have mentioned forming connections that they can't always continue. The desire, or perhaps even need, expressed by some of the children to continue relationships they have begun with the elderly is not something that was initially considered by West or other *HiH* teachers. Now, teachers have attempted to deal with this issue by keeping records of where class groups have visited and ensure that they are able to repeat visits to these same institutions.

Aside from the fact that the two completely negative comments came from girls, there is little difference in the types of responses. The students appear to be generally honest and clear about their feelings which gives the visits value even if there are some negative moments for the children. The children are given the opportunity to discuss and define their feelings which is advantageous from the perspective of their own personal growth. West comments:

⁵⁰⁰ S West, in conversation with writer, who commented that adults were often fearful of close contact with the residents, June 5, 2003.

Sometimes I and other adults find the elderly confronting in a range of ways. This does not imply that the whole experience is negative. The children seem able to express these feelings clearly and then deal with them.⁵⁰¹

As West implied, the children in general have a lack of pretension and have a clarity and acceptance of their feelings. Rarely do negative comments or negatively perceived experiences mean that children don't want to go in the future.

Given the positive attitude of the sixth-graders to music in general, as well as to the outreach experience, West trialled a continuation of the program for Year 7 at the School of Music in 2003. This experiment did not succeed due to administrative difficulties. However, more recently, ex-Ainslie Students at Campbell High and their parents lobbied the principal of the school to provide a similar community music program. An eighth-grader at Campbell High wrote to West:

During term time we were asking people what was the one thing they had or wanted to give to the community and 9 from 10 Ainslie's said singing at Nursing Homes! Could we maybe organise that again 'cause I know people would come this time, we miss it.⁵⁰²

It is difficult to assess or quantify the intent of these children. Whitely speaks of 'education of the spirit,'⁵⁰³ and argues that 'education of the spirit is notoriously difficult to assess. It is one thing to measure attitude changes; the significance of the changes may be more elusive.'⁵⁰⁴ This qualitative, subjective and intangible quality is indeed hard to measure and assess. Nevertheless, as the intent is the core factor within the program, it should not be ignored, underestimated or overlooked because of the

⁵⁰¹ Ibid.

⁵⁰² L. Adena, personal correspondence to West, December 10, 2003.

⁵⁰³ R Duncan, McKenzie, and Sledjeski, *From Time to Time*, 61.

⁵⁰⁴ Ibid., 64.

difficulties in expressing and assessing its value and validity within an academic framework.⁵⁰⁵

The Sixth-Grade Students' Confidence and Adult Approach to Music

One of the significant attributes of this particular group of sixth graders was the level of confidence that they displayed, along with a sophisticated and mature approach to music. However, they were also noisy and rambunctious and, at times, trying, perhaps more so than other children of this age group. West wrote about working with these children:

One of the problems I found with the 6th grade and I think this will keep happening, is the degree of confidence they have in their musical selves. They were often very hard to shut up but the noise was generally about what was going on. I know any group of kids can be noisy but it was constant except when they were singing! Everyone had a musical opinion about what we were doing and wanted it heard. They had great confidence in their musical selves and were not afraid to try anything. They were different from any other group I had taught previously but, then, I did teach them quite differently.⁵⁰⁶

It should be noted that West is an experienced teacher who could assert herself when she chose to. In this situation, however, she wanted to give the children a certain amount of freedom and, as she put it 'personal power, power to influence their world in a very healthy and joyful way.'⁵⁰⁷ One boy from the sixth grade wrote to West while she was sick: 'Get well soon, please. I want music. Please, please, please get better. (I need freedom).'⁵⁰⁸

⁵⁰⁵ P Clarke, principal of Ainslie primary School, stated that 'you can't measure attitude, and in regard to the preoccupation of measuring results in schools she commented: 'some of the things they are measuring are not significant in people's lives.' (interview, Australian National University, January 10, 2004)

⁵⁰⁶ S West, written response to questions regarding sixth-grade students in 2002, December 10, 2002.

⁵⁰⁷ "Oh, Beethoven! A Children's Guide." Vido , Ronin Films.

⁵⁰⁸ Mark, comment made on a 'Get Well' card to West from the sixth grade cohort, June, 2002.

It had been observed that the children while engaged in the music were concentrated, serious and giving of themselves through the music, yet once the music stopped they were more difficult to handle. West commented on this as well as the positive side of her relationship with this cohort:

On the other hand in concerts it was *such* a buzz working with them. It was like the best moments (few and far between) I had in the orchestra. For example when we did Wagner in the Scenes from Life 2001 concert, they had to come in from the back with me at the piano at the front. The acoustics of the Hall are terrible and the fact that most of the groups managed to keep together with each other and the instrumentalists was impressive. But there was just this feeling with them (in Year 5 at the time), some sort of deeper communication that I'm sure they weren't consciously aware of. I can't really explain what went on but we were communicating in some way that can't really be explained in words and it was *through* the music. When the music stopped they could turn into troublesome children again. For the moment the music is happening, they become so much more than themselves and, yes, something often that did carry through into everyday life, even if it wasn't always obvious.⁵⁰⁹

Clarke also commented on the children's confidence and ownership of the music: 'They have a feeling of ownership, they get excited and discipline can be tricky. When I learnt music I had no sense of ownership, there was no joy.'⁵¹⁰

As a further indication of this mature musician's relationship between the children and West, West gave a demonstration lecture to the group about the pitfalls of a music education.⁵¹¹ West had observed an instrumental lesson that one of the sixth-grade students had had. She was aware of the negative effect that the teacher was having on the student by way of her judgmental attitude and working within a virtuosic paradigm as discussed in Part 1, Section 3. She wanted to point out this common problem to the

⁵⁰⁹ S West, written response to questions regarding sixth-grade students in 2002, December 10; 2002.

⁵¹⁰ P Clarke, interview, Australian National University, January 10; 2004.

⁵¹¹ Sixth-grade music class, Ainslie Primary School, November 14, 2002.

students so that they would be able, as she put it ‘to protect themselves.’⁵¹² This lecture demonstration was similar to the demonstration that West gave for student teachers at the University of Canberra as discussed in the relation to ‘children as mentors.’ This account of the demonstration lesson and the student’s reactions reveals the sophistication of the sixth grade students’ understanding of the virtuosic paradigm as well as the trust Martha had in West. West commented:

I got Martha out the front and had already primed her that what I was going to do was for demo only and she wasn’t to take it seriously, although I didn’t tell her what I would do. She started a piece and, like many teachers, I kept stopping her with advice, delivered in a very polite way. The pitch was a bit flat at the beginning; are you sure that’s the right tempo; you missed a note there, have you practised this, etc. etc. We then had a class discussion about what was going on. Kids talked about being put down, talked about their own lessons and how they felt about them. Then we talked about what they could do about it—like keep thinking about why they wanted to play the instrument, for themselves, to play songs they wanted to (I told them they were all capable of playing school songs by ear, didn’t have to play just what they were given etc.)⁵¹³

This demonstration is significant for a number of reasons. First the level of trust Mary had in her teacher to agree to be the ‘guinea pig.’ Second the lesson took the form of a lecture, like a lecture for undergraduate students. West stated that she did not change or modify the material because they were children and that in a sense the children had a better understanding of what she was illustrating than the student teachers at the University of Canberra because of their involvement in the program over so many years. Lastly the students’ understanding and ability to articulate their observations and feelings about the judgmental approach of most music teachers were unusual and informed for this age group.

⁵¹² S West, comment to writer November 14, 2002.

⁵¹³ S West, written response to questions regarding sixth-grade students in 2002, December 10, 2002.

As mentioned in relation to the UCAN lecture, one ethical issue concerns West talking about the practices of other music teachers in a way that could be construed as criticism. She attempts to deal with this by making generalized comments that are not specific to any child or teacher and making sure that children are aware that not all teachers will be the same in their approaches.

Sixth-Grade Student's Continuing Positive Attitude Toward Music Class

It appears that the *HiH* philosophy has also influenced sixth-grade attitudes toward other musical activities including attitudes toward music class. As mentioned in Part 1, Section 3, research carried out over the last forty years identifies a decline in positive attitude toward music classes as students advance through school. Mizener⁵¹⁴ confirms this and cites research by Haladyn and Thomas, Taebel and Cooker, Ark, Nolin and Newman.⁵¹⁵ This trend has been identified in these and other respected research studies using large samples of children, ranging from 300 to 500 children from multiple schools.

In a survey carried out at Ainslie School in May 2002, a questionnaire was given to 125 students across years three to six. In the questionnaire students were asked to respond using a rating scale from 1-5 (five being the highest rating; that is, 'really enjoys') to a range of questions including 'Do you enjoy music class?' The majority of children at all year levels gave a rating of 3 or above, with a 5 rating from one third of Year 3 students and half of Year 6 students. The top rating was lower in Years 4 and 5, approximately one fifth for Year 4 and slightly less for Year 5. Given the trend noted

⁵¹⁴ C Mizener, "Attitudes of Children toward Singing and Choir Participation and Assessed Singing Skill," 233.

⁵¹⁵ Ibid.: 236.

above, the results for the sixth grade cohort are positive although the decline in enjoyment in Years 4 and 5 is problematic.

Students were also asked to rate their enjoyment of singing. About a third of students in Years 3, 4 and 5 gave a five rating (the most positive) while, at the sixth-grade level, nearly all the students involved in the questionnaire gave the highest rating. Mizener asked a similar question in her study, ‘Do you like to sing?’⁵¹⁶ As with the general attitude toward music, Mizener found a decrease in enjoyment of singing through the grade levels with 86% of third-graders answering ‘yes’ to ‘I like to sing’ compared to 67% of sixth-graders.⁵¹⁷ Mizener’s proportion of positive answers in sixth grade, while reduced from third grade, still seems high, compared to the quality and amount of singing generally displayed in elementary schools in Australia (Mizener’s study is from the U.S.). However, Mizener’s question with regard to enjoyment of singing required a simple ‘yes’ or ‘no’ answer.⁵¹⁸ The question asked of the students at Ainslie was to rate their enjoyment of singing on a scale of 1-5, allowing for a more detailed description of actual level of enjoyment. From this perspective, the high level of responses at Ainslie may indicate a bigger, positive difference than seems immediately apparent. In any case, the opposite trend indicated by the Ainslie results is apparent and relevant. However the same questionnaire was not administered to children in other schools so finite conclusions cannot be drawn.

It is interesting to speculate on why the sixth-grade attitudes seem more positive than those of students in Years 4 and 5. One possible explanation that takes into account the sixth-grade attitude is that *HiH* is a ‘young’ program and not all teachers are equally

⁵¹⁶ Ibid.

⁵¹⁷ Ibid.: 236.

⁵¹⁸ Ibid.

well versed in its philosophy and methodology. The MEP also sometimes has difficulties finding enough qualified personnel able to effect classes even at the same cohort level. As the first group exposed to the new approach, Year 6 had received a great deal of intensive work with West as she developed the philosophy and applied it. One must also consider the effect of the individual teacher's personality, as discussed in Part 1, Section 3. Further study is required to ascertain whether positive attitudes remain and can be generalized as the program continues.

Sixth-Grade Attitude and Preference Toward Repertoire Used in Music Class

In May of 2002, sixth-graders at Ainslie were asked: 'What songs do you like?'⁵¹⁹ Their responses indicated the range and depth of material they had been exposed to and included repertoire learnt at Ainslie and repertoire they had come across elsewhere. Responses included: 'Jazz songs,' 'Hip-Hop,' 'Pop,' 'My dad's songs,' 'Lots of songs I can't name them,' 'Fast,' 'One song' (x2), 'Any' and 'Any Musical songs from things like *West Side Story*, etc.' Some individual song titles included *I Am a Small Part of The World*, *Green Grow the Rushes Oh!* and *Island in The Sun*.⁵²⁰

The range of answers, and the number of songs from school mentioned, suggest that the group did not fit the common perception that young students will dislike or discount music other than current popular music. West has commented that the children, while wanting to listen to pop music of the day, seemed unprejudiced about anything she introduced, at least until they had tried it out.

Six specific genres were identified (even though the questions did not specify genre). Four of the responses suggested that they enjoyed a wide range of genres. The five

⁵¹⁹ Informal questionnaire, May7, 2002

⁵²⁰ Sixth-grade students responses to informal questionnaire, May 7, 2002.

individual songs identified included contemporary, Tin Pan Alley, Traditional English Folk and Calypso. The responses also suggest that a wide range of genres is being taught and that students have strong personal preferences seemingly uninfluenced by peer pressure. Students who have been taught within the MEP over the past seven years were exposed to a wide range of musical styles to expand their knowledge and interest but also for the specific purpose of learning songs to sing with seniors as has been discussed.

In fact, a study by Le Blanc suggests that children are, in general, much more inclined to be eclectic, regardless of style of training used. In his study of fifth-grade preference to generic style, Le Blanc concluded that Easy Listening pop music was the most preferred generic style while ragtime, Dixieland, band-march, country and western/bluegrass and randomly generated electronic stimuli earned preference scores statistically comparable to that of rock music.⁵²¹ The implications of this finding are that teachers should not consider rock music the only generic style that is popular because of an already established degree of student acceptance. This study was limited by the fact that only one example of each generic style was included for students to listen to and in some cases students may have responded to idiosyncrasies of a particular musical example rather than a generic style being measured. The equal preference given to the random electronic noise certainly suggests that the results can't be completely accepted at face value. This limitation would justify caution in interpreting the findings.

⁵²¹ A Le Blanc, "Generic Syle Music Preference of Fifth-Grade Students," *Journal of Research in Music Education*: 268.

Hoffer states that 'Music educators do not work in isolation. Their efforts take place in a social-cultural setting in which attitudes, achievements, and aspirations of the society significantly affect what music educators are able to do.'⁵²² Colin Parker writes:

Musical tastes are conditioned, as shown by many reports of research in the psychology of music. Individual differences account for the varying responses to a certain degree, i.e., aesthetic judgments (values) learned as a result of one's culture through limitations imposed by hereditary and environmental capacities. In addition past musical and non-musical experiences contribute to the formation of perceptual abilities governing individual responses.⁵²³

If Parker is correct, it may well be that the broad styles offered at Ainslie, coupled with a lack of judgment on individual musical taste may have had a significant effect on the Year 6 cohort.⁵²⁴

As a further example of the sixth graders' breadth of knowledge and appreciation of a wide range of repertoire, in the penultimate week of the school year in 2002, two teams of sixth-grade students were asked to come up with as many different songs as possible about the weather.⁵²⁵ A total of twenty-five relevant songs were named. In the forty-five minute lesson, portions of each song were sung by each team, illustrating the specific weather condition. Songs included: *Stormy Weather*, *You Are My Sunshine*, *Pennies From Heaven*, etc. The number of songs named was limited by the length of the lesson rather than by a lack of enthusiasm for the task, or a lack of song suggestions.

⁵²² C Hoffer, "Music Education and Society," *International Society for Music Education* (1975-1976): 15.

⁵²³ C Parker, "Music in the Curriculum-Why?," *International Journal of Music Education* 15 (1990): 25.

⁵²⁴ The author recollects a situation while working in the South Bronx with adolescent students with behavioral problems. The majority of the students were Hispanic and Afro-American and from conversations the students, it seemed that the preferred genre was hip-hop and heavy rock. In the opinion of the author, it was her responsibility to educate and expose students to a broad range of musical genres through making references to their interests and culture. For example, classical music was introduced through the media of cartoon film. Versions of *The Sorcerers Apprentice* were played and clips of Disney's *Fantasia* shown. Musical theater was introduced through relevant musicals such as *West Side Story* and *The Wiz*, and for the younger students, *Annie*. All of these lessons proved popular and enjoyable and widened students experience and interest in music.

⁵²⁵ December 10, 2002.

Seven of the songs suggested were from musicals, one song was a pop song, six songs were Tin Pan Alley songs and four were children's songs (see appendix 7 for complete list).

From this impressive list of songs, one can deduce that children in sixth grade knew a wide range of songs if they are able to identify so many songs merely about the weather. One could also deduce that a broad song repertoire was part of their musical knowledge and indeed the breadth of the genres is noticeable. The results of the same task given to sixth-graders in a similar school would make an interesting comparative study.

Sixth-Grade Boys

Prue Clarke commented on the boys at Ainslie, 'Boys fighting to be auditioned; now that's unique.'⁵²⁶ Clarke was referring to boys eager to be a part of the *Voices* group, which in 2002 was a select group of children. In contrast, Koza quotes Gates saying that 'the female percentage of the secondary school population involved in choral activities surpasses the male percentage by greater than a 5.2 margin.'⁵²⁷ Koza points out that this is not a modern trend or issue.⁵²⁸ Mizener cites Castelli⁵²⁹ who observed a decline in interest in choirs with each advancing year particularly among boys. Mizener also cites Coker, Vander Ark, Nolin and Newman⁵³⁰ whose research all indicates a more favorable attitude toward music by girls than boys. Mizener's research illustrated that 33% of boys in grades three to six were interested in singing in a choir as opposed to 55

⁵²⁶ P Clarke, interview, January 10, 2004, Canberra ACT.

⁵²⁷ J Koza, "The Missing Males and Other Gender Issues in Music Education: Evidence from the 'Music Supervisors Journal', 1914-1924," *Journal of Research in Music Education* 41, no. 3 (1993): 212.

⁵²⁸ Ibid.

⁵²⁹ C Mizener, "Attitudes of Children toward Singing and Choir Participation and Assessed Singing Skill," 233.

⁵³⁰ Ibid.

% of the girls.⁵³¹ In answer to the question, 'Do you like to sing?' 64% of boys gave a positive response as opposed to 87% of the girls. Koza in her article "Missing Males" states that 'boys' reluctance to participate in music education programs, particularly in school singing groups, are a reality that many contemporary music educators would identify as a problem.'⁵³²

From information gathered from the informal questionnaire at Ainslie, about three quarters of the boys in Year 3 enjoyed singing while nearly all of the boys in Year 6 enjoyed singing, whereas slightly fewer girls said they enjoyed singing. These rough figures are atypical in that the boys' numbers are particularly high and indeed higher than the rating for girls.

At recent concerts given by the *Voices*, boys played a major role.⁵³³ They were seen to be taking solos, and singing out with volume and enthusiasm. They also exhibited confidence and pride in their performances. Clarke commented that, at the Children's Week Awards Ceremony of 2002, Noni Hazelhurst (actor, presenter of *Playschool* and advocate for children's rights) had expressed her amazement at the older boys' involvement and enjoyment of singing. Many other examples of the boys' exuberance and involvement in performing can be cited including the school concert for the retiring principal and a presentation given to accompany a local government funding presentation in which the involvement of the older boys was again commented on by the newly appointed director of the ANU, School of Music.⁵³⁴

⁵³¹ J Koza, "The Missing Males and Other Gender Issues in Music Education: Evidence from the 'Music Supervisors Journal', 1914-1924," 237.

⁵³² Ibid.: 212.

⁵³³ Video documentation No. 9: *Voices Performance at the Official Opening of the Japanese Gardens*, Canberra ACT, 13, June 2002. (S. Garber)

⁵³⁴ Ibid.

It is important to remember that we are discussing just one cohort of boys and that there are a range of variables that may have influenced the development of this group. However, the effect of the *HiH* philosophy, coupled with its practical application, cannot be ignored as a possible influence. It will be interesting to not only revisit this cohort over the next few years to assess their attitudes but also to compare them with future Year 6 cohorts at Ainslie.

Sixth-Grade Students' 'Fond Memories of the Ainslie Music Program'

During the penultimate week of their final year at Ainslie, twenty-three sixth-grade students were asked to write briefly about their *Fond Memories of the Ainslie Music Program*.⁵³⁵ About half of the students in the sixth grade who participated referred to participation in performances and or concerts in a very positive way. With regard to singing solo, remarks included:

I have been in many solos.

My fondest memory of Ainslie was the year five concert. I sang the solo Pie Jesu (Faure). It's sublime.

When I was singing in front of hundreds of people at the 2001 Xmas concert.

In Darwin I got a solo. I loved that.

My memory is when I sang a solo but I sucked I was embarrassed because it was in front of hundreds of people.

A number of students commented on early memories of performing:

My favourite memory is probably the Christmas concert in Kinder.

I remember when it was my first it was very fun.

⁵³⁵ December 10, 2002.

I remember having a nice calm concert.

I remember the first school concert I was in I had to dress up as a cockatoo.

And a number commented on their involvement in recent concerts:

In last years concert I remember having to run in and out, round and round, because there were different doors and 30 different places to was all worth it.

Last years concert was really good, I enjoyed it.

Year 6 Concert.

I remember when it was the 75th anniversary concert.

Being part of the *Voices*.

Doing *Grease* in Year 6 concert with singing *Grease* and dancing.

Twelve students specifically commented on performance activities and four gave positive comments regarding singing solo. One student made a negative comment about singing alone. However, the majority of comments indicate a positive attitude and memory of performing and specifically singing solo, suggesting it was a stress-free activity, and indeed an important, enjoyable and positive memory. (Other comments included singing in nursing homes, which have been discussed earlier.)

Conclusion:

These students formed close friendships and bonds both individually and as a whole group. This was expressed in the emotional and dramatic goodbyes on the last day of their schooling at Ainslie. Their experienced class teacher commented that this was unusual. The students themselves have commented, since leaving Ainslie, that their closeness must have had something to do with the relationships forged through the musical approach. West also expressed a feeling of loss and attachment to this

particular cohort of students. As a staff member who had been involved in outreach visits and concerts with these particular students, I, too, felt a connection with them. Notable too was the empathetic way the sixth-graders took care of the younger children, as observed in the retirement concert, in the school and in the playground. Clarke commented:

I always tried to give them responsibility by initiating programs like the Peer support program, this sense of responsibility and caring also goes into the music it's not just in one area it is a holistic way. However 'hairy' the 6th graders have been, gee some of them were frightening, really frightening, they have always been caring, not any bullying.⁵³⁶

West also commented that this cohort was particularly 'full of themselves' but at the same time they were caring and considerate toward younger children.⁵³⁷

Some six months after the sixth-graders had left Ainslie, the music team organized a reunion.⁵³⁸ About three quarters of the cohort showed up. With some hesitation Mayhew shouted above the rap music that had brought 'how about a song?'⁵³⁹ The students suggested, to the music team's surprise, *Oh Beethoven!*—the eight minute piece set to the major themes of Beethoven's works, which they had not sung for over two years. Unfortunately, the accompaniment was not readily available so the students willingly and enthusiastically requested and joined in singing *Rubber Duckie* together. Once finished, the rap music was turned back on.

⁵³⁶ P Clarke, interview, Australian National University, January 10, 2004.

⁵³⁷ S West, written response to questions regarding sixth-grade students in 2002, December 10, 2002.

⁵³⁸ May 16, 2003.

⁵³⁹ Ibid

To compare the attitudes of the sixth-graders at Ainslie to similar students that Mizener⁵⁴⁰ interviewed is perhaps unfair. At Ainslie the therapeutic altruistic intent was underlying all music making. In the Mizener studies, the students were studying music within a different paradigm which, though not stated explicitly, may well have followed more traditional models as discussed in Part 1, Section 3. The outcomes and observations made of these Ainslie sixth-grade students in 2002 are promising with regard to students' continuing involvement in music and more specifically in their continuing involvement in music making with an altruistic intent. All activities were imbued with a sense of fun, exuberance, community spirit and a strong altruistic intent. It also appears that stage fright did not increase over the years and students felt free to sing alone without stress.

The attitudes and approach to music making for the majority of students have been formed, developed and defined through their experience and involvement in the *HiH* program and related musical activities over seven years of their schooling. The underlying philosophy of music for the benefit of others permeated all music activities, including not only the outreach but music literacy, performance and choral singing as well as the way repertoire was learned and taught. With this background in mind, this particular cohort of students' attitudes and approach may well be atypical. Prejudices toward the elderly for example or, indeed fear of them, may have been dispelled over the seven years of consistent interaction with the elderly. In short, their musical upbringing was defined by the philosophy of music for the benefit of others.

These students had this philosophy as a norm and, in a sense, they knew no other way or approach to music. The approach to any musical activity they were engaged in, whether

⁵⁴⁰ C Mizener, "Attitudes of Children toward Singing and Choir Participation and Assessed Singing Skill."

it was performing in a concert, learning new repertoire, singing in a nursing home or singing together in the playground was firmly imbedded in their minds and hearts. Further research needs to be carried out to verify the observations and findings of this particular cohort of sixth-graders. If future cohorts display the same level of enthusiasm and engagement as this particular cohort, it would suggest that this approach bodes well for ongoing involvement in music and specifically an involvement in music with an altruistic intent.

This section has covered a broad range of groups involved in the MEP program including children in kindergarten, sixth graders, student teachers and non specialist music teachers as well as parents. Musical activities covered have included class music, concerts, assemblies and choral group performances. This section has also included the role of the teacher and the role of the children as mentors. Finally, it has covered comments from many different sources, including students, teachers, parents and visitors to the program.

There are a number of characteristics underpinning all the musical activities. These include a sense of fun and exuberance, an apparent lack of stage fright, and an emotional response to the music. There also appears to be an ongoing involvement and enthusiasm for the music making through to Year 6, and including boys. Underlying all these qualities, is again the altruistic intent. This altruistic intent permeates all the musical activities whether in a kindergarten class, a school assembly, a choir rehearsal or a public performance.

The responses of the year six students, teachers and visitors indicate that the program is well thought of and is potentially beneficial to all those involved both musically and

socially. In addition, it appears that the program can potentially influence the culture of the school as a whole. As cited before, Clarke stated: ' the feeling is tangible.' ⁵⁴¹

⁵⁴¹ P Clarke, interview, Australian National University, January 10, 2004.

PART 2, SECTION 2

An Inclusive Pilot Project Between Ainslie Primary School and Cranleigh Special School, Canberra, Australian Capital Territory, Australia

*Whoever would have thought our kids could help somebody else!*⁵⁴²

While the *Hand-in-Hand (HiH)* program has involved various mainstream groups of children with groups of aged in care facilities around Canberra, up until 2002 the program had not been adapted to include children with special educational needs. ‘Special educational needs’ refers to and can include a physical, developmental disability or behavioral problem. The Cranleigh pilot project is of particular importance, since it illustrates the ability of the *HiH* program to be adapted and expanded to be inclusive.⁵⁴³ In fact, it seems that one of the most important aspects of the *HiH* program is that its philosophy and methodology is inherently inclusive and requires little in the way of adaptation.

I was responsible for the development of this project, under the guidance of program convener, Susan West, and acted as both teacher and participant/observer. Data was collected via a journal, field notes, videotaping as well as interviews with staff and other observers. Video evidence was observed and commented on by a number of teachers.

Cranleigh School and Its Students

Cranleigh School has been in existence since 1974 and provides education for children from the ages of 3-12 who have multiple disabilities or intellectual impairments in the moderate to severe range. At the school, there is team of professionals catering for the

⁵⁴² Special needs teacher, comment to writer December 12, 2002.

⁵⁴³ *Inclusive* refers to an educational practice that fully includes all children regardless of disability within a school class or program.

overall needs of the children. They include a speech pathologist, physiotherapist, social worker, psychologist, councilor, as well as specialist teachers and assistants. The school facilities include a hydrotherapy pool, a multi-sensory interactive environment, and a multi-sensory garden catering for the needs of the children who are multiply handicapped.

The school's curriculum follows the same seven-key learning areas as in the mainstream setting and is implemented through the *Individual learning Program (ILP)*.⁵⁴⁴ Throughout the school one of the main focuses is on communication skills. Communication is encouraged by way of the spoken word, signing, an augmented communication program, as well as, for the more profoundly handicapped child, communication devices with a synthesized voice output. The Student Behavior Management Plan is also an important focus of the school and is influenced by the *Positive Behavioral Support Program*, which encourages positive interventions and helps to create a safe environment within the school.

All of the children at Cranleigh require a small structured environment with classes of between 6-7 students, a teacher of special needs and special teacher assistants. The assistants help with toileting, feeding, behavior problems and so on. As is the case of most special schools, children with a wide range of disabilities and needs are integrated within one class.

The children who were involved in the pilot project have a range of disabilities. Some of them are volatile and unpredictable, and lacking in communication and social skills while others are extremely sensitive, fragile and vulnerable. Types of disabilities include:

⁵⁴⁴ An ILP is an individualized educational program catering for the individual needs of a child.

- a child with cerebral palsy who is confined to a wheel chair, has little motor control, is non-verbal and needs to be fed
- a child diagnosed as autistic who is often uncommunicative and subject to tantrums
- a child with a hearing impairment
- a child with severe behavioral problems who often attempts to run away and needs constant one-on-one attention

Scope and Content of the Project

The project involved children from Ainslie and Cranleigh meeting twice monthly to make music together and also having some social time among themselves. These sessions were about an hour long, and were held alternately at Cranleigh and Ainslie School. During these sessions Tin Pan Ally songs were learned, as well as some cooperative music games. Children had a chance to sing together, as well as for each other, in small groups and on their own.

When the program was first set up, no outreaches to a nursing home were planned. The children from Ainslie making music for, and with, the children from Cranleigh, were considered sufficient for an outreach. This was a realistic goal at the outset of the program because of its experimental nature and the fact that the Ainslie children, although involved in regular outreaches to nursing homes, had no experience of being with children with special needs. It was also thought that the children from Cranleigh might not be able to deal with going into a new situation and being confronted with frail elderly people who they did not know. There was also concern about the children with behavioral problems in this situation.

However, an important preliminary finding was that the children from Cranleigh while initially thought of being the *receivers* of the outreach, were observed as being able to benefit others and to become the *givers* of the outreach. Added to this, in this situation the children from Ainslie who had special needs also appeared to develop and flourish when given responsibility and a caring role. The project developed far beyond the expectations of the staff that instigated and carried out the project. Like the main *HiH* outreach program, music made and given with a therapeutic altruistic intent was at the core of the pilot project. But the pilot project was experimental; it was no longer children relating to the elderly but children relating to other children, to their peers. The model therefore needed to be adapted to this new dynamic. One of the surprises of the project, as will be discussed, was the friendships that were formed among the children, including the children from Ainslie who themselves had emotional and/or behavioral problems.

Review of Related Literature

It is valuable to look briefly at the literature available on inclusion and specifically inclusion and music education practices before describing the pilot project and its outcomes in full. The literature reveals three main areas of concern, in relationship to inclusive music programs. These are:

- 1) The law and inclusion policies
- 2) Teacher competencies and specific adaptations
- 3) The components that make up a successful inclusion program

1. The Law and Inclusion Policies

This section places the pilot project within a historical educational framework. The Australian Capital Territory Education Department's document 'The Inclusivity Challenge: Within Reach of Us All'⁵⁴⁵ describes 'the government's vision of a community that is inclusive of all Canberrans, is cohesive, fair, tolerant and optimistic, is committed to protecting the vulnerable and supporting those in need, and gives its children every chance to realize their potential.'⁵⁴⁶ It was therefore within this educational climate that the pilot program developed.

In Australia, all states and territories have their own legislation with regard to discrimination.⁵⁴⁷ In 1992, the Federal Disability Discrimination Act (DDA) made it illegal to discriminate against students with a disability unless there is undue hardship for the educational institution.⁵⁴⁸ Dempsey states that Australia and New Zealand are the only two industrialized countries without a Bill of Rights as part of their constitutions and that there are no minimum educational requirements stipulated for special-needs students⁵⁴⁹ and it further suggests that to a large extent Australia is reliant on the 'good will' of individual jurisdictions.⁵⁵⁰

In the United States, the Disability Act of 1954 of Brown versus the Board of Education profoundly changed the face of education for children with special needs.⁵⁵¹ The passing of this act made it unlawful under the 14th Amendment to discriminate against a

⁵⁴⁵ Youth and Family Services Australian Capital Territory Education, "The Inclusivity Challenge within Reach of Us All," (2002).

⁵⁴⁶ Ibid., 4.

⁵⁴⁷ I Dempsey, "National Reporting and Students with a Disability in the United States and Australia," *Australasian Journal of Special Education* 26, no. 172 (2002): 25

⁵⁴⁸ Ibid.: 25.

⁵⁴⁹ Ibid.: 27.

⁵⁵⁰ Ibid.: 27.

⁵⁵¹ A Hammel, "A Study of Teacher Competencies Necessary When Including Special Learners in Elementary Music Classrooms:" (Shenadoah University, 1999), 8.

student for arbitrary or unjustifiable reasons.⁵⁵² The Elementary and Secondary Act of 1965 continued to make improvements for the ‘disadvantaged.’⁵⁵³ By 1972, The Rehabilitation Act was passed prohibiting discrimination against those with disabilities. Part of this act included Section 504 requiring that handicapped students be given ‘a free and appropriate education.’⁵⁵⁴ Hammel⁵⁵⁵ suggests that this law had a direct effect on music teachers in schools, as many students were then integrated into the mainstream setting.⁵⁵⁶

The United States Senate report of 1975 describes the arts as an important learning tool: ‘The use of the arts as a teaching tool for the handicapped has long been recognized as a viable, effective way not only of teaching special skills, but also in the teaching of youngsters who had otherwise been unteachable.’⁵⁵⁷ In 1990, this Act was changed to the Individuals with Disabilities Education Act, (IDEA) replacing the term ‘handicapped’ with ‘disability.’⁵⁵⁸ With the IDEA (as it became to be known), came legislation, which required: ‘To give priority to programs that increase the likelihood of severely handicapped children and youth will be educated with their non-disabled peers.’⁵⁵⁹

The provision of educating students within the ‘least restrictive environment’⁵⁶⁰ created many challenges for education authorities that were already under financial pressure. The change in the law led to decisions and changes in inclusive practice for many years after the original act was passed.

⁵⁵² Ibid., 2.

⁵⁵³ Ibid., 2 (Cartwright 1995).

⁵⁵⁴ Student access, 1992, p.1 as cited by Ibid., 3 1).

⁵⁵⁵ Ibid.

⁵⁵⁶ Heller, 1994, as cited by Ibid.

⁵⁵⁷ Senate report, 1977,p.324) as cited by Ibid., 16.

⁵⁵⁸ Ibid., 6.

⁵⁵⁹ Ibid., (CIS, 1989, p.7)

⁵⁶⁰ L Damer, "Inclusion and the Law," *Music Educators Journal* 87 (2001): 19.

Other countries have, over the last century, developed similar laws to protect the rights of students, and indeed adults, with disabilities.⁵⁶¹ All these laws are endeavoring to ensure that all students are treated fairly and equally and have the appropriate education. There has also been encouragement in the use of the arts to reach certain students who were considered unreachable. At the same time, these acts paved the way for students with disabilities to be integrated into mainstream settings. However, the acts did not mean that students with disabilities were automatically included in appropriate ways or that they would be seen as an asset to a class. Indeed, the possibility of special-needs students as potential role models and active helpers emerged through the Cranleigh project and seems to have taken even experienced special-needs teachers, like the one quoted at the beginning of this section by surprise.⁵⁶²

In 2001, some eleven years after IDEA, a special edition of the *Music Educators Journal* was produced with articles concerning the law and inclusion for the music teacher.⁵⁶³ One can deduce from the date of the issue the alarming reality that the effects of the law filtering through to the classroom as a result of societal attitudes are slow, that outcomes are variable and attitudes are slow to change.

2. Teacher Competencies and Knowledge of Children with Special Needs

In the literature pertaining to inclusion, the opinion that inclusion is extra work for the teacher is often expressed. Language is often negative: "The class room teacher "faces" a group of children and catering for different needs is "problematic."⁵⁶⁴ It is frequently suggested that each child should have their own individual needs met within a lesson;

⁵⁶¹I Dempsey, "National Reporting and Students with a Disability in the United States and Australia."24

⁵⁶² Part 2, Section 3 reveals similar possibilities emerging at a High School for at-risk students.

⁵⁶³ Music Educators Journal January 2001. *Special Focus Inclusion*

⁵⁶⁴ "Music, Development, Aging and the Brain," *Musica Research Notes* 3, no. 1 (1996).

therefore blanket pre-planned lessons are not sufficient. It is also generally thought that the teacher needs to have specialist knowledge regarding a range disabilities and needs to approach teaching with sensitivity to the different learning styles and abilities of children.⁵⁶⁵

Bernstorf and Welsbacher look at teaching in an inclusive environment from a more positive point of view:

For music educators working with students with disabilities, the inclusive classroom offers a new freedom from the categorical limitations. Opportunities are provided for meeting the individual needs of students without preconceived ideas of appropriate activities, methods, or curricula.⁵⁶⁶

Mike Sainsbery, principal of Cranleigh School, supported this view in a keynote address at the *Inclusive Practice Conference* in October, 2002, at the University of Canberra. He stated: 'I believe that special schools might be the places where the ideals of the inclusion movement are best demonstrated and where inclusive practices are more likely to be found.' He spoke of a number of integration and reverse integration⁵⁶⁷ projects that the school is involved in.⁵⁶⁸ In the Cranleigh pilot project, the 'New freedom from categorical limitations' mentioned by Bernstorf and Welsbacher⁵⁶⁹ was challenging to some staff involved, as will be discussed in the section on problems and developments in the program.

⁵⁶⁵ R Morphew, "Let the Children Sing," *Australian Voice* 2 (1996), Schafer, "Further Thoughts on Music Education."

⁵⁶⁶ E Bernstorf and B Welsbacher, "Helping Students in the Inclusive Classroom," *Music Educators Journal* 82 (1996): 1.

⁵⁶⁷ Reverse integration refers to children from mainstream integrating into the classes in the special school.

⁵⁶⁸ M Sainsbery, "Inclusive Practice: Key Note Address." (paper presented at the Inclusive Practice, University of Canberra, October 2002), 22.

⁵⁶⁹ E Bernstorf and Welsbacher, "Helping Students in the Inclusive Classroom," 1.

Hammel, in her doctoral thesis, *A Study of Teacher Competencies Necessary When Including Special Learners Elementary Music Classrooms*⁵⁷⁰ outlines fourteen competencies that were considered necessary for elementary music educators. Of these competencies, seven are relevant to this program. These are listed below with Hammel's numbers.

- 1) Acquaintance with various handicapping conditions
- 6) Able to evaluate program effectiveness for special learners
- 8) Able to modify, if necessary, the instructional program to accommodate special learners
- 9) Knowledge of how to modify the physical environment of a classroom for special learners
- 10) Able to encourage appropriate materials for diverse learning abilities and styles
- 12) Able to encourage appropriate social interactions among all students
- 14) Able to communicate effectively with support personnel⁵⁷¹

All the areas listed are good sound educational practice skills and competencies. Like similar lists of qualities needed for music educators the list can be daunting to the general classroom teacher. Point no.12 is particularly relevant to the pilot project: 'Able to encourage appropriate social interactions among all students.'⁵⁷²

Adamek⁵⁷³ gives various suggestions as to how to best support children in the music class. She suggests that extra personal assistance should be given. This could be a teaching assistant, or a peer buddy. Adamek points out that these helpers should not

⁵⁷⁰ A Hammel, "A Study of Teacher Competencies Necessary When Including Special Learners in Elementary Music Classrooms:".

⁵⁷¹ Ibid., vii.

⁵⁷² Ibid., vii.

⁵⁷³ M Adamek, "Meeting Special Needs in Music Class," *Music Educators Journal*, no. January 2001 (2001): 23-26.

over-assist the student with a disability. The author also suggests that role models can be of great benefit to students with special needs who are being included. In regard to a teacher's teaching style she suggests:

Adapt the ways in which instruction is delivered to the students. Use a variety of visual aids, use concrete examples in your teaching, provide hands on learning activities, and place students in cooperative learning situations. Children learn in various ways, some through visual input, some through auditory means, and others learn best through tactile or movement-based experiences. All children not just children with special needs, assimilate information through different learning styles. By altering your teaching style to accommodate many types of learning styles, you will enhance the experience for all of your students.⁵⁷⁴

Hammel also brings up a similar point in regard to materials: 'Able to adapt materials to provide for individual differences.'⁵⁷⁵ In the pilot program, materials were not adapted to particular children, because, while there were similarities in general activities, all children were also able to participate in an individual way. The *HiH* approach is both a group approach and an individual approach.

3. Concerns Regarding Components that Make Up Successful Inclusive Music Programs

Again Adamek writes of inclusive programs that are successful:

Schools with successful integration efforts usually operate within a set of philosophical principles or beliefs relating to the education of students with disabilities. Partial participation, normalization, interdependence, and individuality are important

⁵⁷⁴ Ibid.: 43.

⁵⁷⁵ A Hammel, "A Study of Teacher Competencies Necessary When Including Special Learners in Elementary Music Classrooms:".

principles to consider when planning for integrated music experiences⁵⁷⁶

Adamek explains the various terms used. '*Partial participation*' refers to students being fully involved in an activity as far as possible. '*normalization*' means that students with disabilities should have the same experiences and opportunities as 'normal' students. 'Interdependence' refers to 'the value gained by each student through communication, developing relationships, and co-operating with others in the classroom and community.'⁵⁷⁷ As will be seen, all three of these features were present in the pilot project.

In the case of *HiH* there is a clear set of philosophical principles, but they don't relate specifically to students with disabilities—they relate to all people, children and adults, including those with disabilities. In this sense, the *HiH* model is truly inclusive. It is this inclusivity and flexibility that makes *HiH* somewhat different from intergenerational programs as has been discussed.

Sheehan, Campbell and Kassner write about teaching in an inclusive situation:

The keys to success are a willingness to learn, curiosity about how to be effective, clarity of communication with people who understand the needs and abilities of the children involved, and flexibility to change when something is not working.⁵⁷⁸

This quotation could equally well apply to any teacher or student in any classroom. With regard to *HiH*, it is perhaps pertinent to point out that the very flexibility and freedom inherent in the program encourages individuality. Both children and teachers are encouraged to sing, move and relate to others in any way that they are able,

⁵⁷⁶ M Adamek, "Meeting Special Needs in Music Class," 1. p.23

⁵⁷⁷ Ibid.

⁵⁷⁸ R Sheehan, "Young Children's Contact with the Elderly," *Journal of Gerontology* 33, no. 4 (1978): 353.

physically and/or emotionally. All participants, teachers and children, approach each other as they would a nursing home resident with the aim of finding the best way to encourage therapeutic communication through music. This presupposes an ongoing experimental attitude together with flexibility and an empathetic concern for the individual needs of everyone present, whatever their level of disability.

Damer asks the question ‘what are the principles upon which inclusion is based?’ She quotes Alper, suggesting:

1. Students are more alike than not alike
2. Learning can occur through participation with and modelling of competent peers
3. Everyone benefits from having students with different learning styles and behavioral traits in the same classroom⁵⁷⁹

Damer continues stating that ‘One recognized hallmark of successful inclusion programs is the collaboration of all individuals.’⁵⁸⁰ This was the case with the pilot Project. Damer is only referring to staff and adults but the success of the pilot project was as much to do with the collaboration of all the children involved as well as the willingness of teachers to treat the children as equal partners. With all of the above in mind, this section will describe and discuss the methodology, responses and outcomes of the pilot project.

Documentation of the Pilot Project

With regard to my personal role in this pilot project it should be stated that I am an experienced special-needs teacher who was working within the music program at

⁵⁷⁹ L Damer, "Inclusion and the Law," 21.

⁵⁸⁰ Ibid.

Ainslie at this time. I initiated the Cranleigh pilot project and led many of the sessions. As the primary teacher/researcher, I had a bias and an interest in making the program successful. In writing up this pilot project, I endeavored to be objective about the potential outcomes and sought to clarify points with the convener of the program, and other involved staff. Because of my closeness to the project and my commitment to such inclusive practices, independent observers were also specifically asked to objectively document and comment on the project. Their input is documented below. In this situation, I was specifically involved in ‘action research,’⁵⁸¹ and as Carr and Kemmis stated: ‘It was a form of “self reflective inquiry” undertaken in order to improve understanding of (my) practices in context with a view to maximizing social justice.’⁵⁸²

The preliminary results from the pilot project suggest that policy decision-makers should consider the value of the child with special needs as an agent for change and support of others. In regard to the *HiH*, program Mike Sainsbury wrote:

It is providing our students with the opportunity to be the recipient of the program of shared music experience. It has also enabled our students to be the providers of this experience and for the first time Cranleigh students have been to the local retirement village to provide the music for residents. This is possibly another world first.⁵⁸³

The Goals of the Pilot Project

There were two principal goals in the project:

1. To apply and adapt the philosophy and methodology of the *HiH* program to include and involve children with special needs

⁵⁸¹ L Cohen, Manion, and Morrison, *Research Methods in Education*, 227.

⁵⁸² Ibid., 237.

⁵⁸³ M Sainsbury, "Inclusive Practice: Key Note Address." 34.

2. Create opportunities for mainstream children and children with special needs to develop friendships

The staff from Cranleigh School were interviewed at the beginning and conclusion of the project. They listed six goals they hoped would be achieved during the project. They hoped the Cranleigh children would:

1. Deal successfully with a larger group
2. Experience something totally different
3. Blend in with no competition
4. Improve self esteem
5. Come in contact with positive role models
6. Make music without any performance pressure.

The Setting Up of the Project

The Ainslie class chosen for this project was a Year 3 cohort taught by an ex-Cranleigh teacher who had an interest and enthusiasm for working with special needs students. The class was approached and the project discussed to ensure that the majority of the children were also enthusiastic about the project. As the project developed children from a Year 2 class also became involved.

The Principal of Cranleigh School, Mike Sainsbery, gave an introductory talk to the Year 3 class at Ainslie.⁵⁸⁴ He introduced the children from Cranleigh by showing the Ainslie students photographs of his children, and discussing their interests as well as

⁵⁸⁴ April 5, 2002.

their disabilities. Each photograph also had a short biography attached to it including the child's name, age, likes, dislikes, language skills, mobility, and 'other information of interest.' For instance under 'Mobility' a comment such as 'can be unsteady on her feet, especially if she is not feeling well' was written, and under 'Likes': 'Music, computers, and games and likes to be chosen first.' Under 'Language': 'Understands quite well but often chooses not to say much. Usually fairly quiet.' A small group of Ainslie children were then given a photograph of a Cranleigh student to discuss among themselves and then with the class as a whole. At the first music session these groups were 'buddied'⁵⁸⁵ with the particular child whose photograph they had studied.⁵⁸⁶

Eleven children were introduced and Ainslie children were invited to ask questions. One such question was 'Why do you stick him in a swimming pool?'⁵⁸⁷ The principal replied that they did not 'stick' the children anywhere and in fact the pool was a hydra pool, educating the children about water therapy. There was some hilarity around this question, and the children from Ainslie were intrigued and very interested in the Cranleigh children. The Ainslie children were also enthusiastic and keen to see the hydra pool on their first visit to the school. The principal of the school later commented on the honesty and 'up-frontness' of the Ainslie children with regard to their bold questions in comparison with some adults' reticence and unease at talking about disabilities.⁵⁸⁸

This meeting brings up the point made by Hammel in the first of the competency checklist for teachers when working in an inclusive situation: 'Acquaintance with

⁵⁸⁵ Buddy is a term used within educational contexts to describe the partnering of children for a co-operative activity.

⁵⁸⁶ S Garber journal entry: April 5, 2002.

⁵⁸⁷ Gary.

⁵⁸⁸ S Garber, journal entry: April 5, 2002.

various handicapping conditions.’⁵⁸⁹ In the introduction given to the students and teachers who were going to be involved in the project the children’s various disabilities (note different terminology between the United States and Australia) were mentioned but they were spoken about in context of forming a picture and or biography of the whole child; for instance: ‘Likes dinosaurs....she also has difficulties with her balance.’⁵⁹⁰ The children and the teachers from Ainslie were introduced to the children with special needs as individuals rather than relating to their specific ‘handicapping condition.’ The children will obviously not have confidential knowledge of a child’s medical or educational background that a specialist teacher would have, but rather they were asked to respond intuitively and sensitively at any given moment to a particular child.

The introductory discussion with the principal from Cranleigh was important for a number of reasons. First, it enabled the children from Ainslie to identify the children once they arrived for the first music session. One child from Cranleigh whom the children had identified from the photographs was not able to attend the first music session. They were disappointed that he was not there, suggesting that the children had already formed a link. Second, the principal’s talk also showed his full support and set a tone for the project. Third, the children had a sense that what they were going to do was valued, respected and of importance. Finally, it also set the tone for what Damer described as a key component for successful inclusion: ‘the collaboration of all individuals.’⁵⁹¹

After the initial contact with the principal of Cranleigh school and the pilot project

⁵⁸⁹ A Hammel, "A Study of Teacher Competencies Necessary When Including Special Learners in Elementary Music Classrooms:" vii.

⁵⁹⁰ Remarks on biographical card for Anne.

⁵⁹¹ L Damer, "Inclusion and the Law," 21.

coordinators, Susan West and myself, West addressed the staff of the special school. She spoke of the pilot project, and encouraged staff to join 'The School Singing Program' so as to be familiar and comfortable with the approach and philosophy behind the pilot project.⁵⁹² Some two weeks later, two Cranleigh staff members joined the Singing Program, and were consequently part of the pilot project. The first visit with Cranleigh special school was then scheduled.

It was tacitly accepted by all concerned that Cranleigh children would be the *receivers* of assistance and would not be capable of *offering* assistance to others. This limitation was rejected once it became clear how able and responsive the children from Cranleigh were to the music and to the Ainslie children.

At the first inclusive music session, students from Cranleigh, together with teachers and assistants, visited Ainslie School. Subsequently the two groups met every two weeks, alternating schools, for the duration of the term. Regular meetings were held with administrative staff as well as the teachers directly involved in the program. The principal and assistant principal of Cranleigh School attended the sessions regularly as did the director of north side schools⁵⁹³ and a number of overseas visitors also visited the program including Dr. John Diamond. This support was particularly important and advice about the running of the project was sought regularly from Dr. Diamond, the principal of Cranleigh and the overall convenor of *HiH*, Susan West.

⁵⁹² March 26, 2002.

⁵⁹³ The ACT education department divided into two sections, schools in north Canberra, and schools in south Canberra.

The First Visit: Cranleigh to Ainslie

The following description of the first visit of children from Cranleigh visiting Ainslie in April of 2002 was taken from a journal entry and video documentation no. 2⁵⁹⁴

The outreach was held in the after-school room. Photographs of the children from Cranleigh who are about to arrive are on the wall. Ten children from Cranleigh came over with their teachers and assistants. The kids were very excited to host the Cranleigh children.

The children are sitting in a circle on the floor. One child asks: 'What are they going to do-where are they going to go if they are in a wheelchair?'⁵⁹⁵ I reply: 'It's a good question, they are going to be in a circle-so make room for them and I also tell the children that they are going to teach the song *Coconut Tree* and that we will sing *Dorothy Dinosaur* for the girl from Cranleigh who like dinosaurs! The kids were excited by this idea.

I also comment that they the children do a great job in the nursing homes so the same ideas apply when making music with the children with special needs. Take their hands, move with them, and look at them-just the same as if you were with the residents from the nursing home.

One girl then asks if she can play the piano, two others volunteer. I explain that there might not be enough time. One child asks if she should see if they are here. I suggest that they go out side and greet them. Another child brought a dinosaur for a child who particularly liked them.

We began by singing *Red Robin*. (The children from Cranleigh had learnt this song in preparation for the outreach.) The children from both the schools are not looking at each other and are singing into the middle of the circle. In response to this situation, I suggest singing *Row Row Row the Boat* in pairs. For this the children are asked to sit opposite each other, holding hands, and making a rowing action together. We continue singing *Insy Winsy Spider*, another song familiar to the Cranleigh children and then *Coconut Tree*. Two children from Ainslie are asked to help a child from Cranleigh to sing with them so that they could get to know the chorus. Next is *Daisy Daisy* -all the children are in a circle dancing. I encourage a little boy from Ainslie to take hands with Anne from Cranleigh but Ruth does instead. The following song is *I'm Forever Blowing Bubbles*. Louise from Cranleigh dances with arms in the air. Two girls from Ainslie then sing *Dorothy Dinosaur* and then *Bob the Builder*. Anne a child with intellectual disability is on her own. Geraldine from Ainslie is near her, she then touches Geraldine to show her her toy. There are four girls around Yolanda in a wheelchair.

⁵⁹⁴ S Garber, journal entry, April 8, 2002, video documentation no.2: *Children from Cranleigh-first visit to Ainslie Primary School*.

⁵⁹⁵ Geraldine, Year 3 Ainslie Primary School

One child Andrew from Cranleigh didn't like the loud singing. I ask him whether we should sing something quieter. The children from Ainslie take his request seriously and when I suggest we sing *Coconut Tree*, the children remind me that it is a loud song. The children from Ainslie then sing the verse and their visitors are encouraged to join in the chorus. The children sing very quietly.

One of the Cranleigh boys Omar then sang a song on his own followed by a group of Ainslie children singing a song for them. We finished by singing *Aeroplane Jelly* and *I'm Forever Blowing Bubbles*. The children from Ainslie see the children from Cranleigh off onto the bus. Four girls are pushing Anne's wheelchair.⁵⁹⁶

Discussion with the Ainslie Children After First Session

After the children had left there was a discussion about their thoughts about the outreach. The first response from a child was: 'Are we going to see them again and when?' The class teacher asked the children 'who made a new friend?' Ten children put their hand up. They were concerned that Martin was not there. The class teacher asked 'do we go there next?' She also commented that some of the boys were making arm movements mimicking the child in a wheel chair and that the girl who had been given the doll was angry when she had to give it back, as she wanted to keep it and furthermore that she had pulled Georgia's hair but that Georgia had continued to talk with her.⁵⁹⁷

At first it appeared that the children found it more uncomfortable to relate to other children rather than to the elderly. The aim in the sessions was to try to emulate the unstructured style of outreach visits but the class was sometimes quite chaotic. Possibly the outreach flexibility is not so appropriate within an educational setting. There was the issue of what exactly these sessions were. Was it an outreach or was it an integrated music session? Zimmer commented that the Cranleigh staff did not know what to call the project. These concerns were no longer of importance once it was decided that

⁵⁹⁶ S Garber, journal entry, April 8, 2002

⁵⁹⁷ S Garber, journal entry, April 8, 2002.

Cranleigh children were perfectly capable of engaging in an outreach visit, which became the focus of the joint Ainslie/Cranleigh music sessions.⁵⁹⁸

The Second Visit: Ainslie to Cranleigh⁵⁹⁹

Two weeks after the first visit children from Ainslie visited Cranleigh School for a music outreach. There were three parent volunteers who gave lifts to the children. Jenny Thompson was the co-coordinator.

The singing was held in the library. It was for just half an hour. Georgia from Ainslie is again with Anne from Cranleigh and puts her hand out to her, and as the time went on she danced with her. The children were pretty relaxed. Songs that we sang included: *Red Red Robin*, *Aeroplane Jelly*, *Coconut Tree*, *Eensy Weensy Spider*, *Row, Row Row the Boat*, *Bubbles*, *Daisy*, *Frog Song*, *You're the Only Star in My Blue Heaven*, *Gundagai* and *Yes Sir, That's My Baby*, *You're the Only Star in My Blue Heaven* and *You Are My Sunshine* were sung really beautifully. We finished with *If You're Happy and You Know It* and did the three actions at the end. After the singing the children had a snack together and then the Ainslie children had a tour of the school.⁶⁰⁰

On the way back the boys in my car commented: 'I was a bit nervous' and 'I wasn't because I was with my best friend.'⁶⁰¹ The children seemed thrilled that they were going again in a month's time. One parent commented that the children talked about their new friends in the car on the way to Cranleigh and spoke in a positive way about their disabilities.⁶⁰²

Evaluation of the First Two Visits

In the first session, the children were wary of each other. There was a lot of chaotic noise and some of the boys did not sing much, although they showed some engagement

⁵⁹⁸ Journal entry, April 8, 2002.

⁵⁹⁹ Video documentation no. 4: *Ainslie Students to Cranleigh, First Visit*, May 7, 2002.

⁶⁰⁰ S Garber, journal entry, May 7, 2002.

⁶⁰¹ Chris and Mathew.

⁶⁰² S Garber, journal entry, April 25, 2002.

with Cranleigh students. There was little eye contact and the singing was quiet in comparison with later sessions. Nevertheless, several of the incidents as described above, suggest that the children from Ainslie were thinking out toward the children from Cranleigh.

For example, the child who asked, 'Where are the children in the wheelchairs going to go' showed that she was thinking about them ahead of time and that she had, as Hammel suggested, 'Knowledge of how to modify the physical environment of a classroom for special learners.'⁶⁰³ This thoughtfulness was also indicated when, without prompting, the children made appropriately wide arches while linking hands for wheelchairs to maneuver through when arches were needed for a singing game *Here Comes a Bluebird*. A volunteer parent commented on how much the Cranleigh children enjoyed this game. One enthusiastic reaction involved the suggestion that Ainslie children sing *Dorothy Dinosaur* for Anne, the dinosaur enthusiast from Cranleigh. This suggested that the Ainslie children had the intent of helping the Cranleigh children, a point that was further illustrated through Geraldine's interactions with Anne. Geraldine had ahead of time and by her own initiative, brought a dinosaur toy to share with Anne. Anne has an intellectual disability, with some behavioral problems. Nicole Zimmer, her class teacher commented:

Anne is normally shy and nervous of new people but she warmed to Geraldine. Geraldine was really patient with her. Anne would pull her hair and pinch her but she was always ready to go back to her on the next visit. I wouldn't have put up with it!⁶⁰⁴

⁶⁰³ A Hammel, "A Study of Teacher Competencies Necessary When Including Special Learners in Elementary Music Classrooms:" vii.

⁶⁰⁴ N Zimmer interview Cranleigh School, June 20, 2003

While not all the children showed this degree of patience with Anne, Geraldine has demonstrated similar levels of empathy and interpersonal awareness at nursing home outreaches. Gardner's theory on the eight (and possibly) nine different types of intelligence, suggests that individuals have different propensities for different types of intelligence.⁶⁰⁵ It may be that *HiH* can bring out the interpersonal skills of those children with a particular leaning in this direction. Zimmer commented that: 'Anne was fine with other children from her class but in other integration programs, she was always a problem, she would pinch and hit.'⁶⁰⁶ Zimmer, also stated:

The children from the other mainstream school felt that they had to baby Anne. In other programs the skills come into play and the mainstream children think that they have to look after our children. *HiH* allowed the children to be on the same level.⁶⁰⁷

Zimmer felt that the pilot project was good preparation for Anne who subsequently displayed less anti-social behavior during an integration program the following year.⁶⁰⁸

Andrew is another child with whom the children from Ainslie responded to in a caring and empathetic manner. He said that he did not like the loud singing, the children from Ainslie were very concerned and took his request seriously. When I suggested we sing *Lazy Coconut Tree* the children reminded me that it was a loud song, indicating their intent to help the child. Hammels' seventh point, 'the ability to identify areas of particular difficulty for a student'⁶⁰⁹ is relevant in this situation as the children were concerned to accommodate Andrew's comfort level with regard to his sensitivity to

⁶⁰⁵ H Gardner, *Intelligence reframed: Multiple Intelligences for the 21st Century*.

⁶⁰⁶ N Zimmer interview Cranleigh School, June 20, 2003.

⁶⁰⁷ Ibid

⁶⁰⁸ Ibid

⁶⁰⁹ A Hammel, "A Study of Teacher Competencies Necessary When Including Special Learners in Elementary Music Classrooms:" vii.

sound. Teachers later commented that Andrew was now happy and able to cope with loud noise.⁶¹⁰

During the first session, one of the children offered to play the piano.⁶¹¹ As a result of this suggestion, two other children volunteered to do the same. It appears that within the culture of thinking out to others the teachers and the children were motivated to suggest other small ways in which they could be helpful. Within a social model that clearly values helpfulness, the children responded with further helpful suggestions not unlike the model described by Mead as discussed in Part 1, Section 1. It is also interesting to note how confident and proactive the students from Ainslie were in suggesting that they escort the children from Cranleigh to the bus. All children wanted to see the children off on the bus.⁶¹²

The songs used at the outreaches were often ones already known to Ainslie children and they were therefore able to help the children from Cranleigh learn the songs. The teachers and Ainslie children used a range of simple strategies to help the children learn the songs including the echo technique, individual and group singing; and much repetition with movement and dancing. West commented on that the fact that the children were singing so much and for a specific purpose, and that they were not only able to develop musically but they were motivated to sing.

The majority of songs used are Tin Pan Alley repertoire that, as has been previously discussed in Part 2, Section 1, are enjoyed and singable for all ages and abilities.⁶¹³ This accords with the tenth item on Hammels' checklist which reads: 'Able to encourage

⁶¹⁰ N Zimmer interview Cranleigh School, June 20, 2003.

⁶¹¹ Video documentation no.2. *Pilot Project: Children From Cranleigh First Visit to Ainslie Primary School April 5th 2002* (S. Garber)

⁶¹² Ibid

⁶¹³ S West, "Mining Tin Pan Ally."

appropriate materials for diverse learning abilities and styles.’⁶¹⁴ Some popular children’s songs were also included into the repertoire so that there was some familiarity and continuity for the children from Cranleigh.

The children from Cranleigh seemed able to pick up the words quickly and without visible effort possibly because they were engaged in enjoyable activities as they learned the repertoire and were singing with a group of children already familiar with the repertoire.⁶¹⁵ This phenomenon has been noted in *HiH*, particularly as it has moved through the school and become firmly established in the culture. New children, rather than feeling overwhelmed and ‘left out’ because they don’t know the repertoire, seem to pick up the songs very quickly.⁶¹⁶ Children are often asked to assist a newcomer by sitting facing him as they sing, mouthing the words clearly and distinctly and within a relatively close distance, just as they would at the nursing home. Children will often also add movements that help give clues to lyrics.⁶¹⁷

There is no concrete evidence to suggest children pick up words and melodies quicker this way. However, *HiH* uses the principal of children helping children on a regular basis. West believes that a class of children will transmit a song, mode of singing and underlying intent more quickly to another class of children than one experienced teacher working with the group.⁶¹⁸

⁶¹⁴ A Hammel, "A Study of Teacher Competencies Necessary When Including Special Learners in Elementary Music Classrooms:" vii.

⁶¹⁵ Cranleigh School, June 20, 2003 Video documentation No..3 *Ainslie Students visit Cranleigh, First Visit*. May 7, 2002.

⁶¹⁶ S West comment to writer, journal entry: May 7, 2002.

⁶¹⁷ Video documentation no. 8 *Pilot project: Year 3 Ainslie students and students from Cranleigh School First visit/outreach to Kalparin Aged Care Facility. September 25th 2002* (A. Pike)

⁶¹⁸ S West comment to writer, journal entry: May 7, 2002.

The video documentation of the first visit shows that the children from Cranleigh generally sang quietly and with little confidence.⁶¹⁹ However even during the first session the singing became increasingly confident and loud. One child from Cranleigh, Omar, sang a dinosaur song on his own for the children from Ainslie on the first visit and he appeared to be comfortable and at ease singing on his own.⁶²⁰ His teacher commented that he did not usually volunteer to sing by himself.⁶²¹ In a later session, West who had not been to the sessions for a number of weeks, commented on the volume and intensity of the singing from the Cranleigh kids. West joked to the children and staff that she prided herself on the fact that she considered the Ainslie children the loudest and most exuberant singers in the world and that it was worrying that the Cranleigh children were a threat to this.⁶²²

One child from Cranleigh with severe behavioral problems was particularly motivated to sing during the project. Simon was considered one of the most difficult children at Cranleigh.⁶²³ His behavior was anti-social and he was difficult to engage. However he loved music and for this reason he was chosen to be part of the music group involved in the pilot project. Simon was often the first child to request a song.⁶²⁴ His teacher commented⁶²⁵ that some weeks into the program, on a morning that his class was due to visit Ainslie, Simon had woken up at five in the morning to 'practice' *Red Red Robin* before coming to the program. His mother reported that he sang until he had to leave for school at 7.30. The fact that his mother reported the incident illustrates how unusual

⁶¹⁹ Video documentation no 2. Pilot Project: Children From Cranleigh First Visit to Ainslie Primary School April 5th 2002 (S.Garber

⁶²⁰ Ibid.

⁶²¹ N Zimmer interview Cranleigh School, June 20, 2003.

⁶²² Video documentation no. 6. *Cranleigh children visit to Ainslie* June 11, 2002.

⁶²³ N Zimmer interview Cranleigh School, June 20, 2003.

⁶²⁴ Video documentation no 6.

⁶²⁵ Assistant principal of Cranleigh School conversation with writer,. August, 6th 2002.

his behavior was from her perspective, as well as highlighting the importance of the program for Simon. As the Senate report of 1975 ⁶²⁶ suggested in regard to the role of the arts, the story of Simon illustrates the program's potential to motivate and involve children who have tremendous difficulties in their lives and are difficult to 'reach.' Zimmer commented: 'Simon had major behavioural problems but there were no problems with *HiH*. It was a secure environment, he felt secure and happy in that environment.' ⁶²⁷

With regard to catering for individual needs, the nature of the music making and the interaction in *HiH* is such that individuals are being considered constantly. For instance, songs that are favorites or that have a favorite topic are suggested by the staff and children. Children taught one another songs. Even children who are non-verbal were involved in the activity. Since it is accepted that everyone is musical and everyone who can sing will sing in whatever way feels comfortable to them, the actual music making has a built-in individualistic element that requires little specific effort. At the same time, the altruistic intent means that everyone is concerned for and considerate of the needs of others, allowing each individual to feel that their opinions and concerns are considered. The combination of music, intent and the seemingly unstructured nature of the program allows for optimum individual learning. The lack of structure was indeed challenged as will be discussed.

As we have seen, there is no emphasis in *HiH* on learning outcomes in the traditional sense. It is not necessary for the child to know a song thoroughly (or, indeed, at all) in order to be considered capable of participating in outreach and of having a positive,

⁶²⁶ A Hammel, "A Study of Teacher Competencies Necessary When Including Special Learners in Elementary Music Classrooms:" 16.

⁶²⁷ N Zimmer interview Cranleigh School, June 20th 2003.

therapeutic effect on another person. The teachers involved in the Cranleigh project, and any learning situation in *HiH*, are not concerned with whether the children thoroughly learn the songs. They simply structure opportunities for the songs to be learned at each child's individual pace. As we have noted in Section 2, Part 1, in relation to Ainslie, it is thought by those involved in the program that this very lack of pressure to acquire knowledge may result in a less stressful atmosphere that encourages knowledge acquisition. Furthermore Giselle Nathan, experienced language and music teacher⁶²⁸ commented that the music and the singing helps with vocabulary, and that often songs have great story material.

This point is illustrated during the first session. Two girls from Ainslie wanted to sing *Dorothy Dinosaur* and *Bob the Builder*. By the end of the song there were seven girls singing altogether plus Anne from Cranleigh who was facing them as they sang.⁶²⁹ The sense of fun and enjoyment was evident. Not all the words were known by all of the girls but they joined in anyway and picked up more words as they went. The lack of performance anxiety that characterises Ainslie singing seemed to quickly transfer to the Cranleigh children, as has been seen in visits by Ainslie children to other primary schools in the region.

Small groups of children from both schools often chose to sing together. In particular a mixture of boys from both Cranleigh and Ainslie School banded together at each session. Sometimes the children from each school would sing a new song to students of the other school in order to teach the song and give the music out for the benefit of others. West commented that the children were singing a great deal and therefore skills

⁶²⁸ G Nathan, interview, Ainslie Primary School, December 5, 2003.

⁶²⁹ Video documentation no.2.

and lyrics were quickly learned. Added to this there was the intent behind the singing that motivated the learning.⁶³⁰

The Interaction and Friendships Formed Among Children from Cranleigh School and Ainslie Primary School

At the beginning of the project, the children from Ainslie were wary of the children from Cranleigh as their behaviour was inconsistent, and on occasions inappropriate. The Cranleigh children pulled the hair of Ainslie children, lay on the floor and refused to give back toys that they had brought to share.⁶³¹ The four girls from Ainslie were an exception who quickly made friends with Yolanda.⁶³² The Ainslie children responded with some degree of tolerance but were obviously concerned and raised the issue at debriefing discussions. This gave teachers the opportunity to reiterate the particular disabilities of the Cranleigh children which were manifested in sometimes anti social behaviour and the Ainslie children subsequently responded with even more patience.⁶³³

West commented:

The responses to the hair pulling etc. was interesting and different from how they would have behaved if it happened with another Ainslie kid. There was a lot more patience and talking it out afterwards rather than react at the time. I seem to remember one incident of this and the affected girl looking terribly hurt and about to react as she might if someone she knew did it. Then she seemed to think for a moment, as though she was processing that this child wasn't doing it deliberately and thought better of her first reaction. This combination of behaving as and treating them like kids but being aware of the issues shows the power of the approach.⁶³⁴

⁶³⁰ S West , conversation with writer, journal entry: May 7· 2002

⁶³¹ Video documentation no.2 Pilot Project: Children From Cranleigh First Visit to Ainslie Primary School April 5th 2002 (S. Garber)

⁶³² Ibid

⁶³³ Meeting held with children involved in pilot project with S. West and writer, .May 14, 2002.

⁶³⁴ S West, written response to questions regarding the pilot project, June 28th 2002

Although the children from Ainslie were used to singing with the elderly, they were not so comfortable singing and interacting with the children from Cranleigh. Initially, there was little interaction during the singing even though the children were in close proximity.⁶³⁵ Michael, from Cranleigh was particularly uninvolved but later on in the project he was seen to be immensely enjoying the singing and interacting with the boys.⁶³⁶

Michael is an attractive, small good-looking boy with a shock of dark curly hair. Zimmer commented: 'He loves singing but was extremely shy, reserved and lacking in confidence. While he was performing in a school concert his previous teacher had to hold his hand all the time.'⁶³⁷ She also commented that in other integration programs he was at first liked and accepted by the mainstream peers as he looked attractive but once they realized he did not have the same skills as they had they lost interest. Zimmer continued:

The kids in *HiH* welcomed him and he was accepted as one of the boys. The program which had no implied criticism or judgement allowed him to develop his confidence and 'got him talking.' I heard the deputy principal comment that the music program allowed him to come out of his shell. We were just waiting for him to be cheeky. His personality opened up through *HiH*. Martin is now at Turner Primary School in a less restrictive environment, I believe that through the development and progress he made while being part of the *HiH* program he was able to move into less restrictive environment within a mainstream school.⁶³⁸

These comments and observations by Zimmer address a number of key issues of the pilot project. First, that Michael appeared to be able to overcome his stage fright and enjoy singing out with confidence. Second, he was accepted by his peers and enjoyed the interaction with them. Third, Zimmer is aware of the non-judgmental approach to

⁶³⁵ Video documentation no.2

⁶³⁶ Ibid

⁶³⁷ N Zimmer interview Cranleigh School, June 20, 2003.

⁶³⁸ N Zimmer, interview Cranleigh School, June 20, 2003.

the music making which allowed Michael to develop and grow in confidence. Finally, Zimmer's belief that Martin progressed through his involvement in the program bodes well for future projects and potential funding. The non-judgmental approach to the music, with a therapeutic intent for the benefit of others appears to be appropriate and conducive to children with special needs. Further research would need to be carried out to ascertain whether her observations and opinions can be seen in a wider context.

By the second visit, the relationships between the children from Cranleigh and Ainslie appeared to change.⁶³⁹ At Cranleigh, there was an opportunity for children to sit outside under a pleasant sheltered area and share a drink and snack together.⁶⁴⁰ This did not happen on the visits to Ainslie because of time restraints. This time, at the end of the music session was of particular importance. It was a social time, and the children appeared to be relaxed and happy. A group of boys in particular formed friendships including Michael, and video documentation shows the boys chatting together, at ease in each others company, sharing jokes, and discussing their favorite TV programs.⁶⁴¹ This simple social interaction would not be of any particular importance in many situations. However, their teacher commented that many of the children did not make friends and, furthermore, that the Cranleigh boys were just accepted as part of the gang. West commented: 'Sometimes they all just looked like naughty boys together which I think was pretty good. It blotted out the distinctions that would normally be so apparent, even for the teachers.'⁶⁴²

Zimmer commented on Omar in this situation:

⁶³⁹ Video documentation no. 3. Pilot project: Music session: Ainslie Primary School Students in Year 3 visit Cranleigh School May 4th 2002 (A. Pike)

⁶⁴⁰ Ibid

⁶⁴¹ Video documentation no. 3.

⁶⁴² S West, written response to question regarding the pilot-project, October 3, 2002

When he first came to Cranleigh he was ‘very wild’, he attacked children. He had a language delay and was very violent. In other integration situations he felt that he couldn’t do anything, he had that ‘learned helplessness’ and sense of ‘I can’t do that.’ He had to have one-on-one assistance all the time. But at Ainslie he was accepted as ‘one of the boys.’ He hadn’t experienced that before. He felt comfortable, he was made to feel special, and it was non-threatening and fun. He felt he was ‘able to do it.’ Last year during integration with another school he was able to fit in. *HiH* prepared him for this. I should add that Omar loved riding his bike and playing cricket but I organised a lunch time singing group and he chose to be part of this rather than play cricket or ride his bike such was his enthusiasm for singing. He too has moved onto a unit attached to a mainstream school.⁶⁴³

The safe, non-judgmental and non-threatening environment that was created again appears to have helped Omar develop his confidence and self esteem. From observation and comments collected from teachers, parents and children it appeared that the children from Ainslie were lacking in prejudice and were able to put the children from Cranleigh at ease. They treated the children from Cranleigh as equals and the Cranleigh children responded accordingly. The children also had a shared interest and goal of helping others through their music. The teachers from Cranleigh were particularly delighted with the maturity of the interaction. It should, perhaps, be re-iterated that the lack of concern for the elements of musical development such as learning all the words to a song, being able to sing a recognisable melody, and so on, does not imply that musical development is absent. The Cranleigh children responded in the same way as was observed with Ainslie children. By setting up a situation and an atmosphere that allowed music-making to occur, and by providing opportunities for individual and group development, the children’s skills improved as a matter of course. The importance of engagement and fun with music was, as always, given central place in the classes.

⁶⁴³ N Zimmer, interview Cranleigh School, June 20, 2003.

A Comparison with an Integration Program Between Cranleigh School and a Local Primary School

It is instructive to compare the *HiH* project between Ainslie and Cranleigh children with another integration program with which Cranleigh children were involved. In June of 2002 the same children who were involved in *HiH* pilot project went regularly to a nearby mainstream school to join in the afternoon's activities which included an art project:

Once the children had heard a story together, the children were buddied with a mainstream child. Although the children from the mainstream class were keen to be chosen as a 'buddy' for the afternoon, there was little interaction or communication between the 'buddy' and the child from Cranleigh. In reality there was no need for communication or interaction as the children were engaged in their own individual artwork. The children from Cranleigh also observably felt 'bad' about their art work as in their eyes it was not as 'good' as the children in the mainstream class.⁶⁴⁴

With regard to this program one of the most important and telling comments came from a Cranleigh teacher: 'The children know when the other kids are better than them during the integration sessions; they wish they could do as good work as the regular kids.'⁶⁴⁵ The teachers also commented that the *HiH* program allowed the children to be on a 'level footing.'⁶⁴⁶

In *HiH*, both child and teacher are in a different paradigm. There is no comparison of activity, musical or otherwise. There is simply a celebration of each individual's involvement, in whatever way they can. Since it is rare, especially at a school with a climate developed through *HiH*, such as Ainslie, for any child not to want to be

⁶⁴⁴ S Garber, journal entry, June 12, 2002.

⁶⁴⁵ N Zimmer interview Cranleigh School, June 20, 2003.

⁶⁴⁶ Ibid

involved, every child is participating appropriately. This seems to quickly communicate itself to other children like those from Cranleigh. It seems logical to assume, also, that the underlying intent plays a significant part. Ainslie children are consciously reaching out to the Cranleigh children but this is not undertaken simply from the viewpoint of helping those in need, which puts the special-ed kids back in the 'helped' role. Ainslie children, like their teachers, are clear that the interaction is two-way, that the 'helped' can and, in *HiH*, will become helpers, both for the individual interacting with them and, later, others. This was precisely the case with the Cranleigh children.

However there were some preconceived ideas and prejudice from the staff, including West. This was revealed in her and many other staff members' astonishment at the children being able to be helpers rather than helped. Like the children Zimmer mentioned, there was the idea that these children needed to be cared for and as Zimmer put it 'babied.'⁶⁴⁷ *HiH* seemed to have more potential to place children on an equal footing and, therefore, to allow them to make friends more easily.

Of, course, to compare an inclusive art project with an inclusive music project is problematic in that the activities for the most part are not comparable. In an integrated music class the activity is cooperative, although also individual. In an integrated art class more often than not children are working in isolation, it is a solitary activity, unless it is a specific group project. However, the differences go beyond this. In an interview on ABC Radio Diamond stated:

They use music more than any other modality because of its ability to raise our life energy, the healing power within us, the desire for health, and the desire for life, the desire to be loving and to be loved. Music starts with the lullaby. The purpose of music is its ability to help us feel loved, comforted, nursed,

⁶⁴⁷ Ibid

wanted, and cared for. No other art provides it as deeply as music.⁶⁴⁸

In *HiH* it is the ability of the music making to be therapeutic that is considered the important factor. It is a co-operative activity that allows the children to be 'on a level footing,' but more than that it is the modality which best allows the children to 'feel loved, comforted, nursed, wanted, and cared for.'⁶⁴⁹ Perhaps these positive feelings spill over to the recreational activity after the music making? As has been outlined the interaction and music making between the children was successful in terms of the children integrating, accepting each other making music together and understanding the basic idea of making music to help somebody else. This was evident in the way the boys and girls had formed friendships, in the way they spoke about and to each other, and in the confident and exuberant singing that the children enjoyed together.

The ease and friendliness of the *HiH* social occasions may well have been influenced by the preceding combined music making as both teachers and children commented on how the music seemed to overcome any shyness or self-consciousness. West has also made the point at Ainslie of the recognised phenomenon that, during debriefs after nursing home visits, the children 'take up less room' than before the visits because they sit closer together and often make physical contact with each other. As was discussed in Part 1, Section 2, with regard to intergenerational programming, it was not gardening or a craft activity or a sing along, but, instead, it was the specific activity of music making approached in this particular way that was important. I refer to Hammels' Point Number 12: 'Able to encourage appropriate social interactions among all students' is particularly relevant in this context. It is important to reiterate that it was the intent of the teacher

⁶⁴⁸ J Diamond, *Interview ABC Radio*.

⁶⁴⁹ Ibid.

that established and led to the intent and climate of friendliness and cooperation among the children.

Ainslie Children's Attitudes to the Visits with Cranleigh Children

From the data collected in the form of interviews, anecdotal evidence, video documentation and observations, it appears that children from Cranleigh School and Ainslie Primary School benefited from the project in a range of ways. They made friends, there were positive behavioral changes from a number of students, and their musical skills developed. Most importantly, there appeared to be positive attitudinal development, based on the underlying altruistic approach. These positive attitudes are expressed in the responses gathered from a questionnaire given to Year Three students at Ainslie in July 2002. (See Appendix 4 for children's comments.)

The children's comments have a range of repeating themes:

- 1) The main objective was to make the children from Cranleigh happy, which demonstrates the altruistic intent behind the music and interaction.
- 2) The children had an interest and preoccupation with having made a friend. This not only suggests a lack of prejudice on the part of the Ainslie children but also the ability of the children from Cranleigh to form friendships with them. This was one of the important developments of this pilot project where the Ainslie children themselves thought in terms of making friends, which is not a concept they considered in relation to nursing home residents.
- 3) The songs were an important part of the interactions. The children were very fond of the songs and their interest in what they sang reflects their enthusiasm for the songs.

- 4) There were comments about initial shyness and nervousness but also how this was overcome.

Both boys and girls made positive comments which is in contrast the research discussed by suggesting that boys are less inclined to behave altruistically (as discussed in Part 1, Section 1). Many mention the pinching and 'bad' behavior but, while this behavior is noted, friendships were still formed. There is only one negative comment, although, on evaluating the video documentation the boy who had made this comment appears fully engaged. The children's attitude towards the children with disabilities is positive.

The Ainslie children who had been involved in the project for a term were consequently asked to introduce the project to other Ainslie students who had not been involved.⁶⁵⁰ The experienced children spoke of the Cranleigh children with respect and understanding. They also explained to the new students that the children from Cranleigh were not stupid but that they had particular disabilities that effected their speech, movement, understanding and so on. They were protective of the children if a negative comment was made about them.⁶⁵¹

The Project Develops: Ironing Out Initial Problems

It is true to say that the project had some teething problems. *HiH* had never involved children from Ainslie interacting with children with profound disabilities. As the coordinator of the project I was at times unsure as to how best to adapt and implement the program. Furthermore, the new approach and philosophy that was being used was unfamiliar to many of the staff involved and at first, it appeared to be uncomplimentary to some of the educational practices that had been established and being used at

⁶⁵⁰ Discussion held at Ainslie Primary School, July 4, 2002.

⁶⁵¹ Ibid

Cranleigh. This was a new project and as team leader, although experienced in outreach and working with children with special needs I had not combined an outreach and integration project before. Added to this, I had little experience training teachers in this new approach. I had preconceived ideas as to how the project should run based on my experience with running outreaches involving children and elderly.

A journal entry in May of 2002 reads:

My main concern now is that the Cranleigh staff were unhappy with the last outreach. They said that it was very noisy, the kids from Ainslie were disruptive and there needed to be more structure. The executive teacher had also commented that it needed to be more structured. They were also concerned that some of the boys were being a bad influence on the Cranleigh boys. However the teachers also stated that certain children never normally play and that the children had said that they were playing. Another comment was made regarding the children going to another integration program at the local primary school in the afternoon after the Ainslie visit. The teachers commented that on that particular day it had gone extremely well and they had never integrated so well before. Another comment was that Omar in particular was really opening up.⁶⁵²

West commented on these initial problems:

With kids there has to be some level of control purely from 'the duty of care' aspect. That doesn't mean being *controlling* and this gradually worked out as you as the team leader and the other teachers adjusted. None of us had experience of this. If *HiH* is a 'model' at all, it's a model in which the teacher's role is to 'oversee' the environment as the ultimate 'outreacher' to ALL the individuals present and facilitate adjustments with the group accordingly.⁶⁵³

For the teachers who are accustomed to structured organized defined lessons, the music outreach sessions may have seemed free and lacking in structure. However within this 'freedom' there were clear goals, a clear intention and a structure. The aim of the Ainslie/Cranleigh sessions was to emulate the nursing home sessions where children moved freely amongst the residents. The children were not sitting in neat rows or in a

⁶⁵² S Garber, journal Entry, May 9, 2002.

⁶⁵³ S West written response to question regarding the pilot project October 3, 2002.

tidy circle but mingling with each other.⁶⁵⁴ The lack of clarity about the nature of the interactions between Ainslie and Cranleigh children also had an effect. There was, as previously mentioned, the tacit assumption that this was the outreach, just having the two groups together. Once it was decided to actually do a combined outreach it was easier to place the combined music sessions in the realm of ‘outreach preparation’ which made the session structurally clearer to all concerned.

Furthermore the methodology used in this pilot project did not include methods of communication used within the special school where visual communication boards and symbols are used frequently to engage particular children. At one stage in the program staff from the special school suggested that we use appropriate symbols relating to the songs. These suggestions were not taken up as the communication boards and symbols would have distracted from the singing and direct eye contact and communication that the children were able to make with each other. The songs were learnt aurally with children helping each other by singing in close proximity and mouthing the words clearly. Movement with the songs was also encouraged with some songs have specific movements relating to the lyrics. For instance for the song *Getting to Know You* the children would shake hands with each other and for the song *I’m Forever Blowing Bubbles*, the children would move their arms in light floating like way above their heads.⁶⁵⁵

Suggestions were also made with regard to the children taking a break in the middle of the music session.⁶⁵⁶ However, as with outreaches to nursing homes, a certain

⁶⁵⁴ Video documentation nos. 2, 3, 4.

⁶⁵⁵ Video documentation no.7: *Cranleigh Children Visit Ainslie June 25, 2003*.

⁶⁵⁶ N Zimmer, comment to writer after first visit to Cranleigh, June 11th 2002

momentum is involved in the ongoing activity and singing. West, in fact, commented that the sessions could have gone on for longer.⁶⁵⁷

While trying to emulate the outreach style in the combined sessions with Cranleigh and Ainslie children, it became clear that there was a difference in the interactions and that, sometimes, a little more structure was helpful. It may be that the presence of so many adults in the nursing home, while many of them are not capable of actually supervising the children, produces a different dynamic. This may contribute to the lack of need for 'behavior management.' At the same time, the amount of structure preferred by the Cranleigh teachers appeared to not be necessary in these sessions and, gradually, a middle course was found.

As a result of the various misgivings and unease regarding the lack of structure West organized a meeting with the principal of Ainslie and the executive teacher of Cranleigh to iron out the problems. It was clear that, despite some lack of experience on my part and some reservations on the part of Cranleigh staff that all the teachers involved were committed to the ideals of the program and prepared to work at resolving concerns. The commitment of all the teachers involved led to the success of the project.

Despite these difficulties in the early stages there was generally a sense of excitement and progress being made within the team of staff members. It was therefore decided to extend the project to include the elderly as it was thought that the children from both schools were able and ready to extend their music out to others. Kalparin Aged Care Facility was conveniently located near to Cranleigh School and recreational therapists were approached regarding the extension of the project to include children from

⁶⁵⁷ S West comment to writer. journal entry, May 7, 2002.

Cranleigh and Ainslie in regular outreaches to the facility.⁶⁵⁸

After the initial visit to the aged care facility most of the initial problems between the schools were ironed out and the project gained momentum. Benefits appear to have been gained by all involved in this inclusive project including the children from Cranleigh, the elderly, the children with special needs integrated into mainstream classes as well as the staff involved.

Outreach to Kalparin Aged Care Facility⁶⁵⁹

A journal entry of December 5th reads:

It was a half-hour session with children singing *with* the residents. There was no dancing, but they were on their feet throughout. Songs included *Red Red robin*, *Daisy*, *Rubber Duckie*, *You Are My Sunshine*, *Along the Road to Gundagai*, and *I'm a Lonely Little Petunia*. Nigel is seen introducing himself in the same way as Andrew from Cranleigh by showing his name tag to the residents and saying his name. There was no obvious difference between the Ainslie and Cranleigh children's interaction with the residents.

Mike Sainsbery, principal of Cranleigh, is seen joining in, taking the children's hands and singing with them. One child, Andrew from Cranleigh, is seen taking two residents hands at the same time. The children from Cranleigh are really singing out and opening their mouths. Michael is fully engaged in the outreach and appears happy to be with the elderly, and is singing at the top of his voice. The residents were also really singing out and the parents were joining in. The diversional therapist who on first meeting felt that it was all too much trouble moving the chairs and so forth came in on her day off and participated.

Anne did not want to hold hands with the residents at first but June is really singing out. Mark from Ainslie special ed. unit is seen paying great attention to one of the residents speaking to him. He is very focused. At one moment the room is singing two different verses at the same time and then the singing comes together again. (An undergraduate music student visiting the program commented on this and how this really didn't matter because the intent was clear). Children sang and the elderly made contact with children from both schools. Calum sang to one of the

⁶⁵⁸ Meeting with recreational therapist, Zimmer and writer Kalparin Aged Care Facility, September 20, 2002.

⁶⁵⁹ December 5, 2002.

parents thinking she was one of the residents. Adrian stayed by the goldfish but sang. Afterwards children had a snack together.

The outreach went down very well and we were asked back monthly for their birthday morning. Usually they had entertainment but they wanted us back. They also said that they would be able to pay us, or at least a contribution of \$70 which we would put towards the music program.⁶⁶⁰

A visitor attending the outreach questioned which children were from which school. Her only way of differentiating the two school groups was that some children were wearing the school uniform colors. She commented: 'Are the children from Cranleigh the ones in the green uniform?'⁶⁶¹ This comment implies that in the eyes of this visitor the children were truly integrated, as she could not make distinctions between the two groups other than through their uniform. Susan West commented on how different the children were from when she first met them and how Nicole had really taught them well.⁶⁶² Zimmer stated: 'It very surprising to see our children in the nursing home and that they were part of it. It was quite amazing to see them interacting.'⁶⁶³ In regard to whether she thought the children had an understanding of helping someone and the intention behind the music making she commented:

⁶⁶⁰ S Garber, journal entry, September 25, 2002. Video documentation no 8 *Cranleigh and Ainslie: First Visit to Aged Care Facility*.

⁶⁶¹ S Burckhardt Diamond, comment to writer, September 25, 2002.

⁶⁶² S West, written response to question regarding the pilot project, October 3, 2002.

⁶⁶³ N Zimmer, interview Cranleigh School, June 20, 2003.

Omar got it, Tony got it and the others felt it intuitively. They could feel-through the interaction that the residents would smile and then they would smile back and so it went on. I think that our children brought a breeze of life into the nursing home. You would walk in and at first there would be little response and then by the end they were all saying good-bye and chatting. The children brought a lot of energy into the nursing home. The old people may have thought that they were old and dependent, that people had to come to them, but they realised that the children were young and dependent and maybe they realise how fortunate they were.⁶⁶⁴

Andrew Pike interviewed a number of residents and one of the children at the end of the outreach.⁶⁶⁵ The residents' comments included:

Joan: 'They make you laugh.' Mary: 'Are they coming again?' (This was stated three times); 'It makes you sad when you see ... something just clicked ... you're just lucky when you have normal children.' Marjory: 'They are enjoying themselves.' 'They're so nice aren't they?' 'When you see them you think aren't we so fortunate. I don't know how mothers and fathers cope all the time.'⁶⁶⁶

The residents responded in a nurturing and proactive way and like the visitor who could not work out which children were from which school the residents for the most part related to all the children simply as children regardless of their disability.

Nigel, one of the children from Ainslie, commented:⁶⁶⁷

'She was doing really well for a ninety one year old. She remembered most of the words.' Pike asked Nigel: 'Were you nervous?' 'No I was quite looking forward to it.' Pike then asked 'How do you feel afterwards?' Nigel responded: 'I feel like I've done the right thing. I had fun. I've been going to Cranleigh visits; it was fun too.'⁶⁶⁸

One volunteer parent commented to the children:

⁶⁶⁴ Ibid

⁶⁶⁵ Video documentation no. 8.

⁶⁶⁶ Interview, Kalparin Aged Care Facility, September 25, 2002 (Video Documentation no. 8).

⁶⁶⁷ Ibid

⁶⁶⁸ As cited on video documentation no. 8.

You children were absolutely amazing today. We can just see you growing in confidence and feeling comfortable with the older people. And they are getting to know you. It's very touching to see the responses of the old people.⁶⁶⁹

Another parent commented: 'What I noticed, what I saw, some of the Ainslie children were standing in the middle singing and one of the boys got some of the Ainslie children to go over to the old people to sing. They were reminding each other to share their singing.'⁶⁷⁰ Not only do these comments reveal the positive developments of the children, they also reveal the participating parents understanding and appreciation of the program.

Children from Cranleigh Helping Others

The comment 'Who ever thought our kids could help somebody else?'⁶⁷¹ quoted at the beginning of this section sums up the excitement of the staff members involved in this pilot project and it also reveals the attitude of society in regard to the neediness of this section of the population. Indeed they are in need of intensive treatment and specialised schooling but this program revealed that they too could be contributing members of society. The staff member continued: 'They love to be helpers and to be given responsibility.'⁶⁷² The children from Cranleigh were able to help others in a number of ways. Firstly they were able to help the elderly by singing and interacting with them. They were able to think out beyond themselves and sing for the residents. They observably enjoyed the interaction and the combined music making. The opportunity to sing for others allowed them to think outside of themselves and be a helper rather than

⁶⁶⁹ J Thompson, interview Ainslie Primary School, September 25, 2002.

⁶⁷⁰ F baker interview Ainslie Primary School, September 25, 2002..

⁶⁷¹ Special-needs teacher comment, Cranleigh School, December12, 2002.

⁶⁷² N Zimmer, interview Cranleigh School, June 20,2003

be helped. For those children with autistic tendencies this was potentially a major step in their development.

The children from Cranleigh appeared to develop in self-confidence, self-esteem and pride in being involved in the program. They were able to form friendships and reach out to the elderly. A number of the students' development and positive contribution in the program surprised the staffs that were working with them.

Jenny Thompson, parent coordinator of transport for the outreach program, commented:

The children enjoyed participating and having the kids from Ainslie visit their school. They were really enthusiastic and loved the movement games like '*Here Comes a Bluebird*.' In the nursing home they loved it you could see it in their faces and in their conversations. Some of them would sit further away and listen and watch but were obviously drawn into it and happy to sing from a distance.⁶⁷³

The children also allowed the elderly to become active and play a caring role towards them. For example video documentation shows a frail elderly resident reaching out a hand toward a boy with profound physical disabilities.⁶⁷⁴ The interview with residents at Kalparin Aged Care facility⁶⁷⁵ reveals that the residents were also thinking about others more specifically of the children and their difficulties rather than their own problems and frailties. It is with regret that this thesis is unable to document and comment on the potential benefits of this program for the elderly more fully. A further future research project would be welcomed focusing specifically on this much needed area.

⁶⁷³ J Thompson, interview Ainslie Primary School, September 25, 2002.

⁶⁷⁴ Video documentation no .8 *Pilot project: Year 3 Ainslie students and students from Cranleigh School-First visit/outreach to Kalparin Aged Care Facility. September 25th 2002*

⁶⁷⁵ Ibid

The ability of the Cranleigh children to make music with such enthusiasm and with the intent of helping others was, for the staff involved in the project, the highlight. It challenged our preconditioned assumptions about the ability of these types of children. It would be unrealistic to suggest that some of the children who were autistic for example were suddenly able to communicate and think out to others consistently. But with support from involved personnel they were genuinely able to begin to interact with others and gave the elderly a chance to think outside of themselves. Hammel's Item 14: 'Able to communicate effectively with support personnel'⁶⁷⁶ is important in that communication between different personnel was vital to the smooth running of the program. This included liaison with staff within the residential home, with volunteer parents, teaching assistants, school administrators etc. It was of primary importance to inform all staff of the interactive nature of the program, the importance of the intent and the different focus of the music making.

Children with Behavioral Problems from Ainslie Playing a Positive Role

Many children from Ainslie appeared to enjoy and benefit from the music making and interaction with the children from Cranleigh as well as with the elderly. The children who were bright, academic, or who were musically talented, together with those who were slow learners and/or had behavior problems integrated with and accepted the children from Cranleigh. The childrens' previous experience and exposure to singing in residential homes for the elderly and the climate at Ainslie appeared to help develop their empathy and acceptance of others. However at Ainslie, it was the children with special needs within the mainstream setting that most obviously seemed to benefit and improve through their involvement in the project. Nathan, commented:

⁶⁷⁶ A Hammel, "A Study of Teacher Competencies Necessary When Including Special Learners in Elementary Music Classrooms:" vii.

The kids who are disenfranchised socially, emotionally and/or academically are the biggest surprises. They're the ones you notice getting involved. Some of these kids have few experiences of community and warmth, they can hook into the school experience through being involved in the outreach, and it gives them an opportunity to experience a warm hearted connection.⁶⁷⁷

This 'warm-hearted connection' will also be seen to be an important factor in the second pilot project (as discussed in Part 2, Section 3). Prue Clarke, principal at Ainslie, talked about the caring and tolerance evident in her school and the effect she thought music had on this: 'It can't just happen in one area; it is a holistic approach which is also evident in the music.' She also stated that: 'Some of the children have big problems, but the outreach program brings out the compassionate side of them. It's a wonderful experience for them when school is not always a positive experience for them.'⁶⁷⁸

Nicholas was a child who could be described, as Clarke does above, as having 'big problems.'⁶⁷⁹ He is a child with emotional and behavioural problems whose teachers have informally described him as a 'room wrecker'. Nicholas responded positively and empathetically to the children from Cranleigh. In this situation of mentoring other children he commented: 'They like music, they have problems with their eyes, some with their ears; some can't walk or move arms or things.' He was then asked how it made him feel. He responded: 'It makes me feel sort of good, but weird' and lastly he was asked do you have a good time? He replied: 'Yes I made two friends.' This statement was particularly pertinent for a child who was normally isolated and lacking in social skills.⁶⁸⁰

⁶⁷⁷ G Nathan interview, Ainslie Primary School, December 5, 2003.

⁶⁷⁸ P Clarke, interview, Australian National University, January 10, 2004.

⁶⁷⁹ Ibid

⁶⁸⁰ On one occasion he was caught throwing sticks at passing cars. It was reported that a member of the school staff caught him and his comment to her was 'We missed.' During the first session with

There follows a brief description of two other children from Ainslie with behavioral problems who appeared to develop both socially and musically. Jenny Thompson commented: ‘These kids respond to positive encouragement, they are chuffed when they are given responsibility and are in charge of helping someone else. We would keep an eye on them and they always responded positively.’

Gary

Gary is a child who is often in trouble. He is unable to co-operate in class, aggressive and antagonistic toward other children.⁶⁸¹ Gary bullies, often putting children down and he seems unable to play a positive role within the classroom. Gary’s music teacher commented:

Gary has limited attention span in the music classroom. He often enters the room calling out obscenities to his peers; he frequently disrupts the lessons and fails to follow class rules and instruction from the teacher. He is easily distracted, and rarely participates in class activities. Gary has an enormous negative effect on the children in the class, which in turn affects their ability to sing out and take risks in the classroom e.g. demonstrating musical skills. The teacher often has to move into ‘damage control’ during and after the music session. Other children are affected by his behavior and he not only treats them unfairly but is also seen to be ‘allowed’ to behave in ways that are unacceptable for anyone else. Every lesson Gary is issued with warnings and at least one ‘time out’ instruction.⁶⁸²

Involving Gary in the pilot project seemed doubly risky in relation to how he would behave and respond to the special needs children and the elderly. After much discussion it was decided to include Gary in the project.⁶⁸³ Sainsbery, returned to Ainslie for a second time to introduce the children new to the project to the Cranleigh

Cranleigh, John, the profoundly handicapped child, did not have a partner. It was Mathew who volunteered to be his partner.

⁶⁸¹ As observed by the writer over an eighteen month period.

⁶⁸² J Mayhew, interview, Ainslie Primary School July 2, 2002.

⁶⁸³ Music team meeting Ainslie Primary School, March 5 2003.

children.⁶⁸⁴ Again, he discussed the children and had cards showing their likes and dislikes and described the nature of the various disabilities. Gary, like the rest of the Ainslie class, was immediately interested. He needed no prompting to ask questions and showed great curiosity about and concern for the children in the special school. ‘Why does he have to use a walker?’; ‘Why can’t he play football in it?’; ‘How come he can’t speak?’ were just a few of the intelligent and curious questions he asked. His engagement and curiosity was in stark contrast to his usual disruptive behavior. It should be noted that Sainsbery was an experienced counselor and was skilled in involving and working with children like Gary.

At the first visit to the nursing home for Gary, several teachers were anxious about Gary. They were concerned for the residents and the other children and prepared to remove Gary if a problem occurred. But none did, Gary was quiet and settled, he engaged in one to one interaction with the residents, he looked at them, talked to them, held their hands and sang with them. Gary is also seen ‘helping’ the pianist.⁶⁸⁵ In this situation, West commented that he was a ‘different child. He was calm, sensitive and empathetic.’ His music teacher commented:

Gary did not need any encouragement to attend the outreach at the nursing home. He showed great empathy for the old people, approaching them firstly with caution but, feeling safe, made considerable efforts to make music with them. At no time did any staff member or parent helper have to remind Gary of his manners or behavior. He was obviously happy and at ease with himself and with the old people and enjoyed the experience.⁶⁸⁶

West commented on Gary’s involvement in the outreach:

⁶⁸⁴ March 7, 2003.

⁶⁸⁵ Video documentation no. 32: *Ainslie and Cranleigh Children visit to Muranjani Nursing Home, May 16, 2003*

⁶⁸⁶ J Mayhew, interview, Ainslie Primary School July 2, 2002.

Gary really doesn't want to sing in music class so the fact that he was engaged in singing in the nursing home makes the point that this approach might help boys like him who seem to have some of the 'this is sissy' idea. Normally in class, I find him extremely difficult to deal with.⁶⁸⁷

It should be noted that Gary was by no means angelic on all these visits. After one visit to Cranleigh he was found to have removed some of the colorful stones from the newly installed multi-sensory playground.

Richard

Richard was an equally disturbed child that we involved in the pilot project. I particularly chose Richard to be part of the group as he had been in such trouble in school and I thought that involvement in the project might help him. Richard is one of six children who is from an underprivileged background. He would often come to school in dirty clothes and would smell, for the most part did not interact with other children. He appeared to have one friend who was his cousin.

Richard was given extra help within the special needs support unit for part of each day and the rest of the day he would spend in the mainstream classroom. He was often disruptive in class, sought attention and was unable to stay on task.⁶⁸⁸ In music classes, when held in the main hall, he would wander off onto the stage or play on the gym mats and, because of the disruption he caused, he was frequently removed to Time Out and consequently sent to the Deputy Principal.

⁶⁸⁷ S West written response to question regarding the pilot-project, October 3, 2002.

⁶⁸⁸ As observed by writer over 18 month period.

However on the day of the outreach⁶⁸⁹ Richard brought to school an old and torn song-book without a cover for me to use. He told me that he thought that we could sing some of the songs from the book. This was one of the first times there was a positive communication between us. In most other instances he was either reprimanded or given a warning. It was the first time that I was aware of the positive and caring side of the boy. As a result of this incident my attitude towards him changed. This anecdote may seemingly illustrate a minor point but it is extremely relevant in that Richard was thinking out, helping ahead of time and also I, as the teacher, perceived Richard differently and more positively. The change in the teacher's perception of child is of vital importance as has been discussed in Part 2, Section 3.

At the first outreach that Richard participated in, he opened the door to greet the children. Video documentation shows Richard at the door ushering everyone in and greeting the children.⁶⁹⁰ He checked that everyone has arrived before he closed the door and went inside himself. Once inside, he was keen to help and chose to sing with some of the children who were profoundly handicapped. Richard was fully involved and appeared to be enjoying his new role as helper.

Georgia Pike, volunteer and undergraduate student studying the program, commented:

⁶⁸⁹ Video documentation no. 32: *Ainslie and Cranleigh Children visit to Muranjani Nursing Home, May 16, 2003*

⁶⁹⁰ Video documentation no. 5. *Pilot project: Music session: Year 3 Ainslie students visit Cranleigh: June 11th 2002* (S. Garber)

⁶⁹⁰ G Pike, interview, Ainslie Primary School, November 6, 2003.

Richard was such a nuisance. I remember him doing somersaults and behaving really badly in music class and then the kids from Cranleigh come in, and he walks straight up to John in the wheelchair and sings with him. The other kids were ignoring John. It was the last thing you would have expected.⁶⁹¹

From observations of Richard made in the playground later on in the day he was not able to continue to be helpful and positive. Nevertheless for a short period of time at the outreach Richard was able to contribute positively and receive positive feedback.

A journal entry in December of 2002 reads:

Today, I went with some of the students to a performance at a local arts center, on the way there Richard talked to me about his teeth. I realize that I have not had a conversation with him before other than about the song book. My only interactions had been to tell him to stop doing something. I will be very interested to see how things go in the future. He asked whether he could go again. It will be great to take him to Cranleigh. I am choosing him because I think it will help him and I think he will do a good job.⁶⁹²

A journal entry a week later reads:

Richard was videoed in class today. He was cooperative and communicative. He played the singing games well and the children in the class also seemed to have a different attitude toward him. He was engaged and calm and did not seek attention to himself in any negative way. He was sensible and mature and enjoyed interacting with Michele.^{693 694}

Richard's contribution to the pilot project was a surprise to his class teacher, the support unit teacher, Pike and myself. Added to the positive role he played, a more positive relationship also formed between him and me. A number of children like Richard and Gary appeared to benefit from involvement in the *HiH* program and the pilot project.

⁶⁹² S Garber, journal entry, December 3, 2002.

⁶⁹³ Michele is a woman with special needs, who observed and participated in a number of *Hand-in-Hand* events through the Center for Community Music Education.

⁶⁹⁴ S Garber, December 9, 2002.

All children involved rose to the challenge of taking responsibility and having a helping role. Diamond stated: 'The positive is encouraged-they want to do this. Children want to give of their best.'⁶⁹⁵

Evaluation of the Pilot Project:

The teachers from the mainstream school and the special school continually discussed and evaluated the sessions including ongoing lengthy conversations and dialoguing about the next steps.⁶⁹⁶ As a result of this constant monitoring and evaluation, the pilot project continued throughout the year. Note Hammel's Item Number 6: 'Able to evaluate program effectiveness for special learners'⁶⁹⁷ is therefore relevant. Hammel also mentions the evaluation of learning. This is not as relevant as there was no evaluation of learning as such for that was not the focus of the project. It was understood and accepted that learning would take place, but that it was experiential and, as discussed in Part 1, Section 1, intent, empathy and altruism are difficult to measure, assess or evaluate.

In hindsight, the social time after the music could have been expanded and more time could have been spent with children enjoying each other's company in a less formal situation. School schedules often limited this time and children often had to leave quickly. There could also have been more ongoing discussion with administrators as the project progressed. The needs of the specific schools and children involved could also have been further clarified including discussion and involvement of children with hearing impairments. One child who was hearing impaired was involved in the project

⁶⁹⁵J Diamond interview, Ronin Films, December of 2001.

⁶⁹⁶ Regular meetings and telephone conversations were held between Zimmer and the writer.

⁶⁹⁷ A Hammel, "A Study of Teacher Competencies Necessary When Including Special Learners in Elementary Music Classrooms:" vii.

at the beginning of the project. Although seemingly enjoying and benefiting from the interaction, he was withdrawn and staff from Cranleigh chose another child to take his place. The topic of hearing impairment and music is again another area that deserves full investigation. Finally, more regular visits to the nursing homes would have allowed for relationships to form between specific children and residents. The program's philosophy and methodology could also have been put into action within the special school itself with the more experienced and more able children singing with younger children with profound disabilities.

Damer writes: 'One recognized hallmark of successful inclusion programs is the collaboration of all individuals.'⁶⁹⁸ This was the case with the pilot project. Damer is referring to staff and adults; however the success of the pilot project was as much to do with the collaboration of all the children involved. The children from Ainslie took ownership of the program suggesting songs, being proactive in making suggestions, politely commenting on situations that they thought were not fair –for instance the children pinching them, and reminding staff if there had not been a visit arranged within the appropriate time scale.

Within the pilot project there were experienced staff members who had in depth knowledge of the children's disabilities, learning styles and difficulties, but the program was such that it was flexible and adaptable to all children whatever their learning style, disability and or difficulties. Teachers needed to focus on 'encouraging appropriate social interactions';⁶⁹⁹ in other words, they needed to encourage the intent behind the music as discussed in Part 1, Section 2. Staff from the two schools, including classroom

⁶⁹⁸ L Damer, "Inclusion and the Law," 21.

⁶⁹⁹ A Hammel, "A Study of Teacher Competencies Necessary When Including Special Learners in Elementary Music Classrooms:" vii.

teachers, music teachers, and administrators worked together. Para-professional volunteers and teachers were engaged in the music making, assisting children from both schools. Staff from both schools were proactive in helping all the students. There was no distinction drawn between the children from Cranleigh and Ainslie; staff looked out and took responsibility for all the children. Parents who volunteered to assist with transportation also involved themselves in the music making. It was truly a collaborative effort.

The majority of parents, teachers and children involved in the project made positive comments about the project. Zimmer commented: 'The music program had a big impact on the children. *HiH* helped them to move forward, there was a focus on process not skills and on interaction. Parents were always commenting: 'Our kids love music.' The medium draws kids in.'⁷⁰⁰ Virginia Norris, class teacher of Year 3, children at Ainslie said that a number of parents had been asking whether the program was going to continue and that they were pleased that their children were involved in project with children with special needs.⁷⁰¹

By analyzing the various data collected it can be stated that the goals as set out by the co-coordinators were addressed.

1) The philosophy and methodology was successfully applied to include children with special needs.

2) Friendships were developed in particular between the boys.

The goals set out by the teachers of the special needs children were also addressed.

⁷⁰⁰ N Zimmer interview Cranleigh School, June 20, 2003.

⁷⁰¹ V Norris, conversation with writer, June 5, 2002.

- 1) The children adequately and comfortably 'dealt with' being in a large group.
- 2) The children blended in with no competition.
- 3) The children's self esteem was raised.
- 4) They were in contact with positive role models.
- 5) There were no performance pressures.

The children from both Ainslie and Cranleigh Schools appeared to benefit in a number of ways: socially, musically and educationally. The children from Cranleigh School became increasingly confident, and friendships with students from Ainslie were formed. This may not seem of any consequence but a number of children from Cranleigh as has been previously commented on, found it hard to socialize and form friendships. The singing and musical development of the children developed greatly. The children were able to think out to others, helping rather than being helped.

The attitudes of children from Ainslie toward those with special needs appeared to improve and tolerance and the ability to think of others developed, particularly among the children with special needs. The lack of prejudice from the children from Ainslie was also evident in their responses to the questionnaire and their discussion with other children new to the project. As Alper stated: 'Everyone benefits from having students with different learning styles and behavioural traits in the same classroom.'⁷⁰²

On assessing the outcomes of the project, the ability of the children from Cranleigh to come forward and help other people is perhaps the most memorable. Finally, there were two statements made by a child at Ainslie and a parent at Cranleigh that convinced me

⁷⁰² L Damer, "Inclusion and the Law," 21.

that the pilot project had been enjoyed and was of benefit for two children. Lindsay from Ainslie ran up to me in the playground the day after visiting and singing with the children from Cranleigh and said to me 'Susan promise me I can go to Cranleigh again!' Such was her enthusiasm and excitement in being part of the project. The other comment was from a parent of a child from Cranleigh who said 'Shaun talks about Ainslie all the time!' Such was his enthusiasm; the program was obviously an important part of his life.

As has been stated my enthusiastic participation and role in the project was such that at a completely objective assessment was difficult to make. However, the responses from parents of children from both schools, and the ongoing support of administrators from both schools suggest that the project was perceived as being successful. In addition the responses of the children and class room teachers from both schools as well as observations from the residents and visitors to the project were very positive. The desire of teachers from both schools to continue the program further indicated that they felt that the program was of benefit to the children. A longitudinal study would need to be carried out to clarify these early findings.

Giorelli states that: 'Inclusion is about membership and belonging to a school community.'⁷⁰³ From observations and data gathered, it appears that it was the sense of 'belonging' and 'membership' among the students from both schools together with the staff and volunteers who, collectively, had the intent of making music for the benefit of others that made the project successful. This pilot projects begs further research and analysis to consolidate the preliminary findings regarding music and integration and benefits for mainstream children and those with special needs.

⁷⁰³ M Sainsbery, "Inclusive Practice: Key Note Address."22

PART 2 SECTION 3

The Application of *Hand-in- Hand* Within a Special Education Setting: Students from Woden School and Residents from St Andrews Retirement Village.

*I hope they take away a good impression of someone they think and know loves them.
After all when it comes down to the nitty gritty they're nowhere without love.
And I hope plenty of it goes with them.* ⁷⁰⁴

Introduction

During Term 3⁷⁰⁵ of the school year in 2003, I was employed as the music teacher at Woden School. Woden School (Woden) provides education for high school students with intellectual disabilities, serious medical conditions, and emotional and behavioral difficulties. Many of these students have been classified as 'at-risk.'

'At-risk' is a widely used term in education referring, as one writer defines the term, to 'children that have been identified by school personnel as being vulnerable to an educational or learning difficulty. The cause may be social, behavioral, intellectual or medical.'⁷⁰⁶ Linda Cronin in her paper 'Early Detection and Intervention of At-Risk Youth' stated: 'Children are considered to be at-risk if one or more of the following applies: Homelessness, intoxication, drug use, truancy, anti-social behavior, offending vulnerability (because of age, disability, lack of adult supervision).'⁷⁰⁷

As an extension of the *Hand-in Hand* (HiH) program, I instigated and implemented a pilot project involving regular music classes with junior-high school students at Woden

⁷⁰⁴ Residents comment at St. Andrews Retirement Village after the outreach June 26, 2002. (Video documentation no.16: *Students from Woden High School: Outreach to St. Andrews Retirement Village*, June 26, 2002. (A. Pike)

⁷⁰⁵ There are four ten-week terms in the school year in Canberra.

⁷⁰⁶ A Ashman ed., *Educating Children with Special Needs*, 487.

⁷⁰⁷ L Cronin, "Early Detection and Intervention for 'at Risk' Youth" (2000), 2.

in preparation for a *HiH* visit to St. Andrews Retirement Village. My background in special education has made me particularly interested in observing how the *HiH* approach will work with these students.⁷⁰⁸

Prior to studying in Canberra, I had worked at the Bronx School for Career Development (BSCD), a High School in the South Bronx, New York City. Students at BSCD were also classified as at-risk with emotional and/or behavioral problems. The level of disturbance and impoverished home life of students was in many cases significantly higher than that observed in the ACT. BSCD had school police onsite at all times and there were metal detectors at the entrance to alert authorities to concealed weapons. The support staff were expected to deal with many potentially dangerous and uncontrolled students. Nevertheless, I and some of my colleagues, had had considerable success applying the *HiH* approach at BSCD. One session in which West was present involved a group of at-risk students singing *Aeroplane Jelly*, both individually and as a group.⁷⁰⁹

The general level of problems suffered by at-risk students in the ACT cannot be considered comparable with the worst situations encountered in the Bronx. At the same time, the situation at Woden involved students with more obvious emotional and behavioral disturbances than those at Cranleigh, where the difficulties generally have a diagnosed medical basis. I was therefore keen to trial *HiH* in this context and, by the time the trial began, I had had extra training through participation in the School Singing Program.

⁷⁰⁸ See appendix for biographical details.

⁷⁰⁹ S West visited BSCD on December 4, 2002.

While the general level of problematic behavior may be said to be less dramatic than in the Bronx, the Woden students were still considered ‘at-risk’ enough to prevent them attending school in a mainstream setting. At Woden, the classes are small and children often have one-on-one assistance. Extra support is given to the teacher by way of para-professionals assisting with behavioral problems within the classroom. The two classes I worked with each consisted of six students with a class teacher and assistant assigned to each class. The two classes came together for the music session and the two class teachers and assistants stayed with the students for extra support.

During the pilot project, students had twice weekly music lessons and an outreach was arranged at the nursing home within St. Andrews Village at the end of the term. The pilot project has been documented and described with reference to a particular child named John. Data were collected through my observations and journal notes as principal teacher and participant/observer,⁷¹⁰ video documentation and interviews with teachers and support staff as well as with visitors and the residents involved in the project. Teachers who had previously taught the children when they were being educated in a mainstream setting before being placed at Woden were also interviewed.

The students in the two classes often had unpredictable behavior, used bad language, were uncooperative and lacked communication and social skills. Unsurprisingly, there was some apprehension as to how the students would behave and respond in a new environment with the elderly residents. Particular children were discussed with regard to whether they should attend the outreach at the nursing home as their behavior was so unpredictable. To give an example of the kinds of behavior children normally displayed, a teacher who had taught some of the children at a previous school said:

⁷¹⁰ L Cohen, Manion, and Morrison, *Research Methods in Education*, 187.

Robert used to throw things across the classroom, anything he could get his hands on he would throw if he got into one of his temper tantrums. On one occasion he was asked him to pick up the toys he had been playing with on the floor and in response to the request he threw a life size model of a human torso across the room, aiming it at the assistant. He liked hurting other children. In one of the classes he was in, some of the children were so frightened of him that they started to regress, they started to wet their beds. I remember him having to be dragged down the hallway by two members of staff. He often had to be physically restrained.⁷¹¹

Mitchell was another student who, more often than not, missed part of his recess because he was in 'time out'⁷¹² for inappropriate behavior or for not doing his work. He was often put in the *Time Out* room for his safety, or for the safety of his fellow students. The *Time Out* room at Woden has no furniture, also for safety reasons. students sit on padded mats.

John, who was particularly observed during the outreach,⁷¹³ was not as aggressive as Mitchell, but would often draw attention to himself by making inappropriate noises, wandering around the classroom, not staying on task, and disrupting other children. His behavior was often immature and he was frequently in *Time Out*. He often had to miss part of his recess to catch up on work that he had missed during class. He sought attention constantly through his negative behavior.

The assistants described their role within the classroom managing these students, as well as describing the general attitude of the children:

We keep the class as calm as possible so that the teacher can teach the class. Sometimes we remove a student, or sit with them in 'Time Out' for a while. There is usually a lot of

⁷¹¹ P Williams, interview, Turner Primary School, Canberra ACT, October 14, 2002.

⁷¹² *Time-Out* refers to children being given a place and time away from the assigned activity so as to cool down and reflect on their actions.

⁷¹³ Video documentation no.16: *Students from Woden High School: Outreach to St. Andrews Retirement Village*, June 26, 2002 (A. Pike).

swearing, and not much caring for each other. They are very self-involved.⁷¹⁴

These comments reveal the usual disruptions within the class and the role the assistants played within the classroom as a result of them. Rather than assisting the teaching in a proactive way their role was often implementing behavior management strategies.

After the project was completed, the assistants participated in a videotaped interview.⁷¹⁵ They revealed their initial skepticism regarding the children going to a nursing home and being able to behave appropriately. ‘Honestly when you suggested it first we thought of said ah ha! She doesn’t know us at all,’⁷¹⁶ (referring to the students). At this point in the video, the assistants look at each other and shake their heads laughing, ‘But we wanted to be supportive.’ These remarks were made after the pilot project had finished. At the time, I was unaware of the level of skepticism and doubt in the minds of the staff working with me.⁷¹⁷

Misgivings notwithstanding, it should be noted that these staff members were very positive towards the children. They did not have a negative image or attitude and worked hard and diligently to assist the children. The staff, although secretly worried at the responses the children might have, supported the project. This was important for, as

⁷¹⁴ Video documentation no 15: *Assistant Teachers, Interview Woden High School August 5, 2002.* (R. Held)

⁷¹⁵ Ibid

⁷¹⁶ Ibid

⁷¹⁷ Since I had had previous experience in the Bronx in what might be described as a ‘tougher’ situation, I was not as subject to apprehension as the Woden staff. The comment by one of the class teachers, following the visit, that ‘it was nothing short of a miracle’ (discussed in more detail below) reflects the sense of revelation *HiH* seems to produce in those not familiar with the approach. At the same time, even experienced *HiH* practitioners continue to be surprised and moved by the results, particularly for the at-risk students.

West stated that the program is only successful where there is the full support of the staff and an understanding of the philosophy of the program.⁷¹⁸

Before describing the Woden project in more detail, there follows a brief survey of the literature relevant to the at-risk student including a discussion of the *HiH* approach in relation to the literature surveyed.

Review of Literature

The *HiH* program, as already suggested, it is not a traditional music program, a music therapy program or an intergenerational program per se. Neither is it a program specifically set up to address the problems of at-risk youth. However, because this pilot project involved at-risk and vulnerable children, it is relevant to examine programs, and in particular music programs, that have been considered successful in this field.

It has long been suggested that art programs can have a positive effect on children in general. A study by Shirley Brice Heath, documented in her *Champions of Change*⁷¹⁹, examined the benefits of After-School programs. It was found that students involved in the arts were successful in relationship to achievement in school and in their personal lives and, furthermore, that these students' achievements bettered those of students involved in sports and community programs. This study was undertaken over a decade and did not specifically focus on at-risk youth.

Many of the programs available for at-risk students in the United Kingdom, the United States and in Australia provide facilities and/or activities to encourage young people to

⁷¹⁸ S. West written response to questions regarding the pilot project, June 28, 2002.

⁷¹⁹ S Smith Brice, "Imaginative Actuality Learning in the Arts During Non School Hours," (Stanford: 1998).

engage in productive recreational pursuits. Activities include After-School Programs,⁷²⁰ Wilderness Therapy programs, Community Mentoring,⁷²¹ and Arts and Music programs.^{722 723 724} Sports programs include a cricket program in Bath, U.K run by Dr Bob Holman⁷²⁵ and the Tower Hamlets Drug Challenge Fund Project.⁷²⁶ A number of researchers comment on the importance of developing pro-social behavior in the at-risk student, a subject already discussed in Part 1, Section 1 above.⁷²⁷

Lanteiri in her paper 'Hooked on Altruism: Developing Social Responsibility in At-Risk Youth',⁷²⁸ writes of a program in 350 schools across the United States called the *Resolving Conflict Creatively Program*. The program is based on values of caring and mutual respect and targeted particular students working in small groups to teach skills in empathy, team building and conflict resolution. It advocates a school curriculum that gives the same attention to social and ethical development, as well as to intellectual development. This is not dissimilar to the message in *HiH* program where music is seen and promoted as personal and social development. Lanteiri quotes Gottfredson, who reported that students with social competence and resilience were 40% less likely to become juvenile offenders.⁷²⁹ She also quotes Berman who described four elements that support social responsibility:

⁷²⁰ Ibid.

⁷²¹ D Irwin, "Alternatives to Delinquency in Harlem: A Study of Faith -Based Community Mentoring," *The Justice Professional*, no. 15 (2002).

⁷²² S Mckillop and J Vernon, "Croydon: The Good Neighbourhood Program an Innovative Approach to Youth Programs," *Australian Institute of Criminology*, no. 16.

⁷²³ W Schmid, "At Risk? Active Amateur Music Making," *Music Educators Journal* 81 (1994).

⁷²⁴ J Humphreys, "Coming up Taller Arts and Humanities Programs for Children and Youth at Risk," in *Presidents Committee on the Arts and Humanities* (1996).

⁷²⁵ C Middleton, "Uphill Work," *Sport and Leisure* 23 (1982).

⁷²⁶ T Crabbe, *A Sporting Chance? : Using Sport to Tackle Drug Use and Crime, Drugs, Education, Prevention and Policy* (2002).

⁷²⁷ Curwin, *Rediscovering Hope*, Hoover, "Altruism as an Antidote to Bullying.", H Toch, "Altruistic Activity as Correctional Treatment," *International Journal of Offender Therapy and Comparative Criminology* 44, no. 3 (2000).

⁷²⁸ L Lanteiri, "Hooked on Altruism: Developing Social Responsibility in at Risk Youth," *Reclaiming Children and Youth* 8, no. 2.

⁷²⁹ Ibid.: 84.

A nurturing a caring environment

Modeling of pro-social and ethical behavior

Development of perspective taking skills

[and] Confrontations with injustice, coupled with a development of effective ways of handling conflict⁷³⁰

The first three of these are relevant to *HiH*. First, students both create a caring environment for the elderly and receive care in return. Second, rather than students reacting to the modeling of their teachers, *HiH* takes the view that the students themselves are the best ‘modelers’ of appropriate behavior in the outreach situation. The teacher acts as facilitator to set up the outreach situation and is then confident the students will know what to do, more so than many adults. Here is an added advantage for at-risk students: they are automatically assumed to be capable of caring and nurturing behavior and capable of ‘modeling’ (although the term is still not entirely appropriate) to their teachers and other adults. Finally, students gain a better perspective and understanding of the elderly as well as those with dementia.

Noble⁷³¹ in her lecture to the Australian Association of Special Education, ACT Chapter spoke about the *Bouncing Back* program. She suggested that students developed self-esteem through competence and that personal insight was important to the progress of a child. She also listed what she saw as the six components of pro-social behavior and resilience. These were:

Moral behavior

Optimism

Normalized behavior

⁷³⁰ Ibid., 82.

⁷³¹T Noble, "Bounce Back! Classroom Resiliency Program" (paper presented at the Australian Association of Special Education ACT Chapter, Woden School, Canberra., November 10th 2003).

Helpful thinking

Emotional literacy -including empathy

Access to courage

Goal and achievement skills

With the possible exception of ‘Access to courage’ one can argue that all these components are accessible through *HiH*. The teachers in *HiH* would not necessarily refer to the altruistic outreach as ‘moral’ but it certainly can be seen in this way. The act of helping can create optimistic, positive responses in both giver and receiver and certainly, as this chapter will show, behavior is normalized with very little specific effort from the teacher. The students are thinking outwardly to help others in an empathetic way and achieve a definite goal while developing a range of musical and social skills as by-products of the outreach situation. One can even argue that the ‘access to courage’ is a part of the program, given the observed fearful responses of some adults who have engaged in *HiH*.

Within the wide range of programs for at-risk students there are a number that specifically feature music and other arts, and some of these have proven to be successful and cost effective, a subject that West has spoken of in regard to *HiH*.⁷³² In the United States some of these programs have been documented in a range of academic papers including “Crime Curriculum and the Performing Arts,” by Chase,⁷³³ “Creative Partnerships for Prevention from the U.S. Department of Education;”⁷³⁴ “Coming up

⁷³² S West, "Position Statement."

⁷³³ C Chase, *Crime Curriculum and the Performing Arts: A Challenge for Inner City Schools to Consider Integrated Language, Music, Drama and Dance Experience as Compensatory Curriculum for at-Risk Urban Minorities in Elementary School* (Ann Arbor, MI: University Microfilms International, 1987).

⁷³⁴ National Endowment for the Arts Department of Education, *Creative Partnerships for Prevention: Using the Arts and Humanities to Build Resiliency in Youth* (Washington, DC: U.S. Department of Education: National Endowment for the Arts: For sale by U.S. G.P.O, Supt. Of Docs., 1998).

Taller”⁷³⁵ by Judith Humphrey Weitz; and in “Americans for the Arts: Arts and Humanities Programs for Children and Youth At-Risk from the President’s Committee on the Arts and Humanities”.⁷³⁶ Hilary Clinton, while no expert in the field, supported the opinions of experts when she stated in regard to “Coming up Taller” that: ‘The arts and humanities have the potential for being safe havens. In communities where programs already exist, they are providing soul-saving and life-enhancing opportunities for young people.’⁷³⁷

Politicians are not the only public figures who add their weight to the idea of music as a means of therapy for the disadvantaged. Menuhin used the popular press to publicize *The Voice Foundation*, a U.K. group he supports. *The Voice Foundation* funded a pilot project at Oxford Gardens Primary School in West London, a school with many social and disciplinary problems. Alberge, writing in *The Times*, quotes Menuhin as stating that ‘as soon as they brought in singing ... the school was transformed.’⁷³⁸ The principal of the school had some skepticism toward the project, but agreed that as a result of the music program the school was much calmer.⁷³⁹ Menuhin also argued that ‘music can create a crime-free society’ and that ‘we need policing and prisons in the short run but you don’t create a better society through them.’⁷⁴⁰

In Australia, there are a number of music programs focusing on at-risk youth including ‘*Croc Eisteddfod*,’ a program run by NRMA. It aims at reducing crime in rural and remote areas. The *Croc Eisteddfod*, aims at ‘encouraging greater attendance at school, a

⁷³⁵J Humphreys, "Coming up Taller Arts and Humanities Programs for Children and Youth at Risk."

⁷³⁶ Americans for the Arts, *Americans for the Arts: 1996 - 2002, Monograph* (Washington, D.C.: Americans for the Arts, 2003), 6.

⁷³⁷ J Humphreys, "Coming up Taller Arts and Humanities Programs for Children and Youth at Risk," 7.

⁷³⁸ D Alberge, "Children Need Music -Education," in *The Times* (1998).

⁷³⁹ Ibid.

⁷⁴⁰ Ibid.

sense of self worth and setting goals for the future.’⁷⁴¹ It is claimed that such programs encourage greater attendance at school and raised self-esteem.

The festival benefits both male and female children encourages those at-risk of truanting to attend school regularly as they become keen to be part of planning rehearsing and participating in the concert. It builds confidence, a sense of purpose, planning, teamwork and skills in young participants, as well as a sense of social cohesion in the local community.⁷⁴²

Chris Pearce is an Australian politician who echoes Clinton’s sentiments.⁷⁴³ He writes of the *Freeza* program in Victoria, Australia, where young people organize and perform in a safe alcohol- and drug-free environment:

Today we are questioning the world we live in more than ever. One way a child’s life can be enriched is through music, whether by learning, understanding, appreciating or actually performing. If we want our youth to be happier and more connected with and more active in our communities music and the great experience of sharing and performing music together can help.⁷⁴⁴

While there appear to be numbers of programs that engage at-risk students in pro-social behavior, and a number that support the idea of the arts as means of life enhancement for these students, there are few that seem to do both. *HHH* and, specifically, the pilot project at Woden endeavored to unite these two approaches, community involvement and musical involvement, with the aim of empowering and involving young students facing a range of personal challenges.

⁷⁴¹ NRMA, "When Crocodiles Rock Moree," *Crime Prevention News*, September 2000...

⁷⁴² C Pearce, "A Private Members Motion to Federal Parliament on Behalf of Music Education in Schools," *Music Forum* 9, no. 4 (2003): 19.

⁷⁴³ Ibid.

⁷⁴⁴ C Pierce, "Resources for Youth at Risk Arts Program," in *North Carolina Arts Council*, 20.

One question needs to be asked about the proliferation of programs targeting at-risk youth: are they, in fact, being helped? There appears to be an underlying problem with providing such facilities and activities. Curwin writes about this succinctly:

When we help at-risk students, we inadvertently give them the message that they are in an inferior position. Reversing this role builds pride. Students feel good when they see themselves as genuinely useful. Helping others is therapeutic. To understand the power of helping others, ask yourself who enhances your self-concept more: someone you love says 'I need you' or someone you love says 'you need me.'⁷⁴⁵

The idea of children who are at risk or with special needs being helped continuously is an interesting point and one that is not thought about in general. As Curwin says, when we are being continuously helped there is a feeling of lack of power, lack of control, and indeed lack of self-esteem. The same may be said of the elderly in care facilities. *HiH* is unusual in that it puts both the students and the elderly in the role of both care-giver and care-receiver. When students are put into the role of helpers they have the opportunity to respond differently, with pride and maturity. The elderly whom they are approaching are not functioning as 'helpers' in the same way as authority figures. It would perhaps be fair to say that these two groups within our society are undervalued and given little responsibility or a positive role to play. As quoted in Part 2, Section 2 above, a teacher from a school with special needs said of the children going into the nursing home to help the elderly said 'no one ever thought our kids could help someone else.'

Curwin makes a similar point in *Rediscovering Hope*.

We spend so much time trying to help high-risk students that they subtly receive the message that they must be inferior

⁷⁴⁵ R Curwin, "The Healing Power of Altruism," 36.

because they are so needy. One reason that many high-risk students are resistant to efforts to help them is that they are rejecting the notion that they are helpless and therefore, incompetent.⁷⁴⁶

HiH places all students and participants, regardless of age, problem or incapacity, in the powerful role of helping others without the need for authority or hierarchy. This is perhaps one of its most significant features. In an outreach situation the whole concept of ‘difficult’ students can become redundant. The seniors do not know the student; do not know the child in terms of their behavior in the classroom or in the playground. They see and respond to a student who is caring, attentive and responsible. As Curwin says a child who is helping and caring and responsible is not viewed as at risk or a problem, so the label becomes obsolete.

Curwin continues:

For students with poor academic achievement, classrooms are a breeding ground for feelings of inadequacy and worthlessness. At-risk students are continually confronted with failure and told they are worthless. Many schools try to compensate by offering special programs to increase self-esteem. However even the best activities do not significantly influence children who continually receive negative messages about themselves.⁷⁴⁷

This statement supports the idea that an active practical approach is more beneficial than a dry academic course. How, indeed, can one practice and experience empathy or self-esteem in theory? The experience of *HiH* may allow the students to access helping behaviors and emotional responses that, through the buildup of negative stereotypes, are often denied them in a normal school setting.

⁷⁴⁶ R. Curwin, *Rediscovering Hope*, 103.

⁷⁴⁷ *Ibid.*, 36.

In this *HiH* situation the children are able to be perceived and perceive themselves, as succeeding. They are given immediate positive feedback, their self esteem is potentially raised, and they are given a sense of hope and optimism. Perhaps more important than the child's own sense of optimism, is the sense of hope the teacher has for the child. The teacher no longer feels 'how can I ever help/teach...' but is optimistic that the child can succeed. The teacher's intention is, again, of prime significance. The teacher who facilitates such programs not only has faith in the ability of the students to behave and interact positively but is also aware that in many ways the children are more able to communicate and interact through the music at a deeper level than adults.⁷⁴⁸

Like Curwin, Hoover suggests that educators and researchers focus their attention on cultivating altruism and empathy rather than more negative aspects of schools.

It is easy to become preoccupied with negative aspects as we confront the pressing problems of antisocial behavior in our schools and communities. Researchers and practitioners can correct the pessimistic view by using findings emanating from positive youth development research. Cultivating empathy and altruism provides a promising means of changing patterns of bullying in students and climates of violence in schools.⁷⁴⁹

The Woden pilot project and *HiH* in general, does have a positive and optimistic sensibility. Lanteiri⁷⁵⁰ suggests that teachers should perceive their students as being active and useful members of society, rather than students training to be responsible citizens. Again this factor can be seen at work in *HiH*. Indeed, as has been stressed with *HiH*, it is seen as not only inappropriate but counterproductive to engage in the program to achieve specific musical or behavioral goals.

⁷⁴⁸ S West, written response to questions regarding the pilot project, June 28th 2002.

⁷⁴⁹ J Hoover, "Altruism as an Antidote to Bullying."

⁷⁵⁰ L Lanteiri, "Hooked on Altruism: Developing Social Responsibility in at Risk Youth," 89.

HiH and the pilot project at Woden looked at young people helping and responding to the community. Activities and facilities were not being provided for them. The opportunity to be of help to others was provided. There was no 'therapy' as such for them. Indeed, they were providing the therapy to others voluntarily. This is in contrast to the idea of compulsory community service handed down as a 'soft' punishment option for young offenders. One monograph entitled *Sentencing to Community Service*⁷⁵¹ clearly states that the community service is a sentence. The intention from the outset is not helpful or therapeutic.

The nature of involvement in an outreach as being voluntary is important. West frequently comments that 'altruism cannot be legislated.'⁷⁵² She is implying that altruistic intent would not be present if there were a compulsory element. If there is voluntary involvement through community outreach, then there is more likely to be a connection with the community. This is considered one of the protective factors in regard to crime prevention.⁷⁵³ Both at Woden and Ainslie, the outreach is presented as a fun and helpful activity, considered more as a reward or a privilege and pleasure.

Eisenberg, Cumberland and Murphy,⁷⁵⁴ in their longitudinal study, suggest that a pro-social disposition in adulthood correlated with pro-social behavior at a young age. The *HiH* program is clearly encouraging pro-social behavior in children. If Eisenberg et al. are correct, then this encouraging and maintenance of pro-social behavior could have a long term positive effect for the children involved in *HiH*.

⁷⁵¹ J Beha, K Carlson, and R Rosenblum, *Sentencing to Community Service* (Washington, DC: National Institute of Law Enforcement and Criminal Justice, Law Enforcement Assistance Administration, Dept. of Justice:, 1977).

⁷⁵² S West, response to question regarding Hand-in Hand, September 25, 2002.

⁷⁵³ National Crime Prevention Document, *Pathways to Prevention: Developmental and Early Intervention Approaches to Crime in Australia: Summary Volume* (Barton, ACT: National Crime Prevention, Attorney-General's Department, 1999), 138.

⁷⁵⁴ N Eisenberg, Guthrie, and Murphy, "Consistency and Development of Pro-Social Dispositions: A Longitudinal Study."

HiH at Woden and in general is seen as personal development. Diamond commented on *HiH* in general on ABC Radio, 'I'm looking forward to these kids as they go to secondary school, having less disturbance, social disturbance. Because this is not music. This is social development. It shouldn't be part of any music program. It's part of social development.'⁷⁵⁵

Diamond also commented on the involvement of children in the music program:

The amount of vitality, the amount of exuberance, enthusiasm that they displayed in that music, was fantastic. If they can carry that through into life, I firmly believe that the incidence of crime, delinquency and drugs for them has to go down.What they are being taught is a way of living, a way of living through giving. If they carry that through, they are going to be completely different citizens.⁷⁵⁶

Diamond also stated that the program has 'sociological potential' and that it could make a 'sociological difference.'⁷⁵⁷ The 'sociological potential' begs an in-depth longitudinal study. In the short term, there were positive outcomes. At the completion of the pilot project, two administrators at Woden school expressed disappointment that the music program was not able to be continued. They stated that the music program had made a very positive contribution to the school.

Preparation of the Students

Over the term, the students learnt a repertoire of songs suitable for the outreach. No words were given to the students and songs were learned and reinforced through echo, repetition and group and individual singing. As with the Ainslie children, the songs

⁷⁵⁵ J Diamond, *Interview ABC Radio*.

⁷⁵⁶ *An Interview with Dr John Diamond*.

⁷⁵⁷ *Ibid*.

were learned relatively quickly. After approximately fifteen sessions, the students had a repertoire of ten songs and were ready to go on an outreach visit.

The learning of repertoire in this context is significant from two points of view. First, these students were high school age and at a special school for students with particular behavioral disturbances. Given the findings of researchers like Mizener⁷⁵⁸ one could have expected more opposition to the idea of learning songs at all, even leaving aside the idea of singing old songs for old people (see Part 1, Section 3) . The Woden students did not show any particular disinclination to learn the songs or to sing in general. It is possible that the purpose behind the learning of the songs is significant here. We are not suggesting to the students that singing is something they should do. Rather, from the first, it is made clear that the singing is the vehicle through which interaction will occur to help the residents. This changes the way both teacher and student approach the singing and, even in the context of 'difficult' students like the Woden cohort, appears to circumvent the standard problems a teacher may face in this situation.

Second, the students learnt the songs relatively quickly. West has pointed out that TPA songs seem to be easy for young students to sing for a number of reasons.⁷⁵⁹ At the same time, the Woden students cannot be said to have had a strong background in music and there had not been a music teacher at the school for some time prior to the commencement of the pilot project. Again, the *HiH* philosophy is important in this context. Getting students to an outreach as quickly as possible is considered much more important than the accuracy of their singing. Students like the Woden cohort are very

⁷⁵⁸C Mizener, "Attitudes of Children toward Singing and Choir Participation and Assessed Singing Skill."

⁷⁵⁹ S West, "Mining Tin Pan Ally," 27.

quickly in a position to use their music for the benefits of others, a situation that would not be the case if a formal ‘performance’ was required.

At each lesson the repertoire was repeated, and a new song added. Songs included *Me and My Shadow*, *Pennies from Heaven*, *You are My Sunshine*, *I’m Forever Blowing Bubbles*, *Jamaica Farewell*, *Daisy Bell* as well as familiar Australian songs such as *Kookabura Sits in the Old Gum Tree*, and *Waltzing Matilda*. During the music classes children generally behaved fairly well, however there were often incidences where children would wander off or have to spend time in time out for disruptive behavior.

Compared to what was reported of students prior to the pilot project and in post-project interviews, the behavior in music lessons was relatively good. As indicated below, there was certainly inappropriate behavior and swearing, but there was not the level of disruption that there could have been. West and other teachers have reported that, at Ainslie, teachers have noted that at-risk children seem to behave more appropriately in music lessons. How much this has to do with the music per se, and therefore relevant in any school music context, or how much it has to do with music taught with this particular philosophy, is hard to say. At Woden, the students were aware from the beginning of the pilot project that their music making had a purpose and, given the speed of learning, and the general improvement in behavior even prior to the outreach, it is reasonable to speculate that the given approach had some positive effect on the students.⁷⁶⁰

⁷⁶⁰ The background I, as principal researcher, brought to the Woden sessions may also be relevant here. West attended some sessions in the Bronx with me in 2001 and, while the sessions went extremely well considering the nature of the groups, admitted to great trepidation in dealing with these potentially dangerous students. Having experience of dealing with far worse behaviour in New York, I did not find the Woden students as problematic as did some other teaching colleagues.

As preparation for the outreach, the class practiced singing to the staff at the school as though they were seniors in a nursing home.⁷⁶¹ Particular emphasis was placed on the children introducing themselves to the ‘residents,’ taking their hands and looking into their eyes. If the ‘residents’ were mobile the students were encouraged to ask the seniors to dance. The purpose of the visit was discussed with the students and questions were asked including: *Why are we going? How do you think it will make the residents feel? How do you think you should behave?* These questions set the tone for the project. The intent was clear from the start, and appeared to have a positive effect. One could speculate that a more formal approach to music with technical skills as a priority would not have engaged these type of students.

Preparing the Project at St. Andrews Retirement Village

Prior to the visit, a meeting was held at St. Andrews with the diversional therapist and myself.⁷⁶² Such meetings are important so that staff at the facilities have an understanding of the objectives and philosophy of the project. I explained to the therapist that the program was set up by the ANU Music School and that it was part of the *HiH* program modeled on the work of Dr. John Diamond. It was also explained that the children would encourage the residents to sing and dance and that the outreach was not a performance or entertainment but would focus on students and seniors making music together. Other practical issues were also discussed including the need for space and resident participation. It was also understood and mentioned that the children were from a special school and that this kind of interaction could potentially help them.

⁷⁶¹ Video documentation no.16: *Students from Woden High School: Outreach to St. Andrews Retirement Village*, June 26, 2002, (A. Pike).

⁷⁶² June 20, 2002.

Preparatory Work with Woden Students on the Morning of the Visit to St. Andrews

On the morning of the visit to the retirement village, the combined music class was filmed. One child in the class was absent due to a suspension, another child was in the *Time Out* room for disruptive behavior. The class was therefore made up of the ten remaining children. The following description taken from video documentation no.16,⁷⁶³ describes and analyzes the interaction, the activities and the behavior of the children with particular reference to John. It also describes the preparation before the outreach in more depth.

The children are first seen in class, sitting in a circle of chairs and are taking turns to insert their names into the Tin Pan Alley song *Clap Hands, Here Comes Charlie*. One child makes a face at the camera and then purposefully falls off his chair. John then imitates this child's antics, and stretches his lips out to the side with his first fingers. He makes a face at the camera and then purposefully makes gestures in front of the teacher sitting next to him invading her personal space and attracting attention. John then says 'hello' to the camera and the class teacher asks him to sit down. In response to the enthusiastic singing, I comment: 'Great singing guys!' I then ask the children what their job is at the nursing home. One child replies 'Singing.' Another child replies 'No swearing.' Such was the preoccupation with swearing that the absence of it was seen as part of their job. Another child suggests 'Get them to dance.' The children's responses suggest that they understood the purpose of the visit. However they also reveal the children's lack of vocabulary and inability to communicate maturely, which is reflected in the short incomplete sentences used. These answers compare to some of the answers given at Ainslie but the children at Ainslie were significantly younger and, indeed,

⁷⁶³ Video documentation no.16: *Students from Woden High School: Outreach to St. Andrews Retirement Village*, June 26, 2002.

many of the answers given at Ainslie were more mature and complete than those given at Woden.

The children are reminded they are not going to perform. The residents are going to sing with them too. John then sticks out his tongue toward the camera and makes rude noises. These anti-social gestures could be seen as a reaction to a camera being in the classroom. However, John often behaves inappropriately and immaturely in class. The children then sing *Me and My Shadow* and the teachers and assistants role-play the residents. The staff and children are then directed to work with each other, with the suggestion that one member of staff stand in as an elderly cheery person, another as wheelchair user, and another as a grumpy resident. In her role as a 'resident,' one of the assistants asks the children, 'Who'd like to dance with me?' One of the boys responds 'I'm not going to dance with anyone'; such was the boys' negative attitude prior to meeting the residents. John is then seen sticking out his tongue again. The class teacher then addresses John: 'They want to see people doing the right thing' (in relation to the filming taking place).

The children are reminded to hold hands with the 'senior' and are encouraged to get the residents to dance if they are able to. The children are prompted to look at the person they are singing to. John then approaches the camera and says 'Hello.' The class teacher speaks to John twice saying 'Come and sit down.' She again comments to John about the filming, 'If you want to be on the video you have to do exactly the right thing.'

The class activities continue with everyone singing *I'm Forever Blowing Bubbles*. The children use their arms; gently swaying them above their heads moving with the music. A simple movement activity was then carried out which involved students mirroring

each others movements. This is an exercise developed by Diamond to enable people to be more 'in phase' with each other; in other words, to be able to communicate and empathetically understand and match another's mood. This exercise involves quiet concentration and children appear to enjoy it. At this point in time, the room is actually very quiet and everyone was fully participating. The quietness is broken by Raymond who says: 'Sex, dick.' Swear words are commonplace in the classroom, and teachers had expressed concern as to whether the children would use similar vocabulary in the nursing home. The activities continue with the American baseball song *Take Me Out To The Ball Game*. The children are asked to stand by their chairs and the class teacher is seen encouraging John back to his chair as he is out of area.⁷⁶⁴

As has been discussed, the negative behaviors exhibited and described are immature and inconsequential compared to some more disturbing and disruptive behavior exhibited by the children in the past. However, in the context of the planned visit, if not in general social situations, John in particular did not appear to be thinking about the effect of his behavior and/or actions on his classmates or on the teachers and adults in the room. He was self-absorbed and self-centered. John was seeking attention through his anti-social and inappropriate behavior and the class teacher needed to continually prompt John to behave appropriately.

The Walk to the St. Andrews Village and John's Behavioral Changes⁷⁶⁵

As the retirement village was just ten minutes walk away from the school, the class walked to the village. The class and I were accompanied by two class teachers, two

⁷⁶⁴ An educational term for not being in the assigned place.

⁷⁶⁵ Video documentation no.16: *Students from Woden High School: Outreach to St. Andrews Retirement Village*, June 26, 2002, (A. Pike) .

classroom assistants, the school secretary, alumni from Ainslie Primary School, plus Andrew Pike who was videotaping the project. The children are seen walking up the corridor away from the classroom. The assistant who is walking next to John says ‘Why are you eating John? You’re going with dirty teeth.’ John had obviously taken a sweet or snack from his lunch box or pocket. Andrew Pike was the last out of the building following the group of children and teachers; John stayed back with him and talked with him. John showed interest in the camera and Pike’s job of documenting the outreach and appeared to enjoy the attention that Pike gave him. However, at one stage Pike needed to ask John not to put his hand in front of the lens.

Even before John entered the actual nursing home premises, a change in behavior was observed. There were several residents at the entrance to the home as the group waited to be told where to go. John’s attention was immediately on the residents and, from this point throughout the outreach he did not exhibit his standard attention-seeking behavior or seek to disrupt the group in any way. He engaged in positive interactions, and was able to help someone else. He approached one of the residents, ‘Hello my name is John.’ He put his hand up and stroked the residents’ face. He then went closely up to another resident and said, ‘My name is John.’ ‘Where do you live?’ the lady asked. ‘In Woden,’ John replied. ‘Do you like it there?’ she asked. John nodded his head. The resident continued: ‘I live in a unit round here. It’s slightly different when you get to the old people’s department. They’re good to us. They’re going to take us on a drive soon, a mystery drive.’ John listened and nodded his head and said, ‘See you later O.K?’ ‘Mm?’ said the lady not hearing. ‘See you later,’ John said again. ‘See you later boy; that’s nice,’ replied the resident.

The Outreach at St. Andrews Retirement Village

As we enter the facility the children are reminded to introduce themselves. John, ahead of my prompts, had already done so. The group is introduced and the residents were thanked for having us. Once the music starts John is seen singing and encouraging the residents to sing. Two of the children did not want to participate but chose to play with some large cuddly toys just away from the main activity but where they were able to see and hear what was going on. These children were not disruptive and did not draw attention to themselves. The secretary of the school, who is also part of the group of music makers, encouraged John to take his coat off; he then shook hands and talked to two ladies, one of whom noticed his missing tooth and gestured to it sympathetically. John then watched the recreational therapist helping one of the residents to have a cup of tea and then moved along the line of seated residents shaking each by their hand.

It is announced that we haven't come to perform; we have come to sing *with* the residents and the residents are assured that they will know the old songs and that we would start by singing *Daisy Bell*. 'That's very nice,' a resident says gratefully. 'That's an oldie,' comments Bob.⁷⁶⁶ It is suggested to the children that they find someone they would like to sing with. John asked Bob, 'Do you know *Daisy*?' 'I can't sing,' he replied but starts to sing nonetheless. John held both his hands and is then seen with another lady holding both her hands while singing *You Are My Sunshine*. He then gestured both arms out to two other residents and, with a quick movement and a huge smile, he invited them to take his hands.

John and Jeremy then approached a volunteer who was a dwarf. She said, 'I used to know boys who went to your school.' John stood and looked at her and said, 'Are they

⁷⁶⁶ Name of residents changed.

taking your picture?’ The resident commented, ‘It’s very nice of you to come today. I think they’re enjoying it.’ John then puts his arm around her shoulders. *Pennies From Heaven* is the next song, and John is seen with another resident. ‘You’re pretty good; you’re all right aren’t you?’ she comments. Jeremy, a resident and his teacher are seen holding hands together. John then holds hands and puts his arm around another resident. She says, ‘I’m a great-grandmother.’

The next song sung is *Me and My Shadow* followed by *Waltzing Matilda*. A circle of children and residents are in the middle of the room dancing. John is seen sharing a toy with a resident. He also shows the teacher the toy sharing his enjoyment of the soft doll. The next song is *Kookaburra Sit in the Old Gum Tree* followed by *Row, Row, Row Your Boat*, suggested by Raymond. John continues to look and share the toy, and talks to the resident as they touch the toy together.

The following song is *Jamaica Farewell*, and John is standing with a different resident singing and smiling. I then asked for song requests. ‘*Daisy, Daisy* again,’ came a reply from a resident. In response to the request I say, ‘We need some dancers choose your partners. Do we all have a partner?’ John approached yet another resident. All the teachers and assistants are joining in they are helping and enjoying the interaction As has been already discussed and contrary to some intergenerational programs and educational practices, the staff are not modeling; they are merely part of the community of music makers.

John then wanders out of the circle, and I directed him back into the group. ‘Raymond, John we need you’ I said directing them back into the circle and taking them encouragingly by the arm. The next song was *I’m Forever Blowing Bubbles* and John is seen using his arms, moving them above his head. The movement he used was the same

as during class activities. He then took the hands of two residents linking the three of them together and encouraging the residents to interact with each other. John then notices the walking stick of one of the residents falling onto the floor and he runs over. 'Thank you darling,' the resident says, as he picks it up for her. 'You're a good boy. You look after an old lady. You did that for me, very kind. Next time I might I ought to have something nice but I haven't got anything nice at the moment. Only to say you're a jolly nice boy.'

I then announce the last dance and spoke to John, 'John here's a dancer for you, Val.' 'You're going to dance with me? Ooh!' Val says appearing to be delighted that she had a young dancing partner. John takes Val's hand and moves across the room with her to find a space. By this time two large circles of staff, residents and children dancing have been made. *You Are My Sunshine* is then sung again. John is part of the circle and goes back to Val's seat and gets her stick. He then puts his arms around another lady and touches her hair gently.

Interview with the Residents Following the Outreach⁷⁶⁷

As the children are leaving, Pike filmed some of the residents to gather their impressions of the visits. The residents did not receive specific information about the children or their problems within the system.

Pike asks Bill his impressions of having the children visit. 'It was lovely to have the children. They were happy to come.' 'It was lovely how John ran to get the stick,' commented Andrew. 'Wonderful very kind,' says Bill, 'It was wonderful for you to give

⁷⁶⁷ Video documentation no.16: *Students from Woden High School: Outreach to St. Andrews Retirement Village*, June 26, 2002. (A.Pike).

us a chance to meet the children. Hear some of the background.’ Andrew then asked Bob, ‘Did you enjoy the singing?’ Bob replies:

As long as the children are happy that suits me down to the ground. Thank you very much. You must realize we’re not used to young children. I love kids. I know it’s hard for them. I hope they take away a good impression of someone they think and know love them. After all when it comes down to the nitty gritty there’s nowhere without love. And I hope plenty of it goes with them.

This comment from Bob illustrates the way in which the residents seem to often automatically adopt a ‘carer’ role in regard to the children. He makes it clear how little they see children and how highly he values the visit, while appearing to indicate that such a visit might be difficult for the students. His comments indicate that he is thinking about the students, as well as being grateful for their attention.

Pike then asked one of the other residents: ‘Mary what were your impressions?’ She replied: ‘They should come more often. Lots of these dear old ladies don’t get a chance to go to music down the other end. I think it would be lovely if you came along more often-even once a month even. Don’t you think so? I think it’s lovely.’⁷⁶⁸ Finally, Raymond asked Bob: ‘Where were you when you were working?’ ‘I was a railway man,’ he replied. John then took great interest in Bob’s personal alarm which was hanging, around his neck. Bob then said, ‘Bye son it’s been lovely meeting you,’ and hugged Raymond.

The responses from the residents during and after the outreach were all positive, appreciative and encouraging. Examples include: ‘That’s very nice’ (with regard to

⁷⁶⁸ This comment illustrates another common observed feature of the visits. Residents often talk about the effect in the third person, indicating how it is beneficial to some other senior, separating themselves from the category.

joining in the singing) and 'You're alright aren't you,' or 'You're a good boy,' as well as 'Wonderful very kind, and 'They should come more often.'

The residents who were interviewed said that they had enjoyed the visit and wanted the children to return. They also expressed concern and warmth toward the children, wanted the children to return regularly and also wanted the children to feel loved. The residents were unconditionally giving the children approval and at the same time were playing a positive, active and caring role themselves. This may be particularly important for these at-risk students who are rarely in an environment where they are valued and appreciated or that their reputation has not preceded them. West writes of the positive role the residents play. For children who have little positive feedback within school this interaction is significant as discussed in Part 1, Section 1.

The children invoke in the elderly a response more akin to that of a care-giver, rather than the 'cared-for.' They don't just allow the children to take their hands. The elderly reach back, in whatever way they are able. In many cases the amount of engagement maybe limited by disability. What is striking however is the effort individual residents make in order to engage with the children. They don't passively accept help. They actively help in return. It may well be this grateful, non-judgmental acceptance and active attempts to engage with the children that has such an impact on those children, whose social and educational experiences are less than positive at school and/or at home.⁷⁶⁹

⁷⁶⁹ S. West, "Heart in Song," 38.

*The Children's Responses on Returning to School after the Outreach*⁷⁷⁰

I commented that I was particularly happy with the children's contribution at the outreach and, indeed, with that of all the participants including the staff. The children appeared to be proud of their morning's work and also appeared to be relaxed and blasé about their morning's activity. The children were asked if they enjoyed the visit, the children replied enthusiastically, 'Yer!' They were also asked who they enjoyed meeting. Raymond commented: 'I met my favorite person, the train driver, him I love him.' John commented, 'The one with the lipstick' (referring to Val). Raymond continued 'I care about them; they're lovely people.' 'Did you help them?' I asked. Raymond replied, 'By dancing and that so they can walk, the music helped them too.'

Discussion of Behavior

The general change in behavior and attitude of all the students was remarkable to observe. The children who were often most disruptive and the most antagonistic were the most forthcoming, communicating with the residents, activating them to dance and sing. Aside from the one occasion where John and Mitchell were brought 'on task,' the video reveals no particular incidents of behavior management involving any of the children once they arrived at the nursing home.⁷⁷¹ There was no swearing or inappropriate behavior that required teacher intervention. The large number of staff who accompanied the children were not needed for the obvious reasons, that of monitoring and correcting inappropriate behavior. The staff were able to join in and enjoy the outreach with the children.

⁷⁷⁰ Video documentation no.16: *Students from Woden High School: Outreach to St. Andrews Retirement Village*, June 26, 2002 (A. Pike).

⁷⁷¹ Ibid

Half an hour after the children had walked from school to the nursing home, John was no longer behaving inappropriately; he was seen greeting the residents outside of the care facility, giving them his full attention, listening and looking directly at them.⁷⁷² He was being friendly and behaving maturely and appropriately. From immature and inappropriate behavior in the classroom, he was then seen engaging with the residents in caring and empathetic manner. Even Robert, the boy Williams described as ‘liking to hurt other children’ was responsive and caring towards the residents. On returning from the outreach his comment was, ‘I care about them they’re lovely people.’

The example described above where it is suggested to John, albeit mildly, that he redirect his attentions to the residents is noteworthy precisely because it only happened once, rather than many times, which is more the norm in his classroom setting. For example, John had been redirected six times in the classroom setting prior to going to the nursing home. The two students who chose not to actively participate did not disturb the other students nor, interestingly, was their non-participation used as an excuse by any of the other students to follow suit. Since it must have been clear to all the students that they could choose not to participate it must be assumed that the general level of participation and appropriate behavior was a conscious and deliberate response to the situation.

Since we do not have access to a great deal of information about John’s non-school-based behavior, we cannot be sure how abnormal and unusual this behavior was. It is possible that John is always like this in non-school-based social interactions. We don’t know to what extent his experiences in the school system have affected his behavior. Certainly this behavior was considered noteworthy in the school situation by his

⁷⁷² Ibid

teachers and assistants (see below). It does provide at least one positive social situation in school and gives the teacher a different way of viewing the child which may help to turn around their perceptions of him and, therefore, his perceptions of himself and his teachers.

At the very least, John and Raymond, as well as the other children, appeared to have enjoyed the interaction, the attention, and their new positive role as helpers. Not only had the negative behavior stopped, positive altruistic behavior had replaced it. John interacted with fourteen different residents. Many times he is seen greeting the residents and purposefully gesturing with his hands out towards them, and smiling directly at them. He appears to be enjoying himself and is fully involved in interacting with the residents.⁷⁷³

The reactions of the residents are of importance here too. The residents have no prior knowledge of the individual students and, quite literally, 'take them as they find them,' as indeed, the children seem to do in return. John's reputation did not precede him, and he established a different persona in the nursing home environment. We are left to wonder what the possible effect of continued outreach visits on John and his school-based behavior and reputation would be.

The importance of the teacher's intent cannot be overlooked as well. As the teacher leading the outreach project, my attitude was clearly important. At the same time, the classroom teachers also had to be willing and supportive of changes in behavior if these were to occur. As has been noted above, the teachers were initially skeptical, but not unwilling, to allow their students to redefine themselves in a different social situation.

⁷⁷³ Video documentation no.16: *Students from Woden High School: Outreach to St. Andrews Retirement Village*, June 26, 2002 (A. Pike).

Thus, the teachers showed their willingness to change their own views and, as noted below in later interviews with Woden staff, their reactions showed surprise but also great pleasure in the students' achievements.

Return Visit to Woden School⁷⁷⁴

I returned to visit the class and interview the teaching staff and teacher assistants some six weeks after the outreach to St. Andrews.⁷⁷⁵ Before interviewing the staff, I led a music class. I asked the children what song they would like to start with. Sarah said, 'Let's teach you a new song.' The students were very eager to share their new song with me. This was particularly gratifying, as it seemed that their attention on thinking out toward others was continuing together with their enthusiasm and pride in having learned a new song. The children were very friendly toward us, and there was less swearing.⁷⁷⁶ It was also gratifying to see that the children were enthusiastic about singing and that they seemed genuinely welcoming and pleased to see us and share in music making together. It was a fun and friendly atmosphere among staff and children. The tensions caused by the students' negative behavior and interruptions were somehow eased. Whether this was due to having visitors and/or music rather than regular class is difficult to say, however the comments made by the assistants later implied that the children's behavior was in general much better since the outreach, particularly when they went out of school.

⁷⁷⁴ Video documentation no:15: *Assistant Teachers, Interview Woden High School, August 5, 2002* (Held).

⁷⁷⁴ R. Held accompanied the writer

⁷⁷⁵ Video documentation no:15: *Assistant Teachers, Interview Woden High School, August 5, 2002* (Held).

⁷⁷⁶ Ibid

*Interviews with Woden Staff*⁷⁷⁷

During this return visit to Woden, the teachers and assistants were interviewed about the outreach six weeks earlier. One of the class teacher's comments included:

I thought that the nursing home visit was nothing short of a miracle...It was successful because it wasn't a public performance...I was particularly surprised at John...He finds it difficult to be in a group at all...Jonathan overcame his shyness...They were given a different sense of who they are.⁷⁷⁸

These few statements convey a number of important points. The notion of the visit being 'a miracle' suggests that the music and the outreach was able to bring out a different side of the children and the teacher was indeed surprised and delighted by the outcome. The second statement referring to the lack of performance is also an important point and indicates how the teachers have understood the importance of the different nature of the interaction. Since the students were not performing, they were able to engage in the outreach visit after minimal preparation. This did not cause the residents or the students any concern because all the adults involved were unconcerned about issues of 'musical quality.'⁷⁷⁹ The students were not performing; there was no stage fright or anxiety. They were making music with and for the residents. The teacher also commented on two particular boys who were able to integrate into the group and develop confidence. The idea of the children being given a 'different sense of who they are' was also important. Curwin in his book *Rediscovering Hope*, previously quoted, comments on this:

⁷⁷⁷ Ibid

⁷⁷⁸ Ibid

⁷⁷⁹ It is interesting to speculate, in passing, on traditional notions of 'musical quality.' Given the nature of the outreach visit and the satisfaction of all those involved, it seems obvious that the outing was of the highest quality in terms of outcomes for all. Nevertheless the musical quality heard in the video data is remarkable given the lack of long-term preparation.

No longer do the labels 'bad', 'slow', or at-risk applies. The change in labelling comes not from discussions or activities about self-concept, but from genuine experiences. Those who are helped don't see the students as failures, so the labels become inappropriate. The attitudes of all concerned are forced to adjust.⁷⁸⁰

The idea that the attitudes of all concerned can change is important. The students' attitude and self-concept changes. The students' classmates' attitudes and concepts of the 'difficult' child changes. The seniors do not know the students in terms of their behavior in the classroom or in the playground. They see and respond to the student who is caring, attentive and responsible. As Curwin points out, a child who is helping and caring and responsible is not viewed as at-risk or a problem, so their label becomes obsolete.⁷⁸¹

The classroom assistants, when interviewed, commented first on the children's behavior and attitude going to the outreach. One said:

They are usually very self involved. Going to the nursing home they were starting to think about someone else. They liked meeting the old people. They were really well prepared. We came in and we looked at each other. It was just really good. We didn't hear any swearing, we didn't have to take any one out, and on a normal day we would have. We did not hear the children say anything against each other. The music helped. They don't have a lot to say. It's ice breaking. We had a purpose. It was a lot of fun. When we go out now, we hop on the bus, they sing, they don't argue. They like *Me and My Shadow*, and *Pennies from Heaven*. We enjoyed it very much.⁷⁸²

The comment that the children were self-involved and did not generally think or appear to care much about each other is also revealing and in contrast to the caring that they

⁷⁸⁰ R Curwin, *Rediscovering Hope*, 108.

⁷⁸¹ Ibid.

⁷⁸² Video documentation no:15:Assistant Teachers, Interview Woden High School, August 5, 2002 (Held).

displayed at the nursing home. The comment regarding being prepared indicates, again, that the staff had understood, like the students, the intention behind the outreach. The students and staff were prepared in that they had learnt the songs well and discussions were held about the visit ahead of time. No one is concerned about the musical quality. The assistants also commented that they had fun, highlighting the fact that behavior management was no longer their principal task.⁷⁸³ They were part of the team of music makers, neither ‘policeman’ for the children nor ‘modellers’ of correct behavior.

The assistants also commented on the children’s lack of communication skills. However through the music and through the singing they were able to communicate with the residents; ‘the music helped’ and that ‘it broke the ice.’ As Diamond said in an interview, ‘Music is a calling card,’⁷⁸⁴ making it more socially acceptable to engage in close contact. The staff understood and observed the children changing from thinking of themselves to thinking out toward others. They also understood that the children had a particular purpose and intent. Their comments on the children singing on the bus and cooperating with each other suggested that, in the short term, the children’s behavior and attitude had been generalized. The assistants also commented on the lack of swearing which is otherwise a normal occurrence in classroom situations. Certainly there was none on the return from the outreach, nor when I visited some six weeks later.

After the assistants were interviewed on camera, they talked about Jeremy off camera. They said, ‘He really didn’t want to go; it was not his scene; it was not cool. However when he got there he was really different.’ They also said, ‘It brought out the softer side in him’ and they had not seen that side of him before or since.⁷⁸⁵ This child has

⁷⁸³ *ibid*

⁷⁸⁴ Interview with Dr John Diamond, November 7th 2000(Ronin Films)

⁷⁸⁵ *Assistant Teachers, Interview Woden High School, August 5, 2002.* (Video documentation no:15)

tragically dropped out of school. If the program had continued, perhaps this softer side could have been nurtured.

It should be noted that these interviews took place six weeks after the outreach, yet the responses of the staff were still highly enthusiastic, and there was a sense of wonderment at what had been achieved for the students. For the teachers to speak so highly of the event some six weeks later suggests that the staff were truly surprised and delighted at the response of the children.

Conclusion

HiH entails uniting an arts program, specifically using music, with the idea of pro-social behavior in the community as a normal part of human interaction, rather than as punishment for societal crime or an intervention methodology. While the Woden project worked with at-risk students, the *HiH* philosophy is not designed with this perspective in mind. Students were not being ‘targeted’ in order to help them, but were being asked, like the mainstream Ainslie students, to voluntarily engage in music making for the benefit of others. The *HiH* philosophy, while being used in situations that are designed to therapeutically assist the disadvantaged, the ill and the at-risk, extends beyond all of these categories. Its basic premise insists on the therapeutic value of music for all, regardless of obvious disabilities or social problems. The inherent equity in this approach removes much of the feeling of patronage from the interactions that Curwin sees as being so disempowering for the at-risk student.⁷⁸⁶ Perhaps this may be *HiH*’s greatest contribution: that the therapeutic value of altruistically motivated

⁷⁸⁶ R Curwin, *Rediscovering Hope*, 108.

music making can impact all members of society without the need to specifically target the problems of individuals within that society.

CONCLUSION

This detailed, yet preliminary study of the *Hand-in-Hand (HiH)* program draws together many threads including the concerns of music education, music therapy, special education and inclusion, intergenerational programming, as well as behavior modification and behavior management, to name just a few. The roles and benefits for the elderly and children concerned have also been discussed.

Specific topics that have been considered include altruism and children, children and empathy, the use of rewards, boy's involvement in music, children and community involvement, performance anxiety and the role of the teacher. What at first may seem a simple and straightforward activity involving children singing with the elderly in care facilities in fact entails a radical philosophy and approach that challenges many of the accepted norms of music education and education as a whole and hence creates a rich and diverse range of issues and topics to be addressed.

The short-term outcomes of the program have been surprising for the teaching staff, administrators and parents involved. With its specific altruistic intent, *HiH* is unique and certainly unusual. In the review of the literature concerning music programs, altruism and intergenerational programs, there were no other programs found that use music as a vehicle to encourage altruism. Furthermore, no other programs were using music for the benefit of others *while also encouraging others to be altruistic*.

As has already been stated, the International Encyclopedia of Social and Behavioral Sciences defines altruism as 'entailing action' but that 'intentions count more than

consequences'.⁷⁸⁷ The intention behind the music making is the critical component in the program. The results of this approach may be of less consequence or concern than the intent. However, this does not imply that it is impossible to provide certainly qualitative evidence of the validity of outcomes across a range of fields, nor that the attempt should not be made to continue this data collection and consider how it might be viewed in quantitative ways as well.

A precursor to the altruistic intent is empathy. Literature available on this topic, including noteworthy child psychologists Klein and Piaget, have suggested that children are unable to be empathetic. This study favors the findings of Hoffman, Diamond and Curwin who suggest children are able and naturally empathetic.

This study also supports Curwin's view that not only are children empathetic, but children with low self esteem who have been thought unlikely to be able to empathize (Eisenberg and Barbe & al.) are able to empathize and contribute positively within this situation. By being able to contribute positively, their self-esteem and confidence is also enhanced as supported by the findings of Curwin and Lanteiri.

The altruistic intent of the child is at the core of the program. Therefore the altruistic intent of the teacher, parent/volunteer and resident is a vital ingredient. It is of no concern to those involved if a resident does not respond, although, of course, it is hoped they will, or that the child is singing the wrong words or is out of tune. *What matters is their intent.* As John Diamond has stated, children have an inherent and very strong desire to help others. It is therefore the job of teachers to facilitate opportunities for children to be able to help - in this case, to help by giving out their music. Given the

⁷⁸⁷ N Smelser, ed., *International Encyclopedia of the Social and Behavioral Sciences*, vol. 1 (New York: Elsevier, 2001), 416.

responses from the parents and volunteers involved in the program, it appears that children are more easily and successfully able to do this than many adults.

Out of these opportunities to help others, potential benefits appear to occur for both the child and the elderly. This case study points to further research into these benefits, including the potential for increased well-being and raised self-esteem of the elderly. The nature of *HiH* is clearly therapeutic. However, as discussed, it is not music therapy, which has its own specifically defined parameters. As Diamond has stated, it is not the therapy, or the music that it is important. Instead, it is the intent of the therapist that is vital. In *HiH*, there is potentially a room full of young therapists engaged in intimate one-on-one communication with the elderly—a potentially powerful untapped resource.

The fast-growing and much-needed intergenerational movement is another category to which *HiH* program does not quite belong. For the most part, traditional intergenerational programs focus on the educational benefits for the child (Duncan, Lehman, Newman), the focus is not on the therapeutic benefit for the elderly. The specific intergenerational music programs also focus on music making and on a performance. *HiH* focuses on and uses music as a vehicle; in other words, it is a means, not an end.

The *HiH* philosophy, methodology and influence expand beyond the walls of the music classrooms or residential care facilities. This is clearly evident in the exuberant singing in the assemblies, concerts and choirs at Ainslie. To be able to sing with such a sense of fun and intensity, the children need, first of all, to have a strong love of music and desire to make and share it. This enjoyment and involvement in school music at Ainslie and other schools involved in the program, is in contrast to the findings of Ross, Thackray, Gates and Mizener.

The MEP and *HiH* have a radical approach to music in order to ensure that the child's natural love of music is fostered. The MEP circumnavigates the confines of the 'virtuosic paradigm' (which Muir discusses) to allow children to express themselves joyously and fully through music. The technical skill of the children is one of the many surprises of the program. By *not focusing* on technique, but by *focusing on giving out the music to others*, traditionally defined musical "technique" seems to fall into place, and with ease. The retirement concert for Prue Clarke exemplified this with complex part-singing of songs performed with enthusiasm and apparent lack of stage fright. The community spirit and altruistic intent of all involved including kindergarten children, sixth-grade boys, and the Parent Singing Group were evident to all. With regard to Clarke, one could ponder how much the dynamic partnership of Clarke and West influenced the development and expansion of the program. The apparent lack of performance anxiety as well as the continuing musical involvement of sixth-grade boys within the MEP would both be worthy studies to undertake.

The pilot project with Cranleigh special school also had surprises. The *HiH* program was easily adapted to include children with special needs and appears to fall within the parameters of successful inclusive music programs that both Hammel and Adamek outlined.

The notion of children with profound intellectual and or physical disabilities being able to help others appeared to have challenged the status quo, which presumes that these children are the ones in need of help. The ability of the residents of the care facilities to be able to reach out to these children and play a productive and caring role was also surprising: another untapped resource. The genuine friendships, seemingly lacking in prejudice, that were formed between the children from the two schools were also gratifying. The empathetic responses and change in attitude of the children within the

mainstream with emotional and behavioral problems, who were specifically included in the program, were also a surprise to many. Again further long-term research and funding into inclusive music programs such as this one are clearly needed to promote such programs, as well as to be able to fully evaluate the potential benefits for all of those involved.

The second short-term pilot project at Woden school raised some interesting questions. In the outreach situation, children who ordinarily acted out, disrupting classes and displaying negative behavior, were calm, fully engaged and caring toward the residents. No behavior management was needed. These findings are supported by the work of Hoover, Lanteiri, Wietz and Chase. The emphasis on the development of self esteem, social and communication skills for the child within this program is also in line with the writings and philosophy of Scott Kasner, Kodaly and Suzuki and could be more fully addressed through future research projects.

The short-term outcomes of both pilot projects beg further long-term research to explore programs such as *HiH* as an alternative to more traditional behavior-modification programs and as an option that could potentially be seen as crime prevention program. Like the music skills obtained, behavior management was circumnavigated and positive behavior was, in the short term, encouraged and established.

Within all areas documented the role of the teacher has been touched upon. This area again warrants further in-depth analysis. As West stated, within this paradigm the music teacher is the 'nurturer of music'. West agrees with Welch, suggesting that educational practice can promote or hinder musical progress. Within this paradigm it is essential that the teacher feels at ease singing and that the intent is clear. But West and her colleagues go further. The program demands that the teacher be a role model for the student, which

impacts on the teacher's relationship with music and their relationship with their students and teaching.

Schools would seem a natural venue for *HiH* with its intergenerational and community orientation. The expansion of the program across Canberra via teachers, trained in the Schools Singing Program who have developed *HiH* programs in their schools is encouraging. Again, the influence of the program within the education system across the city would be a worthy longitudinal study. *HiH*, however, appears to have a life of its own, and it is expanding outside of the educational institutions of the ANU and the ACT primary schools. This is happening through the activities of the CCME, through the involvement of families and through the expansion of the program into High Schools. Public and private funding obviously needs to be secured to allow for these expansions. As has been outlined, *HiH* with its simple but radical philosophy and methodology can potentially contribute to many fields. These fields include music education, performance and performance anxiety, special education and inclusion, recreational therapy, gerontology, behavior management and early intervention.

The *Hand-in-Hand* program documented over eighteen months expanded and developed through the Center for Community Involvement, the expansion and refinement of the music curriculum at Ainslie, the expansion of the School Singing Program and within the two pilot projects. It continues to expand and refine its philosophy and practical application.

This unique program warrants further study. This preliminary study therefore advocates future research and funding to explore and document the potential of this program to positively contribute to the Canberra community. This model, as has been stated, is based on a philosophy that can be adapted to any group or situation using the desire to help others through music. It is envisioned that this program could be utilized and

adapted (in Australia and internationally) by community groups and educational organizations involving and including children, adolescents, students, adults with special needs, active retired seniors etc. who would in turn would benefit other members of their community.

*'What matters the pitch when the song is love?'*⁷⁸⁸

⁷⁸⁸ J. Diamond, *"Mother And Song, Mother And Love"* Bloomingdale, IL: Enhancement Books 2001,p.15

APPENDICES

Appendix 1: Dr. John Diamond M.D, D.P.M., F.R.A.N.Z.C.P., M.R.C.Psych., F.I.A.P/M., D.I.B.A.K

Dr. John Diamond is a Fellow of the Australian and New Zealand College of Psychiatry, a Founder Member of the Royal College of Psychiatrists (UK) and is a fellow and past president of the International Academy of Preventive Medicine (US). He has held numerous senior clinical and university teaching appointments in clinical psychiatry, basic sciences, and the humanities, has lectured extensively throughout the world, and is the author of several best-selling books, including *Your Body Doesn't Lie* and *Life Energy Analysis*.

As the Founder of The Institute for Music and Health, Dr. Diamond has investigated, researched and applied many factors of the musician and his instruments in an attempt to maximize music's therapeutic power. A healer, author, photographer, poet, composer, and musician, playing drums, brass and the didjeridou, he has taught countless musicians and artists, and his knowledge extends to all genres of music, particularly classical and jazz.

In his teaching, writing and lectures, and private practice, Dr. Diamond draws on insights from the full range of his experience in order to offer guidelines for holistic living. As a Holistic Consultant, Dr. Diamond continues to devote his life and work to helping people gratefully embrace all of life and its vicissitudes.

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Appendix 2: Susan West

Susan West convenes the Music in Primary Schools program. Her musical career began as an orchestral flute-player in the West Australian Symphony Orchestra and later as Associate Principal Flute, then Principal Flute with the Sydney Symphony Orchestra. She came to Canberra in 1984 as co-founder of the Music Education Program.

In recent years she has designed and developed the *Hand-in-Hand* outreach program, the School Singing Program and she is musical director of *Voices of Ainslie*. Ms. West has spent 25 years studying traditional and alternative approaches to music education and music making both nationally and internationally, most notably in Hungary at the Kodaly Institute, Kecskemet and the Institute for Music and Health, USA. Her experience has led her to the development of unique and innovative programs that are now the subject of study and documentation by others.

She was invited to advise international colleagues on the establishment of similar programs in the United States at Vassar College (New York), Fairfield University (Connecticut) and within the public and private school system. Her work is the subject of a documentary by Ronin Films International and videos, audio recordings and teaching materials featuring aspects of her work have been sold in Australia, America, Britain, New Zealand, Holland, Japan and Korea.

Ms. West regularly works in the community with other adults trained in the *HiH* approach and is the director of the Centre for Community Music Education, a not-for-profit organization established by members of the community interested in extending the philosophy.

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Appendix 3: Susan Garber

Susan Garber has over twenty years of experience as an arts educator as well as working in a broad range of special educational settings. She has taught in colleges, residential schools and centers, high schools, elementary schools, and organized professional development for teachers through Project Arts and Inside Broadway in New York City. She has also worked for the Arts Council of Great Britain as an educator with touring exhibitions, and has run a small-dance company. More recently, she initiated the *Hand-in-Hand* pilot projects in special schools in Canberra, Australia.

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Appendix 4: Responses of Children from Ainslie Involved in the Cranleigh Pilot Project

Fourteen participating students were asked to write briefly about their experiences, feelings and attitudes toward music making with Cranleigh students. They had been involved in the pilot project for approximately three months prior to writing the following responses. Spelling has been corrected to avoid distraction from the text. Sentence construction and vocabulary has not been altered nor have the abbreviated song titles they have used. At this stage in the project the children had not yet gone to the nursing home together hence there are no comments about this.

Participant 1) The reason we go to Cranleigh is to make the children feel happy. When we're with Cranleigh we sing songs and play games. Just in case you didn't know Cranleigh is a school for children with problems. All the Cranleigh children are different in some way some of them have trouble talking, others are in wheel chairs, some look perfectly normal but they have little problem inside them, like noise hurting their ears or some have a hard time understanding what you say. That's all I can think to say about Cranleigh.

Participant 2) My friends are Aaron, and Robert the school was very fun because it had a swimming pool and a gym I felt o.k. when I first met them.

Participant 3) You make people happy when you sing to them. I am happy to make them laugh and dance. My friends name is Anne she like dolls so much. The thing that she hates is change. The thing that I don't like is people pinch and hurt. The thing that I like is they are nice and friendly enjoyable and happy. I like Cranleigh because people are not the same. The best thing is that I like is making friends.

Participant 4) We go to Cranleigh to make people happy. We sing songs such as Red

Robin; I'm Forever Blowing Bubbles, Track Winding back, and Row Your Boat. At first I felt nervous now I feel confident. I like singing the best.

Participant 5) We make people feel good and that makes us feel good. Every second Friday we visit Cranleigh. We sing songs to the people of Cranleigh.

Participant 7) 5 visits. Every week we see the Cranleigh children. We sing songs to them. When we go there they become a bit naughty. There school is huge. It's pretty good when we go there but I don't like it that much because they are a bit boring.

Participant 8) Every second week we meet with the Cranleigh students we sing songs with them. We do it for their education and to make them feel good it makes me feel dizzy.

Participant 9) We try to make them feel happy.

Participant 10) My friend at Cranleigh. My friend at Cranleigh has a wheelchair. She is very friendly. She is also very neat. When we are there we sing: Lazy Coconut, Red Robin, Clap Hands, Kangaroo Skipper, Inseebitsee Spider, Twinkle Twinkle Little Star, Bob The Builder. Even some of them sing songs to us. And that's my friend at Cranleigh.

Participant 11) The song we sing to the Cranleigh kids: Coconut Tree, Red Red Robin, Kangaroo Skipper, Insy Wincey Spider, Twinkle Twinkle.

Participant 12) We make them happy and they make me happy.

Participant 13) Friends from Cranleigh!! Singing to them makes me and they feel good. We sing songs like: Clap hands here comes Charlie, Lazy coconut tree, Red red robin, Kangaroo skippyroo Inky wincey and twinkle. Some of them are nice some of them

pinch you, pull your hair and roll around the floor.

Participant 14) I was VERY SHY when we first sang but now I feel o.k. Some are in wheel chairs and others roll around on the floor and others sit. I really like seeing the Cranleigh people and helping them. I like singing to them the best. We get together to make new friends.

Appendix 5: Ainslie Student Questionnaire

[Please circle]

1. AGE RANGE?

7-8yrs 9-10yrs 11-12yrs.

2. HOW MANY YEARS HAVE YOU BEEN A PUPIL AT AINSLIE?

Less than a year One year Two years Three years More than three years.

3. GENDER?

Boy Girl

4. DO YOU HAVE A BROTHER OR SISTER AT AINSLIE?

Yes No

5. DO YOU ENJOY THE MUSIC CLASSES?

1 2 3 4 5
(Don't Enjoy) (Really Enjoy)

6. ARE YOU IN A CHOIR?

Yes No

7. DO YOU PLAY AN INSTRUMENT?

Yes No

8. DO YOU ENJOY SINGING?

I really enjoy singing Singing is okay I don't like singing.

9. WHAT SONGS DO YOU LIKE?

10. DO YOU SING AT HOME WITH YOUR FAMILY OR WITH YOUR FRIENDS?

Yes No

11. DO YOU LIKE SINGING AT THE NURSING HOMES?

1 2 3 4 5

(Don't Like) (Really Like)

12. WHAT DO YOU THINK OF THE RESIDENTS AT THE HOMES?

Fun to be with They are okay They are boring

13. HOW DO YOU FEEL BEFORE GOING INTO THE NURSING HOMES?

14. WHAT DO YOU THINK OF CHILDREN IN SPECIAL EDUCATION?

I like them They are okay I don't like them

15. DO YOU LIKE SINGING WITH THEM?

Yes, I like singing with them Its okay No, I don't like singing with them.

16. DO YOU THINK THAT YOUR FRIENDS WHO DON'T ATTEND ANSLIE
WOULD ENJOY SINGING AT THE NURSING HOMES?

Yes No

17. PLEASE WRITE ABOUT YOUR EXPERIENCES SINGING IN THE NURSING
HOMES OR WITH THE CHILDREN FROM THE SPECIAL SCHOOL.

18. WHY DO YOU LIKE OR NOT LIKE VISITING THE NURSING HOMES OR
VISITING THE CHILDREN FROM THE SPECIAL SCHOOL?

Appendix 6: Ainslie Music Curriculum Draft Model, December, 2003

SOCIAL

Involvement

The primary function of music education is to nurture the natural, human love of music through joyful, ongoing involvement.

Intent

Music has therapeutic properties which are enhanced for all by engaging in altruistic music making.

Identity

The joyful and therapeutic nature of musical involvement is promoted by allowing each individual to develop their own, unique musical voice.

Implications

Music in societies has a range of social functions that influence how we make and respond to it.

MUSICAL

Singing

Feeling

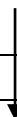
Listening

Discerning

Understanding

Moving

Playing



LITERACY

Symbols

Structure

Appendix 7: Sixth-Grade Song Game

Rain Rain

I'm Singing in The Rain

The Sun Has Got His Hat On

Oh What a Beautiful Morning

Eens yWinsy Spider

Its Raining Its Pouring

Tommorrow

Here Comes the sun

Who Will Buy This Wonderful Morning

We Wish You Love

I'm Dreaming of a White Christmas

Jingle Bells

Blame It On The Weatherman

Along The Road To Gundaghi

My Mabel Waits For Me

I Can See Clearly Now

Blame It on The Boogie

When the Red Red Robin Comes Bob Bob Bobbin' Along

Halleluiah it's Raining Men

On a Clear Day

Somewhere Over the Rainbow

Blue Moon

Why Does It Always Rain On Me

I Can Sing a Rainbow

I'm Looking Over a Four Leaf Clover

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Primary Source Material (Available from Writer)

Interviews

Staff from Cranleigh School, Cranleigh School, May 9th 2002 (Journal entry)

Parent interview: Ainslie Primary School: 15th June 2002. (Journal entry)

Julie Mayhew, Ainslie Primary School July 2nd 2002. (Journal entry)

Patricia Williams, Turner Primary School, October 14th 2002. (Journal entry)

Jenny Thompson, Ainslie Primary School, 25th September 2002. (Journal entry)

Susan West, Ainslie Primary School, September 25th 2002 (Journal entry)

Nicole Zimmer, Cranleigh School, June 20th 2003 (Journal entry)

Georgia Pike, Ainslie Primary School, November 6th 2003 (Journal entry)

Giselle Nathan, Ainslie Primary School, December 5th 2003. (Journal entry)

Anne Butler, Australian National University, July 23rd 2003. (Journal entry)

Residents, Kalparin Aged Care facility, September 25th 2002 (video documentation no. 13)

Fran Baker, Ainslie Primary School, 25th September 2002 (video documentation no. 13)

Susann Morgan, Duffy Primary School, November 15th 2003 (Journal entry)

Prue Clarke, Australian National University, January 10th 2004 (audio tape)

Writer in Conversation with (Journal Entries)

Assistant principal of Cranleigh School, August 2002

Virginia Norris, Ainslie Primary School, June 5th 2002

Andrew Pike, Ainslie Primary School, December 15th 2002

Michael Garber, Ainslie Primary School, December 5th 2002

Ellen Carpenter, Brockenhurst, Hampshire, U.K., July 15th 2003

Writer in Conversation with (Journal Entries)

Susan West Ainslie Primary School, May 5th 2002

Susan West, Ainslie Primary School, July 6th 2002.

Susan West, Ainslie Primary School, November 29th 2002

Susan West, Ainslie Primary School, December 12th 2002

Susan West, Ainslie Primary School, December 5th 2002

Susan West Ainslie Primary School, June 5th 2003

Written Responses

Susan West, written response to questions regarding working with non-specialist teachers, April 29th 2002

Susan West, written response to questions regarding the pilot project, June 28th 2002

Susan West, written response to questions regarding *HiH*, July 22nd 2002

Susan West, written response to questions regarding song lyrics, August 12th 2002.

Susan West, written response to questions regarding music education, September 16th 2002

Susan West, written response to question regarding the pilot-project, October 3rd 2002

Susan West, written response to question regarding children acting as mentors, November 5th 2002

Susan West, written response to questions regarding Year 6 students December 10th 2002

Susan West, written response to questions regarding *HiH*, November 26th 2003

Data Collected in the Form of Video Documentation⁷⁸⁹

Video Documentation no.1 *Hand-in-Hand: An Interview with Dr John Diamond: December 2002* (Ronin Films)

Video Documentation no.2 Pilot Project: *Children from Cranleigh first visit to Ainslie Primary School April 5th 2002* (S. Garber)

Video Documentation no. 2.b *Lecture Demonstration for student teachers by Susan West with Year 2 students from Ainslie Primary School at the University of Canberra: April 3rd 2002* (S. Garber)

Video Documentation no.3 *Pilot project: Music session: Ainslie Primary School Students in Year 3 visit Cranleigh School May 4th 2002* (A. Pike)

Video Documentation no.4 *Pilot project: Music session: Cranleigh students visit Ainslie. May 17th 2002* (S. Garber)

Video Documentation no 5. *Pilot project: Music session: Year 3 Ainslie students visit Cranleigh: June 11th 2002* (S. Garber)

Video Documentation no.6 *Pilot project: Music session: Cranleigh students visit Ainslie June 25th 2002* (S. Garber)

Video Documentation no.7 *Pilot project: Music session: Year 2 students from Ainslie Primary School visit Cranleigh, July 8th 2002* (A. Pike)

⁷⁸⁹ The length of the edited video documetation varied between forty five minutes and two hours.

Video Documentation no.8 *Pilot project: Year 3 Ainslie students and students from Cranleigh School-First visit/outreach to Kalparin Aged Care Facility. September 25th 2002 (A. Pike)*

Video Documentation no.9 *Voices choir: performance at the official opening of the Japanese Gardens, Canberra, 13th June 2002. (S. Garber)*

Video Documentation no.10, *Voices choir performance at the Civic shopping center: Smith Family 'Christmas Tree Appeal' November 26th. (S. Garber)*

Video Documentation no.11 *Students from Ainslie Primary School at the Bush Fire Recovery Day Duffy Primary School. January 18th 2003 (S.Garber)*

Video Documentation no.12 *Students from Ainslie Primary School at the Bush Fire Recovery Day Duffy Primary School. January 18th 2003 (S. Garber)*

Video Documentation no.13 *Pilot Project Students from Ainslie primary School and Cranleigh School outreach to Kalparin Aged Care Facility including interviews with parents. (J. Thompson)*

Video Documentation no.14 *Pilot project: music session. Students from Cranleigh visit to Ainslie. November 2002*

Video Documentation no.15 *Pilot project no.2 Interviews with staff from Woden High School: August 5th 2003 (R. Held)*

Video Documentation no.16 *Pilot project no.2 Students from Woden High School visit/outreach to St Andrews Aged Care Facility, June 26th (A. Pike)*

Video Documentation no.17 *Parents' Group Outreach Concert: Ainslie Primary School June 15th 2003 (A. Pike)*

Video Documentation no.18 *Farewell retirement concert: Llewyn Hall, School of Music December 5th 2002* (M. Garber)

Video Documentation no.19 *Individual lesson: private student with Susan West Ainslie primary School, July 3rd 2002* (S. Garber)

Video Documentation no.20 *Audition for Voices Choir, Ainslie Primary School, November 3rd 2002* (S. Garber)

Video Documentation no.21 *Kindergarten music class Ainslie Primary School, October 10th 2003* (S. Garber)

Video Documentation no.22 *Parents information evening Ainslie primary School with Susan West and Jonathon Powles, and the launch of the Voices of Ainslie, April 4th 2002* (A. Pike)

Video Documentation no.23 *Concert of Voices of Ainslie and Susan Burghardt Diamond, May 5th 2002* (A. Pike)

Video Documentation no.24 *Voices of Ainslie performing at the award ceremony for Children's Week at the national Museum of Australia, 17th August 2002* (S. Garber)

Video Documentation no.25 *Parent singing group: date* (S. Garber)

Video Documentation no.26 *Community Outreach concert: June 12th 2003, organized by the Parents Singing Group* (A. Pike)

Video Documentation no.27 *Family Evening, May 4th 2003* (S. Garber)

Video Documentation no.28 *Outreach with students from Turner Primary School and children from Ainslie Primary School observed by trainee teachers at Morling Lodge, August 13th 2002.*(A. Pike)

Video Documentation no.29 *School Band Concert, Day care center, September 18th 2002.* (S. Garber)

Video Documentation no.30 *Year Six and staff from the School of Music, September 6th, 2002* (A. Pike)

Video Documentation no.31 *Teachers meeting re. Hand-in-Hand School of Music, ANU August 1st 2002.*(S. Garber)

Video documentation no.32 *Ainslie and Cranleigh Children visit to Muranjani Nursing Home, May 16, 2003*(S. Garber)