

Pierangela Ghezzi¹, Francesca Lanz², Emanuela Rellini², Amalia Lavinia Rizzo³, Lucia Chiappetta Cajola⁴, Serena Facci⁵, Franca Ferrari⁶, Luisa Lopez⁷

¹Isfol former Institute for Social Affairs, Italy, ²Consultants for Isfol; ³Music Therapy, ⁴Didactic Sciences and Special Education - University of "Roma Tre", Faculty of Education Sciences; ⁵Ethnomusicology - University of Rome "Tor Vergata", Faculty of Humanities; ⁶Music Pedagogy, Conservatory of "Santa Cecilia", Rome, ⁷Rehabilitation Center, Center for Developmental Disabilities "Eugenio Litta", Grottaferrata, Rome, Italy.

INTRODUCTION

In 2008 the Institute for Social Affairs (now merged with the Institute for the Development of Vocational Training of Workers, ISFOL) has tested a model of intervention in school based on musical activities aimed at preventing emotional and relational discomfort among pupils.

The multidisciplinary team consisted of musicians, psychologists and experts in education for children.

RESEARCH HYPOTHESES

Testing the impact of educational music on:

- the recognition of one's emotions and, consequently, the recognition and acceptance of others' emotions;
- self-esteem;
- respect for oneself and others;
- psycho-social development
- integration and inclusion.

TOOLS AND METHODS

Educational Objectives

Music is used in all its forms and expressions to:

1. Increase expressive potential
2. Increase awareness of own emotions
3. Foster autonomy through creative play
4. Promote socialization and involve the whole group, to increase mutual understanding and respect

Tools

1. *The fairy tale*: world's universal language of children, expression of different cultures, and mediator of emotions.
2. *The journey back in time*: perform and listen to songs from different musical genres, through the history of western classical music,
3. *The journey into space*: practicing music to help the child master his sensory scheme, and to learn about different languages and cultures.

Methods

- Musical entertainment, using play and storytelling;
- Voice, movement, percussion instruments (i.e. Orff and instruments made of natural materials), sound design, music and drama;
- Alternation of structured activities with de-structured activities and great use of musical improvisation.

INTERVENTION

First Phase (2008/2009)

8-10 y.o.	Males	Females	Total
Foreigners	46	30	76
Italians	110	120	230
TOTAL	156	150	306

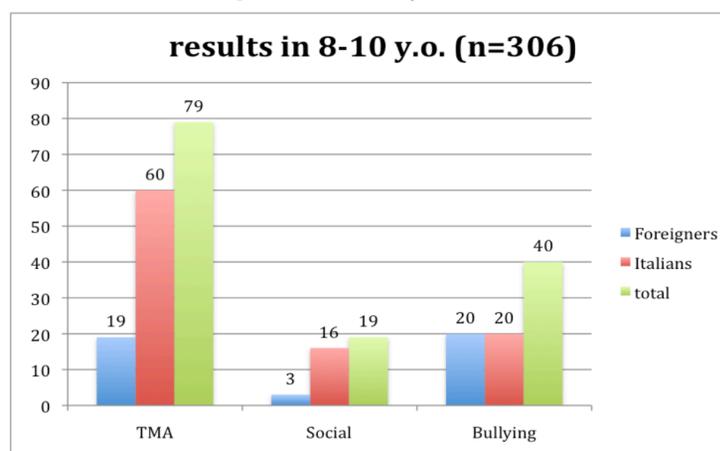
Table 1 Pupils from 9 primary schools in high-risk areas for social and emotional distress

Activities with class teachers Two hours per week of practical music during school, using the provided methodology and teaching materials.

Psychometric tests

1. TMA (Multidimensional Test of self-esteem).
2. Scale of psychosocial development.
3. Bullying knowledge.

Results – first phase 8-10 y.o.



- An increase in self-esteem was observed in 25.8% of pupils, Increase of social skills was observed in 6.2% of pupils, and about 13% of the sample reported a decreased impression of being bullied. The former test yielded equal results for foreigners and italians.

Second Phase (2009/2010)

3-5 y.o.	males	females	6-7 y.o.	males	females
Foreigners	52	49	Foreigners	46	43
Italians	348	360	Italians	263	232
TOTAL	400	409	TOTAL	309	275

Table 2 Pupils from 5 primary and kindergarten schools in high risk areas for social and emotional distress n= 1393

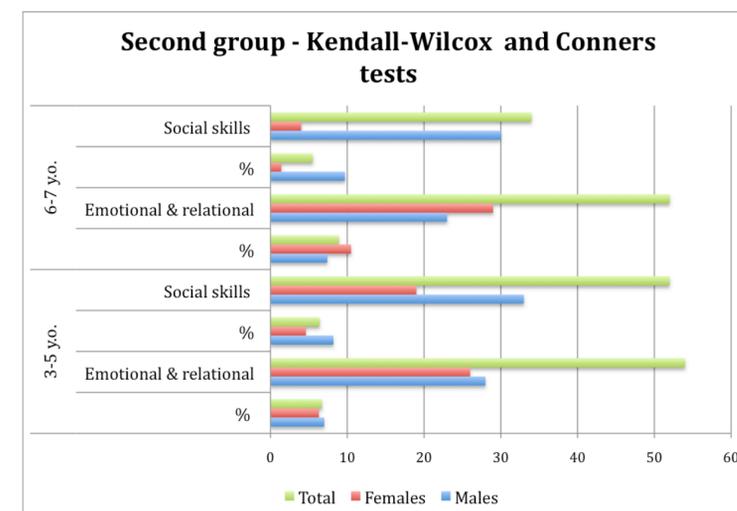
Activities with class teachers and music education experts

N. 20 lessons of music, once a week (30' in nursery school, 45' in primary school)

Psychometric tests

1. Kendall & Wilcox self-control scale
2. Conners' rating scale -R

Results – second phase 3-5 and 6-7 y.o.



- 6.7% of children age 3-5 years (on a total of 809 students) and 8.9% of children age 6-7 (on a total of 584 students) have improved emotional skills, while 6.4% of pupils age 3-5 years and 5.5% age 6-7 have improved social skills.

CONCLUSIONS

1. The active participation in musical activity of the teacher in staff is crucial, particularly with respect to the development of emotional skills and social skills of the child.
2. Not all music education programs are useful for the enhancement of social skills of pupils and of the inclusion process.
3. The best results are achieved with the participation of psychologist, musician and a properly trained teacher on staff
4. In current year of research (2010/2011) preliminary observations show that there is a relevant improvement in the inclusion of children with learning difficulties and emotional distress especially in class groups where teachers are leading the research while following a specific training course.