

Job Title: Secondary School Classroom Music Teacher

SUBMITTED BY: Name, Address, Email and Phone	Joanne Dema [REDACTED] [REDACTED]
Date	
SCHOOLS OF EMPLOYMENT:	Norwood Secondary College
SCHOOL 1	<p>NAME: Norwood Secondary College ADDRESS: Byron Street Ringwood 3134 PHONE: 9871 0400 PRIVATE OR STATE: State Head Of Music: Joanne Dema TEACHER TIME FRACTION: 0.8 Minutes per week students receive a dedicated music specialist class: 35mins for Instrumental Lessons Yr 7-8 is 73 minutes x 2 for classroom Music Yr 9 is 73 mins x 2 lessons per week Yr 10 in 73 mins x 3 lessons per week Yr 11-12 is 73 mins x 3 lessons per week</p>

Terms of reference 1,2 and 3:

Evidence supporting music education in schools;

(1) Benefits to society and to individual students wanting to pursue music as a career

Suggestions – Please consider:

- Many students who have studied music through to VCE have ended up studying music at tertiary level and have become musicians, music teachers, sound and audio managers.
- The music department is the department that is called upon to promote the school in newsletters and pamphlets. Our chorale has won its section at the South Street Eisteddfod twice in the last 2 years, which the school has used in promoting the College to the community. Our music groups perform regularly at local community events such as the Kalinda Primary School Fete, in EMR Concerts, local schools, markets and other schools.
- I have observed that the school calls on the Music Department regularly to provide musical performances at assemblies, Open Nights, Presentation Night, Remembrance Day at Karralyka Centre. Music is a wonderful bridge between the school community and the rest of the community.
- There is an intrinsic link between classroom music and instrumental music. They compliment each other. In the classroom, we focus on the elements of music and basic music literacy and appreciation and in the Instrumental lesson, the student's focus on using this knowledge to work towards a musical goal together. There are many positive effects of the classroom and instrumental programs such as literacy, social skills, persistence, resilience, goal setting, working together, memory, and coordination.

(2) general benefits to students as a result of music education;

The number of “special needs” students who I have either taught myself or have observed being taught is quite extensive.

The most recent student I taught who had a condition which caused her to faint in class when stressed. She suffered from multi personality disorder and depression. The ONLY class she didn’t faint in was music as she was able to relax and become fully absorbed in her playing. She managed to pass for VCE Solo Performance. A remarkable achievement! I believe music was the link that saw her through.

As I run the Friends of Music at Norwood Secondary College, I have countless examples of parents who have written to me about the positive benefits their child has experienced through their Instrumental and classroom music. Comments will be about “acceptance”, “the music family at the College”, music providing a creative outlet for their child, music providing an opportunity for their child to “shine”.

Students gain confidence during the course of the semester or year as they perform regularly for others and learn to listen, respond and work in a team. This sort of progress is a privilege to be a part of as the teacher. Probably the most satisfying part of my job as a classroom teacher. Being involved in classroom and instrumental music heightens student morale. For instance, performances in class can lead to performances at assembly and then to a school concert.

(3) benefits to student academic performance as a result of music education;

- It is well documented that there are benefits across the academic curriculum to be involved in music. This is seen in a most concrete way by the fact that most of the students who achieve academic awards at the end of the school year are MUSIC STUDENTS! Music assists literacy, Maths, coordination, persistence, goal setting, teamwork, social skills, listening skills, patience and aesthetic appreciation.
- Fellow teachers have observed individual emotional intelligence in their music students. We have a number of string students and piano students with, Autism and Asperger’s Syndrome who have shown remarkable progress in their personal intelligence, confidence and motivation through music-both classroom and instrumental.

Terms of reference 4,5 and 6:

(4) Music education provided through specific funding for music education;

We fund the program outside of the program budget with a “music levy” of \$8.75 per week. However, we don’t get the funding, just a proportion of it. (about a third of it) I believe the rest goes towards ...and only towards paying the deficient in the Govt. funds for our instrumental teachers. The Friends of Music (Parent group) are active fundraisers for the school music program. –

The school does not fund incursions or artists in residence through a separate fund to your classroom program. It is all user pay, so the students have to foot the bill. This is prohibitive.

We have access to PD funded by the school for each staff member and Music teachers –both classroom and Instrumental are encourage to apply, although the funding is getting tighter each year.

(5) music education provided through non-specific funding, for example, general student resource package funding;

FACILITIES:

The room I work in is purpose built for music education. There are no additional facilities for choirs, ensembles and bands, as we don't have a theatre, only a 50 year old, un air-conditioned "hall" which is used by PE all the time for sports. Perhaps you are travelling from room to room.....

There instruments in the school available for hire and we hire out as many as possible each year. Some are very old and we can't afford to replace them.

TIME:

Students receive the following amount of time for music education I classroom music

Yr 7-8 is 73 mins x 2 ppw

Yr 9 gets 73 mins x 2 ppw

Yr 10 gets 73 mins x 3 ppw

Yr 11 and Yr 12 gets 73 mins x 3 ppw

Ensembles run out of school time before school and after school. Ensemble time, Concerts and performances ARE NOT remunerated with a separate fee but considered "part of the job".

I am expected to complete the following tasks without remuneration:

Attending the school in the evening for meetings with Friends of Music, for Concerts, for VCE soirees for music students, for Open Night where music groups are performing, for the hours on weekends when band or choirs are asked to play at fetes; for accompanying students at their music exams after hours or on weekends; for 100 plus hours of my own time for the School Production during weekend rehearsals and all the performances....all unpaid.

BUDGETS:

I am expected to manage a classroom budget and an Instrumental Music Budget. We only get about \$6,500 per year for Instrumental Music which includes buying scores, and equipment and repairs and How does your situation finance the purchase of scores and equipment. There is no separate budget for additional concerts and performances and we are not encouraged to charge a small entry fee to cover costs. There is a separate budget for – musical productions.

OTHER:

I work in a team for classroom music. I am 0.8. The other classroom teacher is 0.8 and 2 other teacher s have one class of junior music amongst their load.

There are 9 instrumental teachers who come in each week. 7 are provided by the Department and 2 are private teachers who are self funded by the students. These people are not really "hired" as such as we don't pay them, the whole thing is a private arrangement between parents and the student. They are all tertiary qualified from VCA or similar. As "Instrumental Coordinator, I am expected to coordinate their efforts, find students for them and make sure they write reports for the students.

(6) music education provided through parent contribution

- None of my work is paid for by parents. I am funded by the Ed. Dept. of Vic. None of my work is "user Pay" but some instrumental staff are paid via "use pay" such as the guitar and piano teachers.
- Parents donate their time and resources to help with the Instrumental Music Program through the Friends of Music group.
- Although we would like to, we can't generally afford to fund visiting artists, incursions, MSO visits/workshops or other activities that parents pay for that contribute to your work and the children's outcomes.

Terms of Reference 7 - the extent quality of music education provision in Victorian schools;

Suggestions - Please consider:

All year levels have access to classroom music education. I stated the number of minutes earlier on this response.

I was trained at tertiary level for a classroom music specialist role. I have a Bachelor of Music Education. The pedagogy I follow in your classroom practice includes Kodaly, Orff and a use a combination of methodologies. Different students relate to different methods so you have to deliver your program in a number of different ways.

Singing occurs throughout your curriculum at all year levels as we sing Sol Fa intervals and songs. Rhythm development? Students so aural literacy exercises EVERY lesson through rhythm and melody dictation, rhythm and melody singing games. We teach music notation using rhythm names (ta and titi etc) rather than any other names. We include instrumental skill in the classroom practice with a keyboard laboratory, class guitars, glocks, percussion instruments

Composition/improvisation occurs in your classroom at each year level.

ICT support, applications and websites are incorporated into your classroom program through Sibelius, Auralia, Garage Band, Acid Loops, Audacity and various theory game sites. These are used at all year levels.

Sometimes we work with other (non music) classroom teachers in the school to relate what happens in the music room to the generalist program? This is ad hoc rather than a set program though.

There are occasional incursions and workshops that occur to support the classroom music curriculum, but the cost in prohibitive a sit is all self funded by the students. We have participated in State School Spectacular, and EMR regional concerts; however again, the cost to parents to pay for the buses to get the kids there is prohibitive. The school does not have provision for these activities.

Classroom time is not used to rehearse for public performances/assemblies as this is all done after school in rehearsal time. The school does not encourage music staff to take students out of regular class time to run rehearsals for music ensembles.

The school does put on a musical theatre production every two years. Staff are not paid for all the hours they put in.

Music is not highly valued in the school. It is obvious that sport is seen as more important. There is some support from the principal but no actual organized administration provide to the classroom or instrumental music program. As Instrumental coordinator, I am given 2 x 73 mins to run the entire program and oversee all the ensembles, repairs, timetables, concerts, programs and be involved in the production. I am given verbal support but no admin assistance.

The parent community provides support to the program through FOM, Friends of Music.

There are 9 instrumental teachers that come into the school. They run choirs and ensembles work collaboratively with these musicians, as it is my job as Instrumental Music Coordinator to oversee their work.

Their work enriches the classroom program as we work as a team. The classroom music program supports the Instrumental program and visa versa. We teach Music Literacy and they transfer this to learning the Instruments and running ensembles.

Gifted and talented students are accommodated by giving them extension tasks.

I find the VELS system of assessment unsatisfactory, as it is far too broad. The dot on the report really tells parents very little. I find the written descriptions helpful, but the grid tells us next to nothing. Also, I feel it is subjective, as we don't have state-wide assessments to judge if one schools Consistently is the same as another schools.

Terms of reference 8, 9, 10 and 11:

Future optimum provision of music education in Victorian schools:

(8) optimum governance and oversight arrangements;

- What would you like to see happen in the future?

I think my school needs to value what we do in the Music Department and provide real support such as:

1. A larger budget. \$6,500 is hardly adequate for the program to grow. We can barely buy new score for the ensembles and then try to purchase a new French Horn which is what we need.
2. A Music Secretary for at least 3 hours a day as I (as Instrumental Coordinator) am totally overwhelmed by the paper work and need to stay back until 6pm most nights and then put in at least 2 hours each night and at least 4 hours over the weekend, on Admin for the Instrumental Music Dept., including timetables, setting concert dates, writing programs, advertising, letters to parents, Music Camp organization etc. etc. etc., let alone preparing for my own classes the next day!
3. More time for Instrumental Music Coordination. I get 2 x 73 mins per week. Not enough time!
4. The school wants music for important occasions, but does not really support the program in my view. So much more could be done to help build the program.

The local region (EMR) as it was known, suggested allocation of funding to each school based on ensemble numbers. The Gov. funding is never enough and the school is forced to pay instrumental staff wages to keep a minimal program going.

5. A strong network of music teachers supporting one another would be useful.
6. To produce musicians that can perform on the global stage and to cultivate discerning audiences we need more funding to provide authentic rehearsal and performance spaces.
7. We have a terrible Gym to perform in which is acoustically a nightmare, poor lighting. Students need a theatre to perform in. Students and staff need a proper rehearsal space. We always have to "borrow" spaces from other departments such as Drama and PE We don't have own space.

(9) optimum use of targeted funding;

Music should be administered by individual schools as it then becomes a "pot luck" draw as to whether your Principal values Music or not. They might put the funding into something else and whom would they be accountable to?

Sensible 'centrally' organization by Regions sound better. But I stress, sensible.

A base unit (e.g. caravan of instruments) that travels from school to school would not be useful in my area, but it might be in remote areas.

- Even though I work in a smaller Music Department, I would not like to see a system where every school gets equal access to music education **IF** that meant taking staff and resources from the few "shining lights" we have for music in the State system such as Blackburn HS, Balwyn HS, Eltham High. We need to have schools that have excellence in ensembles and teaching who we can look towards. If we lose these schools, we ALL become banal and ordinary. These schools have Symphony Orchestras. Don't put that at risk!
- I would like to see more funding for all schools, but not at the expense of decimating outstanding programs, which already exist. There is no sense in downsizing these programs, but more sense in supporting other schools financially to build their programs and the teach Principals how to support the Arts.

(10) optimum balance of central mandates and supports;

Music needs to be mandated for ALL children in Australia, as every child deserves to experience the benefits of music and to give them a balanced education for the "whole child".

- I don't know if principals would include specific music education delivered by an expertly trained music teacher if it is not mandated by government. Some would and some wouldn't. So much depends on how much value the Principal places on the Arts. Sadly, some don't see the wonderful benefits for students and the community.
- Music curriculum should it be amalgamated with other Art forms under one heading 'The Arts'

as we are linked and have a stronger voice in the school if we stand together. We put on Performing Arts Concerts every year where we celebrate the achievements of the Visual Arts, Technology and Music Department with displays of VCE work followed by a concert. The Arts need to work together.

- I believe the curriculum needs to embed the language aspects of this art form in terms of aural and written literacies, in a sequential and assessable manner.
- I believe AusVELS needs to provide detailed curriculum writing, giving the subject as much credence and support as is given to Math and English.

FURTHER COMMENTS: