



WCET meeting Resource Pack 2015/2016

Including;

Behaviour Management

Developing the thinking voice

Warm up games

Pitch matching songs

Songs with easy chords

The effective use of the other adult in the room

Some ideas for composing and improvising

Top tips for Teachers working in whole class situations

Ruth Shakespeare
Mentor for WCET teachers

Behaviour management

We focused on the following questions coming up with a range of possible answers, sharing resources and ideas as we did so.

- **What do we find is the most challenging behavioural issue in our own classrooms? What particularly pushes our buttons?**

Between us these included:

- Children not listening to instructions
- Generally high level of background noise - a hum of chatter when we were speaking or demonstrating, noise from other sources (other classes, and especially other adults talking in the room - we may need to address this directly with the school if it is persistent)
- Children not making any effort to master a new skill - giving up at the first hurdle. This is exacerbated by the lack of a second musically skilled adult in the room who could focus more time on these children.
- The *superior show off* - that child that always wants to show you how brilliant they are without actually bothering to learn the skill properly in the first place.
- Unrealistic expectations especially in the children, but sometimes in the adults, about how far the learning will extend in a whole class context. i.e. the year 6 children will not become rock gods on the guitar in the first 3 weeks, it is tougher than that! The child that thinks they know better than you do.
- Children fiddling with the instruments when they haven't been asked to especially when they are making noise

- **What causes behaviour to deteriorate? What can we do to pre-empt this and prevent behaviour worsening?**

We identified lots of causes:

- Material being too easy leading to boredom, too difficult leading to giving up.
- Any change - room, staffing, other upheavals earlier in the day within school.
- Personal circumstances - bereavement, family issues, social issues
- Relationships - fall outs with their peers earlier in the day, grudges held against the teacher for earlier intervention e.g. given time out in the previous lesson
- When they have nothing left to lose - e.g. they are already on 'red' in the schools' behaviour management system and have lost next weeks' playtimes so no point in 'turning themselves around'
- Attitudes of other of their peers and sometimes teachers especially for children with 'labelled' additional needs.

We recognised that we have total control over some of these factors - e.g. making sure our material has an appropriate level of challenge, making suitable differentiation in pieces, and much less influence over some of the others - e.g. picking up a child with nothing left to lose. However we recognised that the more informed we were the better we could manage these issues and the greater influence we had over poor behaviour.

- **The schools' role - sharing information, knowing their behaviour management policies and procedures.**

It is recognised that we have the responsibility to ensure that we ask the right questions in regard to normal protocol and details about children with additional needs. However it was also commonly experienced that information we did need to know was either deliberately withheld on the basis it was confidential or forgotten e.g. Ruth's example of a child she teachers with significant issues around anger management when something felt too difficult having a close and significant bereavement she did not know about and therefore mishandling a situation which with that information could have been dealt with more effectively with less escalation.

- **Ideas for 'silencers'**

- Bows on heads, stop hands up, hand up in the air - a range of physical actions to be copied from the teacher
- Using a noise that cuts through - *the tambourine of silence*
- Call and response clapped rhythms - either to be copied back or finished off.
- Counting down from 5 to 0
- Using a phrase in a call and response - teacher: *look look look at me*/learners respond: *look look look at you* and the like. There are many others like it.
- using whatever is the norm for that school, so for example at Kirkstall St Stephens it is "Show me 5"

- **How do we immediately engage learners?**

Ideas included -

Copy me 8 - using a piece of music relevant to the lesson (maybe a song they will learn later, or something in a genre they will be playing) teacher keeps a pulse using different actions changing the action every 8 beats (or 16 or 4 or 2 depending on the age of the children and previous experience). Children copy initially and then may lead. This gives the children something to immediately do silently as they come in and starts the lesson non-verbally in a music manner.

Don't do this/ Don't clap this one back - a call and response rhythm game in which certain rhythm patterns elicit a different response e.g. three crotchets and a rest = *don't do this*, or *don't play this*. Crotchet, two quavers, crotchet, crotchet becomes *do this one three times/play this one three times*. There are lots of variations to this game and it can be clapped and done on the instruments e.g. on C on a recorder, G string on Uke.

Other rhythm games and chants and pulses were mentioned - Hey my name is Joe, Penguin, Cookie Jar. Let me know if you need words for these with instructions.

Using games like these also buys you time when you move without a gap from room to room, or if something IT related fails mid-way through a lesson - you can be putting your pen drive in the computer, setting up a laptop, logging back in after a computer crash or whatever whilst children are leading.

- **Staying engaged and differentiated learning - how, what, when?**

Apart from the obvious need to use different approaches (Visual, Auditory and Kinesthetic) in the way in which we present learning, and having multiple parts of different levels of difficulty to provide all children with an appropriate level of challenge, we also considered:

- Peer based learning - using children within the room who already play an instrument as extra “tutors” from the start, using children who have mastered a skill to help others that haven’t, encouraging a culture of “the answer will be in the room” by asking children “Who in this classroom, apart from me, can help you with this?”
- Giving children lots of opportunities to build up their confidence by conducting, leading games, playing in smaller groups, playing alone, playing to a new audience who will give good feedback. Using the awards will also help keep children focused whilst building up skills and confidence.
- Introduce different instruments to support learning but also as an alternative if someone needs to practice a particular musical skill which can be learnt on an instrument they are more confident with e.g. using chime bars to play from notation before playing it on the new instrument.

We ran out of time! It was acknowledged that we could have gone on all night as this is such a vast area. Ruth had intended us to look at - the stick and the carrot - when, if at all, would we use them? And to consider ideas for using distraction and humour

Developing Thinking Voice

The thinking voice is the term Voices Foundation use for internalising sound i.e. “doing it your head” as we might have said when singing *Head Shoulders Knees and Toes* as a child. Clearly the ability to internalise is useful in all music making regardless of age.

Touch your shoulders - a two tone song (voices Foundation)

Further details ask Ruth

Once the song is secure the children decide which part of the body to put into thinking voice.

Touch your shoulders

Touch your knees

Raise your arms and drop them please

Touch your ankles

Touch your toes

Pull your ears and tap your nose.

Chest Chest Knee Toe - as above but a 5 tone song.

Further details ask Ruth

Chest Chest Knee Toe

Chest Chest Knee Toe

Head Head, Chest Chest, Knee shin toe.

Bim Bam Bidy

Further details ask Lauren

This is a warm up that I learnt from Lauren - can be used for developing thinking voice also by putting one of the actions at a time into thinking voice. Here is a you tube link to help you learn it -

<https://www.youtube.com/watch?v=hz0dSnaTs2g>

Go round the mountain

Further details ask Ruth

Go round the mountain

Tudi diddle - I tudi diddle - i

Go round the mountain

Tudi diddle - I tudi diddle - I - doh

All change direction

Tudi diddle - I tudi diddle - i

All change direction

Tudi diddle - I tudi diddle - I - doh

Children stand in two concentric circles opposite a partner.

Dos-i-doh or just change places with partner on “Go round the mountain”

Stamp Stamp feet, pat pat pat knees in time to the tudi diddle - i and add a patch with partner on the doh.

All change direction - both circles move to their right 4 paces and then turn and come back 4 paces stopping to stamp and pat on the tidi diddle i's

Again once the song and actions are secure different parts of it (or in fact all of it) can be put into thinking voice e.g the tidi diddle-i.

Warm up games

We shared some of the warm up games we use. If you need further explanation please make contact with the person named as you really needed to be there to learn them!!

David:

Ta, Ti Ti, Tika Tika - rhythm game - children making up different patterns to be copied back by the rest of the class

Rhythm Detective - as last session. Children need to guess who is changing the rhythm and the action that goes with it.

Rubber Chicken - Shake each limb x8 then x4, then x2 and finish with a shout of "Rubber Chicken!"

Lauren:

My Bonny Lies over the ocean - sing the song standing up or sitting back down every time a word begins with the letter B (Bonny, Bring, Back)

I'm alive - sung to the tune of When you're happy and you know it

I'm alive (head) Alert (cross arms to shoulders) awake (fingers on shoulders) enthusiastic (knees, clap, click)

I'm alive (head) Alert (cross arms to shoulders) awake (fingers on shoulders) enthusiastic (knees, clap, click)

I'm alive (head) Alert (cross arms to shoulders) awake (fingers on shoulders)

Alive (head) Alert (cross arms to shoulders) awake (fingers on shoulders)

I'm alive (head) Alert (cross arms to shoulders) awake (fingers on shoulders) enthusiastic (knees, clap, click)

Ruth - a lot of the songs/chants and games that follow are sourced from:

Singing Games and Rhymes - Tiny Tots, Early Years, Middle Years - Lucinda Geoghan (National Youth Choir of Scotland)

Singing Games for KS1 Children and for KS2 Children (2 books) by Sally Wagter. (Primary Music Specialist)

John Kanaka

I heard I heard the old man say

John Kanaka naka too- ri- ay

Today today's a holiday

John Kanaka naka too- ri- ay

Too-ri- ay

Too- ri - ay

John Kanaka naka too- ri- ay

Children stand in 2 concentric circles -

- *dos si doh for the 1st and 3rd lines (old man and holiday),*
- *stamp on 'John', pat knees in time with the rhythm pattern for 'Kanaka naka'*
- *clap (own hands), pat partners hands twice for 'too-ri-ay'.*
- *On the second of the two 'too-ri-ay's that come together the children in the inner circle move round to their left (anti-clockwise) to a new partner.*

Penguin song

Have you ever had a penguin come to tea?

Take a look at me, a penguin you will see.

Penguins attention, penguins begin

Right arm (cumulative - add left arm, right leg, left leg, bottom, nose, nod your head, stick out your tongue)

Repeat until all collapse!

Hey My Name is Joe (Chant)

Hey my name is Joe

And I work in a button factory

And one day my boss came up to me

He said "Joe"

I said "Yo!"

He said "You busy?"

I said "No!"

"Can you push this button with your right hand?"

This is a chant which is repeated with a different part of the body used to 'push the button' (mimed) each time.

Left hand

Right foot

Left foot

Head

Bottom

The chant finishes:

Hey my name is Joe

And I work in a button factory

And one day my boss came up to me

He said "Joe"

I said "Yo!"

He said "You busy?"

I said "Yes!"

Jungle

Down in the Jungle

Where nobody goes

A big fat Gorilla is picking his nose

And he picks and he flicks and where does it go?

Who's going to catch it?

Who's going to catch it?

Who's going to catch it?

Nobody knows.

Version 1

Children stand in a circle with right hands under the left hand of the child to their right. As the song is sung the 'beat' is passed by left hands moving to tap the top of the next child to the rights' left hand (not easy to explain but that is how we did it!) The steady beat is maintained until "Who's going to catch it?" when it can speed up. Whoever ends up with the beat then goes into the middle and does the 'bogey dance' (anything goes) whilst the song is sung again.

Version 2

Whilst the song is sung a ball is passed around the circle to the beat. When "Who's going to catch it?" is sung the ball is passed around as quickly as possible until someone is left with it on "knows". That person then goes into the middle and does a 'bogey' dance whilst the song is sung again. If anyone drops the ball at any point they also go into the middle and join the dance.

Doggie Doggie

All: Doggie Doggie Where's your bone?

Dog: Someone stole it from my home

All: Who stole your bone?

Thief: I stole your bone

All: *Thief (add child's name) stole your bone.*

Children sit or stand in a circle with the dog in the middle. As the song is sung the bone is passed around the circle until the line 'I stole your bone'. At the end of the song the dog and the thief swap places and the song starts again.

Variation: The dog can have eyes closed and have to guess who stole the bone (held behind back) by recognising the voice of the thief (which could be disguised).

Cookie Jar (chant)

Who stole the cookie from the cookie jar?

(Name) stole the cookie from the cookie jar?

Who me?

Yes you!
Couldn't be
Then who?

Boom Chicka Boom (Chant)

Say Boom Chicka Boom
Say Boom Chicka Boom
Say Boom chicka rocka chicka rocka chicka boom
Say Boom chicka rocka chicka rocka chicka boom
Ah ha
Ee ee
One more time
But..... (quickly, slowly, in a high voice, like a robot etc)

Tinker Tailor

Tinker, tailor, soldier, sailor
Rich man, poor man, beggar man, Thief.

In its simplest form: Children stand in a circle. An object (ball, bean bag) is passed around the circle as the chant is spoken. Whichever child ends up with the object on the word "thief" is out.

Extension: if the thief can predict that it will be them they can put their hands behind their back on the words "beggar man" thereby making the thief the next child in the circle. Timing needs to be exact which can be challenging for younger children.

I like coffee, I like tea

Sing: I like coffee, I like tea
Can you bounce the ball to me?

Chant: 1, 2, 3 change places
4, 5, 6 change places

7, 8, 9 change places

10 and start again.

The children stand in a circle with 1 person in the middle. Either bounce the ball on the spot during the sung section, keeping a steady beat, OR bounce the ball back and forth across the circle from middle to edge. Chant the counting section throwing the ball back and forth (middle to edge and back) keeping the steady pulse - this can be done either in sequence around the circle or in a random way to keep everyone on their toes!

Extension for older children - count up in 2s (2,4,6 change places) or 3s (3,6,9 change places) and so on through the times tables.

Bungalow

Sung - Bungalow, bung bungalow

Bungalow, bung bungalow

Leader call - Hey somebody

Response everyone - hey somebody

Call: Show me how you bungalow

Response: Show us how you bungalow

New leader -

My hands are high (action hands up in air)

My feet are low (touch toes)

This is how I bungalow

Everyone copies:

His/her hands are high

His/her feet are low

This is how he/she bungalows!

1 person leads this game and chooses others to chant 'my hands are high' etc. A bungalow can be any action you want to use (twirling round, hopping, a dance move and so on) or a clapped rhythm pattern which then has to be remembered to the end of the repeated chant.

All of us had different versions of playing **hide and seek** with an object hidden by one child, another child tasked to find it with the class helping by indicating if they were 'warmer' or 'colder' (nearer or further) using the comparatives of higher/lower., louder/softer, faster/slower.

Pitch matching songs - Voices Foundation

Two tone -

Call: Hello (name) how are you?

Response: Very well thank you

Three tone

Call: Hickety Tickety Bumble bee, can you sing your name for me?

Response: (Name) is my name, singing songs is my game.

Song ideas - with easy chords

David - When love comes to town (U2/BB King) - all on A and E

<https://www.youtube.com/watch?v=PJ0WyPAELsk>

Beat Again (JLS) - all on Am and G

<https://www.youtube.com/watch?v=2TjTkKH-bTs>

Ruth - Three little birds (Bob Marley) - C, F, G7 but the chorus is all C and F

https://www.youtube.com/watch?v=LanCLS_hlo4

The effective use of another adult in the classroom

There was a general discussion around some of the issues that we have met in regard to using the other adult or adults in the room effectively, and our ideals out of which came:

The ideal would be:

- The other adult would be engaged in the learning with the children, not merely present in the room
- That they would stay in the room throughout the session and not 'nip out' for any reason, take readers out etc
- That it was the same person every week so that we could build up an effective collaborative relationship with them - ideally the same adult year on year
- The adult would act as a role model for the children whilst learning with them.
- In the second year onwards their prior knowledge would be invaluable in supporting children who were struggling
- That we direct the learning and also the role of the other adult - they don't take over our lesson in any way. Examples of this would be when the other adult sends children out of the classroom for a misdemeanour resulting in the same children consistently missing music, or shouts over the top of us, or shows the children how to do something incorrectly, all of which has happened to one of us.
- That we can use the other adult for:
 - Helping children with finger placement, posture etc
 - Listening to the children playing and appraising what they hear for example making it a competition to see if the boys are playing better than the girls, or which table is playing with the least squeaks in the early weeks of a wind instrument
 - Managing external events e.g. ensuring that letters were sent home to parents regarding performances, concerts etc.
 - Selecting children who had impressed them for solos, or to lead parts
 - Working with children with additional needs especially in view of the fact they know the children better than we do
 - Create performance opportunities within the school day when we are not on site e.g. playing in assembly
 - Lead a part when playing or singing in more than one
 - Act as a witness in the case of any allegation against us (it was noted that care was needed when touching childrens' hands to move fingers etc)
 - Managing behaviour as appropriate and directed by the teacher
 - Assessment
 - In the event of the other adult being another ArtForms teacher it was noted that the work should be collaborative with shared planning and workload.

Some of the difficulties we had encountered were:

- Schools not supporting the class with any other adult
- The adult being someone different every week
- The adult not engaging with the learning - sitting at the back marking for example
- Worse still, the other adult coming and going all through the lesson taking children out to read

- Other adults with multiple roles specifically if they are ‘attached’ to a specific child who leaves part way through the lesson
- Adults not joining in - we recognised that this may be because they feel out of their depth or have had a poor experience of musical learning themselves as a child. We may need to talk this through with them and offer reassurance as appropriate within the time available and our relationship with them.
- We also recognised that some of the difficulties we had encountered were exacerbated by our own lack of confidence and assertiveness to address issues early in the year to avoid them either escalating or being accepted as the norm.
- A proposed change to the wording of the SLA this year will help.

Composition and improvisation

Could include:

- Making up different words to a well know song to fit in with a project
- Scat singing around 2 chords (e.g F and C on uke) and then building that into a song/piece
- Using charanga to source a suitable backing track to add rhythmic composition (e.g I wanna play in a band) or melodic (e.g I am in the groove can act as a backing track for any pentatonic composition in key of C or be used for scat singing - blues version)*
- Making up extra verses to songs e.g I’ve got a baby bumble bee, John Brown’s Body

* One of my recorder WCET groups all composed a bar of music using EGAC and D using crotchets, quavers, minims, semibreves and associated rests and then played it with that track - also had different genres represented)

Contact information for Managers

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Head of all things instrumental - ruth.wild@leeds.gov.uk

Head of all things curriculum - paula.brookes@leeds.gov.uk

Administration coordinator for all things office related - mark.tunncliffe@leeds.gov.uk

Contact information for Coordinators -

Whole class teaching and NC - ruth.shakespeare@leeds.gov.uk

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Guitars and ukes - alex.cairns@leeds.gov.uk

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Percussion - alex.wibrew@leeds.gov.uk

Top Tips for Teachers delivering Whole Class Ensemble (WCET)

Before the work starts:

- Communicate with the school **before** starting to deliver the work - either by telephone or ideally by visiting the school.
- This will enable you to -
 - Find out where the lesson will take place. Check that this is a suitable location - has sufficient space, is free from other noise and distractions as far as possible, that furniture can be moved if necessary.
 - Find out where the instruments will be stored and if it is possible to have them moved to where you will teach ahead of you arriving - depending on the instrument you may like them to be taken out of cases and laid on tables ready to be tuned for example. Appoint reliable children as 'monitors.'
 - Find out about additional resources you may need - access to audio or visual equipment for example, or additional percussion. Even the simple things like knowing where a plug socket is located are better worked out before the children enter the room.
 - Find out who else will be with you in the classroom and whether they have any other role except for supporting your teaching (e.g. they may be attached to a specific child so if that child is out of class for any reason, they will be too). Plan with extra adults in mind - use them to support your teaching and encourage them to join in with playing the instrument. It is good practice for schools to support your teaching with another adult in the room. They know their children's specific needs better than you will. They will also act as a positive role model when learning an instrument - children will see that they have to work on new techniques too and may find it difficult at first!
 - Find out about any additional needs children may have and how these are usually managed - visual, hearing, behavioural, mobility, issues at home which may impact on learning. Adapt lessons as appropriate.
 - Find out about the school's behaviour management policy (merit points, stickers etc.) and the norms of managing any challenging behaviour within the classroom (RAG systems, time out etc.)

During the year:

- Expect the unexpected! Arrive as early as your timetable will allow so that you have time to pick up on any changes (school photographer in the hall where you usually work, so you can't get to the instruments and end up working in a small classroom without any instruments - to name but one recent example in my own experience!) Be adaptable! Ideally establish a contact within school who can advise you by text or email ahead of the lesson if there is anything unusual happening in school that day.
- Use a lot of **variety** in your delivery - don't feel that the whole lesson must be conducted on the instrument you are teaching. It may be appropriate to take time out to do some rhythm work on percussion for example, or to use other instruments

to add texture and different timbres to a specific piece. Using games and songs to 'warm up' is another way of adding variety and can concentrate some learning on general musicality rather than the specific skills associated with your instrument - rhythm, pulse, pitch, dynamics etc. Avoid spending too long on one piece - aim to cover some aspects of several different pieces to maintain engagement and cater for the different interests in the class. Include some listening, and different genres of music.

- **Visual/Auditory/Kinesthetic (VAK)** - These named sub-modalities of our senses - the means through which we experience our world - originated out of the theories surrounding Neuro-Linguistic Programming (NLP) which first emerged in the 1970's and were widely used in both the therapeutic and business worlds before becoming mainstream in education. In short all children (and of course adults) make sense of their surroundings and the communication of others in different ways. We all have preferences around the way in which we receive communication. In terms of education that has led to it being widely acknowledged good practice to include activities and information in all three sub-modalities within our teaching in order to catch all the different learning styles and preferences within the classroom. Typically most of us will lean towards our own preferred style - so if we are auditory there may be more auditory content than visual for example. Therefore making a conscious decision to include VAK in our planning ensures we reach all our learnersⁱ
- **Charanga** - is a useful resource offering visual and auditory resources for many of the instruments we teach, covering many different genres of music, plus project based content that can be readily adapted. You will need a licence to use this - please contact the ArtForms office and they can advise how you can be set up as a registered user.
- **Have something to aim for** - maybe a concert or a performance in an assembly. Children may be encouraged in their achievement by revisiting pieces completed earlier in the year which will have seemed challenging at the time but may now appear 'easy' compared to the current repertoire. Let children 'show off' their achievements, both individually and in smaller groups as well as in class pieces. Praise often.
- **Use the ArtForms colour awards** - these also give children a sense of achievement as they can monitor their progress through the 15 different criteria for success. I get children to physically tick these off from a laminated sheet on the classroom wall. The Red Award is the first one of a series in rainbow colours. A WCET class would typically complete the Red Award within the first year. The Orange Award is the second in the series - an UKS2 class may move onto this within the first year if progress is swift. The higher awards then tend to be used in small group continuation lessons. There is an award specific to each instrument or family of instruments as appropriate. These are all available to download from the ArtForms website. Using the ArtForms colour award system helps to ensure that all our teachers are covering the same broad learning objectives, albeit in different ways and with a variety of repertoire. We would therefore expect all teachers delivering WCET over a full year to be using these. In the case that you are only teaching a class for a term you may still use the criteria in your planning, even though it

would be unlikely that the class would reach the level required so you may not use the checklist directly with the children.

If things are not going well:

- If things are not working well - in the first instance talk through the issues with someone in school, as soon as possible, even if this means contacting them at a different point of the week. Most schools will work with you to sort out any problems as they are invested in making lessons work too. Work out who is the most appropriate person. This may be the class teacher, the music coordinator, the Head teacher or the other adult in the classroom and talk to them first.
- Don't struggle on your own! If you are having difficulties which you are finding you cannot resolve within the school then contact either myself or your line manager and talk them through, so that between us we can find a resolution that works for everyone. The chances are that if you are not happy with the way things are going, your schools won't be either, so the faster things are resolved, the better for everyone. This is a challenging area of teaching and what works for one school may not work for another, so flexibility is needed. Don't feel that you are personally failing if you have problems - it is just as likely to be a systemic or school based problem.

And most importantly:

Have fun! If you are enjoying yourself, then the chances are that your learners will be too. Maintain a high level of enthusiasm even when you're having a 'bad day'. Moods are infectious, so if you're not feeling it, fake it! Energised and enthusiastic learners always leave me feeling better.

For more information or support in the classroom contact:

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ⁱ If you would like to read more on this, to me, fascinating subject I highly recommend Thorsons Principles of NLP by Joseph O'Connor and Ian McDermott, published by Harper Collins in 1996, as an accessible introduction to a complex area.