

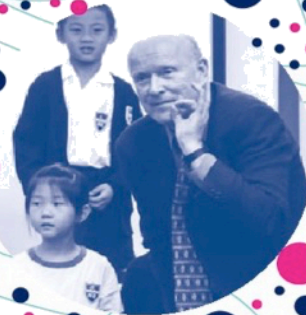
World Voice

童心同唱

Education programme
教育計劃

World Voice
Teaching Resources

The use of singing for inclusion in the teaching
of English and other curriculum subjects



World Voice Hong Kong

Resources for teachers

This resource pack contains everything that the teacher will need to support the introduction of World Voice techniques in primary schools.

Although written, audio and video resources cannot ever take the place of live interactive practical training tailored specifically to the needs of the trainee, they can be valuable as an additional means of support. Here you will find a clear rationale for the use of singing in the classroom, with particular reference to inclusion. There are guidelines on technique, graded into three Levels to allow for a gentle introduction for those teachers who lack confidence in their musical abilities. Tried and tested generic activities are outlined clearly and suggestions for their development included. We hope that even the least confident teachers will experiment with their singing voices in class, but for those who need extra help in the early stages there are specially recorded audio tracks; these can be used by all teachers to encourage pupils to join in the singing. The video clips show the style of the practical delivery of World Voice in a way that words never could.

In Hong Kong, there has been a particular interest in World Voice for its effectiveness in supporting the teaching of language. Further audio examples have been added that are particularly relevant to the prescribed English Language teaching programme. You will find songs that can be used to help teach the published schemes of work. These use the vocabulary, grammar and syntax that are required to be taught and we have shown clearly which lessons they can be used in.

We are particularly grateful to Wong Sing Ying, Hu Wai Yi, Kwok Wing Man and James Brockman, the Hong Kong teachers and trainers who put words to music for us in the World Voice Hong Kong English Curriculum Songbook.

Richard Frostick
Artistic Director of World Voice

PART ONE

Introducing Singing into the Classroom

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INTRODUCTION

World Voice is a British Council primary teacher-training programme which supports singing in the classroom as a pedagogical tool across a wide range of subjects.

Since 2013 the British Council has introduced World Voice in 17 countries and is developing the programme in three more. In each country the programme is tailored to meet local curricular, pedagogical and cultural needs. For example, in Senegal, Jordan, India and Kenya, the focus is on English learning.

In Hong Kong we are looking particularly at the diversity of learning needs of the children (e.g. learning difficulties, behavioural challenges) to ensure that they feel socially included with the neuro-typical children as well as to adequately equip the teachers to teach in mainstream schools.

ABOUT THIS RESOURCE

This resource is intended to give guidance on the use of World Voice in class and includes songs, activities and teaching materials. It also contains tips on working with children and links for finding out more information. There is a British Council World Voice website and a Facebook teachers' group so that you can share your ideas and experiences. All the resources should be used in conjunction with

- The World Voice Hong Kong Master Trainer Video Guides and Notes
- The World Voice Hong Kong English Curriculum Songbook

FACILITATING THE WORLD VOICE PROGRAMME

GUIDANCE

We suggest the following format:

1. Warm up exercises: 5 minutes

Some gentle physical and vocal warm-ups will focus the class and prepare them for the lesson.

2. Creative activity

Allow 35 minutes for setting the context of the song and teaching it.

3. Summary

Draw the lesson to a close with a final performance of the song and a summary of the main learning points.

LESSON PLANNING

Use the following guide as you plan your lesson:

1. Objective

2. Contents

3. Learning outcome

4. Learning resources/ materials/ aids required

5. How to achieve the objective

One class lesson plan is included for your reference (see appendix). We suggest that you create your own in line with this basic structure. Please refer to the guidance on inclusion.

LEARNING OBJECTIVES

When considering your main objectives for the lesson please refer to the learning objectives of World Voice Hong Kong:

1. To ensure that all students participate in the lesson
2. To engage all pupils fully in the teaching and learning process
3. To promote good classroom management and a positive learning environment
4. To explore different ways of using singing to teach other subjects
5. To help and achieve a better academic performance

GUIDANCE FOR THE USE OF SINGING FOR INCLUSION IN THE TEACHING OF ENGLISH AND OTHER CURRICULUM SUBJECTS

Section 1 - Introduction

Below is a rationale for the provision of more singing in the curriculum. The **INCLUSION POINTS** highlight how singing can support the inclusion of pupils of all abilities.

Why is it good to sing in lessons?

1) **Singing is an extension of speech.** Spoken language contains all the elements of singing – pitch, rhythm, dynamics, tone and tempo - and both can be highly expressive. When we speak we are but a short step from singing. Children who sing regularly find the full range of their voices and learn to listen carefully to nuanced sound. This brings transferred benefit to their spoken language. They learn to speak in a more lively and engaging manner and become more expressive and effective communicators.



INCLUSION POINT: Some pupils with learning challenges find it difficult to use a range of spoken pitch and their speech can be monotonal and inexpressive. Singing can help to remedy this.

2) When we sing, words are articulated more precisely. This leads to **clearer spoken diction.**

INCLUSION POINT: pupils across the ability range will benefit from the enhanced articulation needed for singing, particularly those facing specific challenges with their speech. In singing there are abundant opportunities to exercise the mouth, tongue and other parts of the vocal tract.

3) In songs the musical metre generally follows that of speech. **Singing helps children to appreciate the natural rhythmic flow of a language.**

INCLUSION POINT: pupils experiencing learning difficulties often find it difficult to perceive changes in rhythm. This can have a deleterious effect on their ability to reproduce the rhythms of spoken language. Singing can help with this.

4) Singing helps pupils to understand that language is not the only element in good linguistic communication. **Physical gesture and facial expression** are also both essential.



INCLUSION POINT: the physical aspects of singing promote better language communication for all pupils. For those with special educational needs it provides an enjoyable and safe way to experiment with facial expression and gesture.

5) Singing helps children to lose their self-consciousness and **gain confidence** speaking in their own and other languages.

INCLUSION POINT: singing, and the musical activity connected with it, offers all children opportunities for success and enjoyment. This can help to raise self-esteem, improve self-confidence and enhance the quality of their learning.

6) The words of songs make ideal ‘**springboards**’ into all aspects of language. Below are a few examples; there are many more.

(See next page)

6)

e.g. 'Are you sleeping?' ('Frere Jacques')

Are you sleeping, are you sleeping
Brother John, Brother John?
Morning bells are ringing
Morning bells are ringing
Ding dang dong
Ding dang dong.

Vocabulary

'Sleeping': waking, dreaming, dozing, snoring, sitting, standing,
walking, running, working, playing....
What other 'ing' words are in this song?

Sentence construction

'Are you sleeping?'
'You are sleeping'
'I am sleeping'
'Are you working?'
'You are working'
'I am working'

Singular/plural

'The bells are ringing'
'The bell is ringing'

Phonetics

'Ding dang dong'
'Sing, sang, song'
'King, ring, thing, wing'.



7) **The narrative content of songs can be a rich source of language activity.** e.g. 'Scarborough Fair' (see World Voice Songbook)

Descriptive language about the story of the song.

What happened in the story before this incident?

What happened afterwards?

Vocabulary of the song.

Structure of the verse: writing poems in the same structure.

Taking the central 'device' of the song – setting impossible tasks – and asking pupils to invent their own i.e. 21st century versions of Scarborough Fair. Do their ideas fit the melody?

8) **Mime and movement** can be very effective at helping children's understanding of language.

e.g. Wind the bobbin up

Show the children the actions and how to sing with them. Then mime the actions and ask them which words go with the action.

Apply the words to other situations.

Vocabulary.

Mouth-mime words in an exaggerated way.

INCLUSION POINT: mime and movement can provide ideal starting points for pupils who are experiencing difficulty with language.



9) **Language across the curriculum.**

In real life language is always applied in a context and our pupils need to learn how to apply what they learn across the full range of human experience. There are songs about every conceivable subject. It is also possible to take one song and learn about other subject areas through the song. e.g. 'The Leaving of Liverpool' (World Voice Songbook)

Migration – spiritual, social and moral education and contemporary issues.

History – relevance to your own country.

Geography

Social history - travelling by boat in the 19th century – what was it like?

Science and mathematics – how did they navigate in the 19th century? How do they navigate now? Art – nautical themes.

10) Using singing and songs in this way requires a **lively and engaging teaching style** that encourages the pupil to full involvement in the lesson.

These pedagogic techniques are useful and effective in the teaching of all subjects.

INCLUSION POINT: lively and engaging teaching styles are far more likely to ensure that all pupils are involved, whatever their ability.

11) **Setting new words to old rhymes.**

It's relatively easy to adapt old rhymes and traditional songs to new words. You can 'custom build' a song to help you teach a particular lesson. One challenge is to know how the new words should fit the old melody. This is straightforward for native language speakers and singers but not for others. Recorded examples can help with this. More training will also help.

12) **Using pop songs to engage adolescents in language learning.**

Some teachers spoke of the challenge of engaging older pupils. One suggestion is to ask the pupils to bring in examples of their favourite songs and bands and invite them to make a presentation to the class. The presentation must be in English (requiring language skills and preparation) and must focus on the lyrics. What do they mean? Do they have rhymes?

The above can be summarised in ten short statements:

- 1) Singing is an extension of speech
- 2) Singing promotes clearer spoken diction
- 3) Singing helps children to appreciate the natural rhythmic flow of a language
- 4) The physical gesture and facial expression in good singing leads to better spoken communication
- 5) Singing helps pupils to gain the confidence to 'have a go'
- 6) Songs provide springboards into all aspects of language
- 7) The narrative content of songs can be a rich source of language
Use pop songs to engage adolescents in language learning
- 8) Singing provide opportunities for the use of mime and movement – two very important techniques in the teaching of language
- 9) Singing promotes the use of language across the curriculum; there are songs about all human experience
- 10) The use of singing and music teaching techniques can lead to a livelier and more engaging teaching style in all subjects.

Here is a summary of the **INCLUSION POINTS**

- 1) Some pupils with learning challenges find it difficult to use a range of spoken pitch and their speech can be monotonal and inexpressive. Singing can help to remedy this.
- 2) Pupils across the ability range will benefit from the enhanced articulation needed for singing, particularly those facing specific challenges with their speech. In singing there are abundant opportunities to exercise the mouth, tongue and other parts of the vocal tract.
- 3) Pupils experiencing learning difficulties often find it difficult to perceive changes in rhythm. This can have a deleterious effect on their ability to reproduce the rhythms of spoken language. Singing can help with this.
- 4) The physical aspects of singing promote better language communication for all pupils. For those with special educational needs it provides an enjoyable and safe way to experiment with facial expression and gesture. Singing, and the musical activity connected with it, offers all children opportunities for success and enjoyment. This can help to raise self-esteem, improve self-confidence and enhance the quality of learning.
- 5) Singing, and the musical activity connected with it, offers all children opportunities for success and enjoyment. This can help to raise self-esteem, improve self-confidence and enhance the quality of their learning.
- 6) Mime and movement can provide ideal starting points for pupils who are experiencing difficulty with language.
- 7) Lively and engaging teaching styles are far more likely to secure the involvement of all pupils, whatever their ability.

Section 2 - Teaching singing in the classroom



It's very important that teachers feel empowered and able to take a lead. All teachers should be able to practise the activities below, but some of you may wish to master Level One before progressing to the other levels.

If you are shy about singing in front of your pupils, play a recording and join in with them. This is a good way to accustom them to hearing you sing.

Level One

There are many ways that simple musical techniques can be used to help maintain order in the classroom. These techniques are, of course, not just for getting the class quiet - they are also educative and can be starting points for whole lessons. But they can also be used at any time to gain pupils' attention.

They include:

Copying simple movements, tied to the English language - 'Copy me', 'Do this', 'Do that' etc. These actions can be tied to the language. You can expand it by saying: 'Touch your ear/s', nose, head etc. If you wish you can go further and turn it into a game. Of course, rhythm and singing can be introduced at any time.

Clapping simple rhythms. The teacher claps and the pupils know that they must clap back. Link the rhythm to simple words - 'London Bridge is falling down', 'I am very happy', 'Manchester United'. You could progress to vocabulary from this point, linked to the curriculum. Or move into song.

Use the techniques of fast/slow/quiet/loud. When you have a new word, say it quickly and then in slow motion, so that the pupils can see and hear how the sound is made. Whisper the word (this is a good way to get silence) or even mime it. Mime a line of an English rhyme they know, or practise the names of four football teams and then mime one - which one is it?

From these starting points, apply the curriculum. They are simple, lively and enjoyable activities that will refresh the class and make them ready for learning. Start with just five minutes and experiment with the techniques, then continue in your usual way. Monitor what is going on. If it isn't working, try to analyse what the reasons might be. If it does work, how is it affecting the rest of the lesson? Could you expand the techniques into other areas of the language curriculum?

With older pupils, bring in some Western or Oriental drums. Instead of clapping rhythms, drum them. Pass the drums round. Could you get them to drum the rhythms of the football teams?

Can they make up a chant for their favourite team using the drums and their voices?

Warm-ups

Dive from the high board at the swimming pool, using the voice from the top of its range to the bottom. Use gesture and mime. Use your finger to illustrate high and low notes. Ask the children to Follow the Finger.

Take some key words from the vocabulary in the lesson and play with them. Speak them loudly, then quietly. Speak them in a happy/sad/ angry voice. Use a hard or soft tone. Speak to them in a high voice, then a low voice.



Level Two

If you have experienced success with Level One, you could then progress to this Level. Now you can start some more extended activities with rhythm and begin to use the spoken voice in a creative way.

Play ‘Simon Says’: ‘Simon says touch your nose’, ‘Simon says touch your ears’, ‘Simon says clap your hands’ - then ‘Touch your toes’. Whenever you miss out the ‘Simon says’ they must **not** do the action. Have a child lead the activity: ‘Robert says....’, ‘Shirley says....’

Clap simple rhythms as in Level One, with the children clapping back. For one of the rhythms clap **‘Don’t Clap This One Back’**. They must not clap this one.

Try ‘I am tapping/rubbing/shaking’ - you don’t have to sing - just speak it in rhythm. Change the words and tie it in to your curriculum.

Read stories and use different voices for different characters. For example, in ‘Little Red Riding Hood’ make the wolf have a deep, big voice and Little Red Riding Hood a sweet high voice. What would Grandmother sound like? This encourages children to understand that good communication requires a range of tone and colour. Ask them to describe the Wolf’s voice. ‘Loud?’, ‘Deep?’...’Who can make the best wolf sounds?’

With older pupils, take a popular song and read the words to them. Discuss the meaning of the words. Then play a recording and discuss why the melody fits the meaning. Ask them to bring in their own favourite recordings and to read the words to the class before listening and discussing. You may even find that some of them want to join in with the singing.....

Level Three

Take a simple song and sing a line, asking the pupils to sing it back. See if you can teach them a nursery rhyme using your own singing voice.

If you don’t want to sing to the pupils, **you can play recordings.** Go on to the World Voice website (type in ‘British Council World Voice’) and look at the World Songbook. You will have everything you need. I advise you to download the song that you want onto your hard disk or onto a cd or dvd, then you won’t be troubled by ‘buffering’. Ask the children to watch or listen and see if they can join in with one or two lines. Use the teaching aids that are there.

If you choose to play them a recording, try some of the activities in Levels One and Two to prepare them for the song. Use some of the words in your clapping games or tell them a story connected with it.

Section 3 – Examples of singing in the English Language curriculum.

The following singing and music activities are all inspired by the vocabulary in lesson plans from an actual language scheme. Many lessons in the schemes used in Hong Kong draw on the same vocabulary. The examples contain ideas that you can use in your own lessons. You can also adapt the words; for example, if your lesson is not about bees and butterflies maybe there are animal names from your plan that can be fitted to the melodies e.g.:

‘birds, bees,
‘fish and dogs and cats’

If you are anxious about singing at the moment use the accompanying cd. All the song and rhymes here are on the cd. Some are in the online World Voice Songbook.

Example 1

Sing this song to the melody of the tradition Scottish song ‘Three Crows’ in the World Voice Songbook.

Audio and download:

Full track: <https://soundcloud.com/artsbritishcouncil/trees-birds-bees-and-butterflies-full>

Backign Track: <https://soundcloud.com/artsbritishcouncil/trees-birds-bees-and-butterflies-accompaniment>

‘Trees, birds
Bees and butterflies,
Bees and butterflies,
Bees and butterfly – ie – ie – ies,
Trees, birds,
Bees and butterflies
In my garden you will find’.

*Clap the rhythm of ‘bees and butterflies’ (‘sat upon a wall’ in Three Crows).
Then chant the words to the same rhythm.*

Play some sound games with the words:

‘bees’ - buzzing, pointing the fingers to show where the bee is.

‘birds’ – use arms to show the graceful movements of birds.

‘butterflies’ – use hands to show the flutter of a butterfly.

Practise getting good strong ‘b’ sounds.

Play with the word ‘butterfly’. Chant:

‘Butterfly, butterfly,
I can see you flutter by.’

Sing ‘Three Crows’. A ‘crow’ is a Scottish way of saying ‘crow’. A crow is a large black bird and very common in the UK.

Audio and video:

<https://schoolsonline.britishcouncil.org/classroom-resources/list/three-crows>

Make up a story about a bird called Bill, a butterfly called Betty and a bee called Bob.

Example 2 - Making a Cake.

This unit has a pleasant song at the end of it and all the resources you need are available if you would like your pupils to sing it. World Voice goes a step further.

We believe that the singing and music teaching techniques can enrich practice throughout lessons and used in some form at every stage of the teaching and learning process. For example:

To the melody of “London Bridge is falling down”

Audio and download:

Full track: <https://soundcloud.com/artsbritishcouncil/butter-sugar-eggs-and-flour-2-full>

Backing Track: <https://soundcloud.com/artsbritishcouncil/butter-sugar-eggs-and-flour-2-accompaniment>

*‘Butter, sugar, eggs and flour
Eggs and flour
Eggs and flour
Mix them all up in a bowl
Let’s get cooking!’*

There are many language games you can play with this.

i) Chant ‘Butter, sugar, eggs and flour’ in the rhythm of the song and then clap the rhythm.

ii) Mime one of the words. Which one is it? Invite pupils up to the front of the class to mime an ingredient. Add other ingredients. Nuts? Sultanas? Milk?

iii) Chant the song and stop before a word. What comes next?

iv) Try the following to the same rhythm and sing if you wish (‘London Bridge is falling down’):

*‘Spoon and cup and knife and fork
Knife and fork*

*Knife and fork
Spoon and cup and knife and fork
And my bowl.’*

*v) You could take one of the traditional melodies from the World Voice Songbook and add some words of your own. Try this **to the melody of ‘Don’t forget your old shipmate’**:*

*'Butter, sugar, eggs and flour,
Put them in a bowl and stir.
Add some milk into the mix
And some nuts and fruit – no licks!*

*Pour it into a baking tin
Use a knife to spread it thin
In the oven it will bake
Yummy, yummy, yummy, yummy,
What a cake!'*

Don't forget to use mime! Stir the mixture, add the nuts and fruit, spread it thin, no licks, yummy yummy.....mime these actions and ask the pupils which words go with the mime.

Because you are singing you can expect the pupils to exaggerate the articulation of the words. Mouth-mime some words and see if they can tell you which word it is.

This song is full of rhythms. Clap 'In the oven it will bake' and ask them to clap it back. Then chant the line in the right rhythm, with very precise articulation.

Use flash cards with the song. Point to each card as the word is sung.

Apply all your language teaching techniques using rhythm and song.

Listen to the song 'Are You Going to Scarborough Fair'

Full track: <https://soundcloud.com/artsbritishcouncil/scarborough-fair>

Backing Track: <https://soundcloud.com/artsbritishcouncil/23-scarborough-fair-backing-track>

We have adapted the song here. Ramallah is a beautiful city in the Middle East.

*'Are you going to Ramallah fair?
Olive trees so graceful and tall.
They give us fruit and oil we can share*

With the world, enough for us all.'

Talk to the pupils about trade and how important the olive industry is to the economy. Olives are a symbol of the Middle East. There are numerous poems about them and there are references to them in many ancient texts.

Now try a Hong Kong version!

*'I am going to eat in Tai Po
Deep fried prawns and chicken with corn
And when we've finished, then we'll all go
Home to bed and sleep until dawn.'*

*Talk to the pupils about where they like to eat in Hong Kong. What's their favourite food?
Could they fit the words to the second line of 'Scarborough Fair'?*



DOCUMENTING YOUR WORLD VOICE ACTIVITIES

Please try and take photographs of your activities, and film or record your songs either on your mobile or a camera.

You can send updates describing your sessions and the outcomes to the World Voice Hong Kong Facebook Page so that other teachers can see how creative you are!

The British Council email to ask questions or send information to is:

WorldVoiceHK@britishcouncil.org.hk

We look forward to hearing from you!

MORE SONGS

These songs were written by the UK Trainers and local teachers. Remember to share your best work with the British Council Hong Kong.

Lesson - Weather and seasons

Lyric was prepared by: Miss Hidy Lee and Miss Deborah Chan, Yan Chai Hospital Law Chan Chor Si Primary School

Tune: Oh My Darling, Clementine

Original melody: <https://soundcloud.com/artsbritishcouncil/oh-my-darling-clementine-original-melody>

Backing Track: <https://soundcloud.com/artsbritishcouncil/oh-my-darling-clementine-backing-track>

'Spring is **warm**. Spring is **foggy**
To the park I always go.
I wear a **T-shirt** and a **cap**
I love **spring**, la la la...'

'Summer's **hot**. Summer's **sunny**
To the **beach** I always go.
I take a **bucket** and a **spade**
I love **summer**, la la la...'

'Autumn's **cool**. Autumn's **windy**.
To **country parks** I always go.
I wear a **sweater** and a **hat**.
I love **autumn**, la la la...'

'Winter's **dry**. Winter's **cold**.
I stay at home and have **hotpot**.
I wear a **coat** and a **scarf**.
I love **winter**, la la la...'

Example questions to ask your students ...

- What is the weather like in spring?
- What do you wear in spring?
- What do you do in spring?
- Do you like spring?

Lesson: What can you see in the zoo?

Lyric was prepared by: Miss Mina Hui, TWGHs Yiu Dak Chi Memorial Primary School (Yuen Long)

Tune: Twinkle Twinkle Little Star

Twinkle Twinkle Vocal Track: <https://soundcloud.com/artsbritishcouncil/twinkle-twinkle-original-melody>

Twinkle Twinkle Backing Track: <https://soundcloud.com/artsbritishcouncil/twinkle-twinkle-backing-track>

What Can You See in the Zoo? Vocal Track: <https://soundcloud.com/artsbritishcouncil/what-can-you-see-in-the-zoo-vocal-track>

What Can You See in the Zoo? Backing Track: <https://soundcloud.com/artsbritishcouncil/what-can-you-see-in-the-zoo-backing-track>

“What can you see in the zoo?
Monkeys, lions and tigers,
Elephants and kangaroos
Hippos, leopards and pandas.
Lovely animals ‘How are you?’
Hahahaha I Love You”

Lesson: Monkeys

Lyric was prepared by: UK Trainer

Tune: Oh My Darling Clementine*

*See ‘Spring is Warm’ for vocal and backing track

“What can a man see?
What can a man see?
He can see three monkeys.
They have long arms
They have long tails
He can see three monkeys”

Lesson: Clothes song

Lyric was prepared by: Miss Christy Yuen, T.W.G.Hs. Leo Tung-hai LEE Primary School

Tune: Oh My Darling Clementine*

*See 'Spring is Warm' for vocal and backing track

"I like **t-shirts**. I like **jackets**

I have two **skirts** and a **cap**

I like **shoes**. I like **socks**

I like all the **clothes** I wear"



Lesson: Eyes, Hands and Legs + action words

Lyric was prepared by: Miss Mina Hui, Miss Freda Chan and Miss Wan Au Yeung, TWGHs Yiu Dak Chi Memorial Primary School (Yuen Long)

Tune: Twinkle Twinkle Little Star*

*See What can you see in the Zoo for vocal and backing track

“What can you do with your **eyes**?

I can **read books** with my eyes.

I can **watch TV**, too.

I can see me and you.

What can you do with your eyes?

I can **see things** with my eyes.”

“What can you do with your **hands**?

I can **draw pictures** with my hands.

I can **clap with my hands**.

I can **wave and hug** my friends.

What can you do with your hands?

I can **make things** with my hands.”

“What can you do with your **legs**?

I can **run fast** with my legs.

I can **dance** with my legs.

I can **skip, hop and jump**.

What can you do with your legs?

I can **do things** with my legs.”

APPENDIX

Y.C.H. Law Chan Chor Si Primary School

Lesson Plan

School Year : 2015-2016

Lesson designed by : Lee Yuen Ha, Hidy

School Term : Term 2

Module: Caring and sharing

Chapter : 2

Topic: Good boys and girls

Date	29 th February, 2016 (Monday)	Time	11:00a.m. - 11:40a.m.
Class	2D (Rm 203)	Teacher	Lee Yuen Ha, Hidy

Objective : After the lesson, students will be able to:

1. use adjectives to describe people;
2. use the simple present tense to express habitual actions.

Time (mins)	Learning Outcome	Process	Level of thinking/ activities	High Order Thinking Skills	Resources / Remarks
5	--get familiar with the adjectives	First Five Minutes Read aloud the adjectives on the board Clap the sounds of the words and ask students to clap together Ask students to look at the movement of my mouth and guess the words	Remember	Characteristic list	Word Cards on the board
15	-- use adjectives to describe people -- use the simple present tense to express habitual actions	Pre-task -Show students pictures of some children. Ask students to use an adjective to describe the children and use simple present tense to talk about the actions the children do in the picture -Ask eight students come to the front of the classroom. Each of them is given an adjective. Some sentences about habitual facts are shown on the board. The rest of the class has to match the actions with the adjectives.	Understand		ppt

PART TWO

Developing Your Practice



Contents

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- Come in please and close the door
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Pilot year in Hong Kong – Final demonstration and reception

Introduction

In Part One of the Teaching Resources Pack we laid out general guidelines for singing regularly in the classroom, with particular reference to the inclusion of all pupils from across the ability range. Examples were given that show some general techniques for the use of songs to support more lively and engaging teaching and learning.

Part Two goes one step further. It develops the ideas outlined in Part One by giving more specific examples of how simple rhymes and children's songs can be adapted to the content of particular lessons in the standardised English Language curriculum books.

Our experience in World Voice Hong Kong is already showing a considerably greater engagement of pupils with special educational needs in the teaching and learning process. All the materials here were 'tried and tested' in the classroom during the Artistic Director's visit in February 2016. Many of the rhymes and songs were written by the teachers on the programme and used with their own classes. Details of how they were used can be read in the Director's report of this visit. An independent evaluation of these lessons was carried out by the Hong Kong Institute of Education and is freely available.

Although these resources were put together with reference to the teaching and learning of the English language, they can be used to develop inclusion right across the curriculum, in all subject areas.

Where songs are adapted, the original is sung first and the adaptations follow. The words of the original songs are not sung in their entirety. They can be found on the internet very easily.

Don't forget to use your World Voice puppets!

Adapting songs to use in the classroom

Below are some examples of how teachers have taken traditional melodies and created new songs.

For each song you can click on the link to hear the original melody and the backing track and then an example of how the melody has been used to create a new song to be used as part of a lesson:

The Zoo

What can you see in the zoo?
Monkeys, lions and kangaroos.
Elephants and big brown bears,
Crocodiles – now aren't you scared?
Hippos, leopards, pandas too,
Hahahaha, I love you!

This was written by a language co-ordinator in one of our schools. **It works perfectly with the World Voice puppets!** It needed to be slightly adapted so that the words fit the music more accurately. The song can be used in any classroom context where animals are a focus. Prepare the pupils for the names of the animals by taking the words – e.g. 'crocodile', 'panda', 'monkeys' – and playing with their sounds, making sure the children are mouthing correctly and with sufficient energy. Use actions, of course: 'how do the monkeys move?', 'what does an angry lion look and sound like?', 'who can smile like a crocodile?'

Make up stories about the animals. Imagine you are singing the song in a zoo and you are trying to get the bear cubs to sleep. What would the monkey say to the crocodile? What would the bear say to the panda?

Twinkle Twinkle vocal track: <https://soundcloud.com/artsbritishcouncil/twinkle-twinkle-original-melody>

What Can You See in the Zoo? vocal track: <https://soundcloud.com/artsbritishcouncil/what-can-you-see-in-the-zoo-vocal-track>

What Can You See in the Zoo? backing track: <https://soundcloud.com/artsbritishcouncil/what-can-you-see-in-the-zoo-backing-track>

Keep off the grass!

Keep off the grass, wait for your turn,
Do these things and you will learn.
Keep quiet as you stand and sit,
Don't drop litter, never spit,
Keep off the grass, wait for your turn
Do these things and you will learn.

These words come directly from a lesson about the need for rules and systems in school. Note the change to the rhythm of Twinkle Twinkle at the beginning. Work on some appropriate actions with the children. If they were in charge of the school, what rules would they have? Can they set them to the music of Twinkle Twinkle (see above)

Keep off the grass vocal track: <https://soundcloud.com/artsbritishcouncil/keep-off-the-grass-vocal-track>

Keep off the grass backing track: <https://soundcloud.com/artsbritishcouncil/keep-off-the-grass-backing-track>

Are you tired?

Are you tired? Are you tired?
Yes I am, yes I am,
Have a little sleep now
Have a little sleep now
Snore, snore.....

Are you hungry? Are you hungry?
Yes I am, yes I am,
Eat a little biscuit
Eat a little biscuit
Yum yum yum!
Yum yum yum!

Are you thirsty? Are you thirsty?
Yes I am, yes I am,
Drink a little water
Drink a little water
Now I'm fine
Now I'm fine.

I am hungry, I am hungry,
Feed me now! Feed me now!
Eat a slice of pizza
Eat a slice of pizza
Yum yum yum!
Yum yum yum!

All standardised language schemes have lessons about food and drink. Focus on the vocabulary first and make sure that the pronunciation is correct. Clap the rhythm of the third and fourth lines as a game ('morning bells are ringing') so that the pupils are prepared to sing it when it comes. Sing it as a call and response:

Teacher or solo pupil: 'Are you hungry?'

Whole class: 'Yes I am!'

Note the examples of turning a question – 'Are you hungry?' - into a statement: 'I am hungry'.

Again, have fun with the actions. This is the best way for pupils to learn the meaning of the vocabulary.

Frere Jacques vocal track: <https://soundcloud.com/artsbritishcouncil/frere-jacques-vocal-tracks>

Are you tired? vocal track: <https://soundcloud.com/artsbritishcouncil/are-you-tired-vocal-track>

Are you tired? backing track: <https://soundcloud.com/artsbritishcouncil/are-you-tired-backing-track>

Come in please and close the door

Come in please and close the door
Sit down please, books out now.
Look at me, don't talk in class,
You must listen.

Another song about rules and regulations, but to a different melody. It shows how to come into the class and prepare for the lesson. It would go well with the song on 'Keep off the grass'. Ask the pupils to make a list of all the things they must do from both the songs.

Come in please vocal track: <https://soundcloud.com/artsbritishcouncil/come-in-please-and-close-the-door-vocal-track>

Come in please backing track: <https://soundcloud.com/artsbritishcouncil/come-in-please-and-close-the-door-backing-track>

Days of the Week

Sunday, Monday,
Tuesday, Wednesday,
Thursday, Friday,
Saturday.

There are seven, there are seven,
There are seven days a week.

This is just a simple example of how you can take well-known melody and adapt it to teach vocabulary that every child should know. This was suggested by a language co-ordinator from one of our Hong Kong schools. It's also great for number and maths.

Days of the week vocal track: <https://soundcloud.com/artsbritishcouncil/days-of-the-week-vocal-track>

Days of the week backing track: <https://soundcloud.com/artsbritishcouncil/days-of-the-week-backing-track>

Hugtopuss

My name is Hugtopuss
I have a hug for you
But when I hug I know that some
Don't like it when I do.

Hugtopuss is a puppet used in the Kimochis programme by one of our schools. This programme is designed to open up matters connected with feelings and emotions and is used very successfully around the world to educate children about challenging issues. One of the jobs of Hugtopuss is to show children that they can't go around hugging everyone. Not everyone wants to be hugged.

Hugtopuss vocal track: <https://soundcloud.com/artsbritishcouncil/hugtopuss-vocal-track>

Hugtopuss backing track: <https://soundcloud.com/artsbritishcouncil/hugtopuss-backing>

This is our world

This is our world uh oh
This is our earth uh oh
This is the place where we belong.
This is our home uh oh
This is our time uh oh
This is the place where we come from.

Pick up the trash
Put it where it should go.
You do your part,
Preserve the earth you know.

Using the same melody:

I am Sil Wan uh oh
I am Sil Wan uh oh
This is the place where I belong.
I am Sil Wan uh oh
I am Sil Wan uh oh
This is the place where I come from.

This is another example of how very small changes to an existing song can create a new one. This is about Sil Wan – another Komochis character. You could get the Sil Wan cuddly toy to sing this song and get other characters involved by changing the name. Then the children can use their own names. This would be a very good way to encourage them to sing on their own and build their confidence.

This is our World vocal track: <https://soundcloud.com/artsbritishcouncil/this-is-our-world-vocal-track>

This is our world backing track: <https://soundcloud.com/artsbritishcouncil/this-is-our-world-backing>

I am Sil Wan vocal track: <https://soundcloud.com/artsbritishcouncil/i-am-sil-wan-vocal-track>

This is Harry

This is Harry, he is six years old,
He is in 1D,
He is my friend.

This is Wendy, she is eight years old,
She is in 3B,
She is my friend.

This little song works very well with the youngest pupils. Get the children into a circle and sing the song as part of a pointing game. The pupil who is pointed to has to reply 'I am Harry, I am six years old, I am in 1D, I am your friend'.

This is Harry vocal track: <https://soundcloud.com/artsbritishcouncil/this-is-harry-vocal-track>

This is Harry backing track: <https://soundcloud.com/artsbritishcouncil/this-is-harry-backing-track>



FURTHER RESOURCES FOR MORE INSPIRATION

The WORLD SONGBOOK

The World Songbook contains songs which you and your partner school can explore in the classroom. You can download the teacher guidance notes and songs from this link:

https://schoolsonline.britishcouncil.org/classroom-resources/world-voice/world-songbook?_ga=1.21037179.1541197205.1459842308



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The World Songbook



The World Songbook contains songs which you and your partner school can explore in the classroom.

Download the teacher guidance notes to learn how to effectively use the songbooks in your class.

The World Songbook contains songs which you and your partner school can explore in the classroom. The teacher guidance notes contain further tips on five of the below songs and on how to effectively use them in your class.

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PILOT YEAR IN HONG KONG – FINAL DEMONSTRATION AND RECEPTION

After ten months of hard work World Voice Hong Kong Pilot Year culminated in a final demonstration session on 26 May 2016 at Yan Oi Tong Madam Lau Wong Fat Primary School. It was our pleasure to have five teachers and over 85 Primary 1 and 2 students participating in the demonstration lessons in front of over 200 members of audience.

We were honoured to have Ms Laura Lau, Head of Philanthropy and Ms Alice Lai, Programme Manager from The Swire Group Charitable Trust; Professor Kenneth Sin Kuen Fung, Director, Centre for Special Educational Needs and Inclusive Education from The Education University of Hong Kong; Mr Chi-kwong Fong, Senior curriculum Development Officer (Special Educational Needs) from The Government of the Hong Kong Special Administrative Region - Education Bureau; school principals, teachers, parents, students and British Council colleagues participated in it. It was a very good opportunity to show the audience how children respond to and benefit from the programme, also to share our valuable experience for this meaningful and successful programme.



'In Hong Kong, the World Voice programme runs differently. We focus on the diversity of learning needs of the children (e.g. learning difficulties, behavioural problems.) to ensure that they feel **socially included with the neuro-typical children** as well as to adequately equip the teachers to teach in mainstream schools' *Ms Sophia Chan-Combrink, Head of Education and Society, British Council.*

Mr Richard Frostick, World Voice Artistic Director and Trainer for World Voice Hong Kong also shared with the audience: 'This is not primarily a singing project. We are not singing just because it's fun. It is well documented that **singing can help all students to learn more quickly and achieve better results**. This is not only true in the learning of languages; it applies to all subject areas.' 'Because of the wide variety of techniques used in the teaching of singing, pupils who sometimes experience difficulty taking part in lessons participate more readily and begin to achieve well alongside their classmates'. He also explained: 'Through song, pupils are

learning vocabulary more rapidly and retaining it. Because singing follows the natural rhythm of speech, they are speaking more intelligibly and pronouncing words more clearly.'

Now that we've come to the end of the World Voice Hong Kong pilot year, I, as the Programme Manager, would like to thank Sophia Chan-Combrink, Head of Education and Society and Susannah Morley, Head of Partnership Development, for giving me such tremendous support. I am also grateful to programme team colleagues, Cissy Lo, Connie Kam, Stella Wong and Karol Koa for giving me on-site support and to Mavis Ma and Daphne Ho for arranging media interviews. Thanks also for the contribution from British Council colleagues in English and HR.



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