Literacy Units - using stories in a musical way – key stage 1

This unit is designed to complement and enhance work in literacy, particularly Traditional Tales and Stories from a Range of Cultures, at Key Stage 1. Depending on which stories are chosen, it can also link closely to a topic on pantomimes or fairy tales. The class teacher is able to choose which stories are covered, so that the unit is as relevant as possible to the children’s learning. Each story will take two or three weeks to cover, and this can be discussed with the teacher from Milton Keynes Music Service.

For this reason, there is not one definitive set of planning; the planning will be different every time the unit is delivered as it will be customised to reflect particular choices by the class teacher. When choosing which stories to approach in a musical way, the MKMS teacher should ensure that there is a range of learning objectives and that several musical elements are covered.

Traditional Tales

Title of story Musical content

Little Red Hen pulse, rhythm

Hare and Tortoise tempo, pulse

Enormous Turnip pulse, dynamics

Three Little Pigs tempo, composing, ostinato

Elves and Shoemaker rhythm, ostinato, creating music, using a score

Treasure Island composing music, using a score

Noah’s Ark timbre, unusual sound makers

Goldilocks pitch, rhythm

Billy Goats Gruff pitch, using a score

Jack and Beanstalk pitch, pulse

See Three Singing Pigs by Kaye Umansky.

Stories from a Range of Cultures

Awongalema Tree (Zambia) ostinato, tempo, dynamics

Tiddalik (Australia) timbre, creating sound effects

Handa’s Surprise (Africa) timbre, pulse, rhythm, listening to African music, score

Walking Through the Jungle timbre, creating sound effects

(Rainforest animals)

See Music in Action from Big Books by Geraldine Gaunt and Manton Dumville.

Nicola Rose, Milton Keynes Music Service.

Bibliography

Three Singing Pigs, Three Rapping Rats, Three Tapping Teddies all by Kaye Umansky.

Musical Express – books for Foundation Stage, Year 1, Year 2.

Music in Action from Big Books by Geraldine Gaunt and Manton Dumville.

Music and Traditional Tales example.

|  |  |  |
| --- | --- | --- |
| Week | Learning Objectives | Activities |
| 1 | To be able to represent a spoken pattern as a clapped rhythm.  To be able to pitch notes accurately.  To be able to say a rap with an accurate sense of the pulse. | I am Dick Whittington. \*  Turn again Whittington. \*  Whittington this, Whittington that. \* |
| 2 | To be able to represent a spoken pattern as a clapped rhythm as part of a game.  To be able to pitch notes accurately whilst singing, and playing chime bars.  To be able to say a rap with a steady pulse, in canon. | Activities as above combined into story. |
| 3 | To use body percussion to represent the sounds of the cat, duck and dog.  To keep a steady pulse by tapping on knees.  To join in the repeated section of the rap. | Little Red Hen. Activities and story.  Red Hen Rap. |
| 4 | To be able to hear differences in pitch, and respond by showing high and low with hands.  To be able to sing pitches that go up and go down, and stay the same.  To understand the relationship between long bars and low notes; short bars and high notes. | Jack and the Beanstalk activities.  Jack is climbing up the beanstalk. Jack is climbing down the beanstalk. |
| 5 | To understand the relationship between long bars and low notes; short bars and high notes,  To be able to sing ascending and descending pitches with accuracy. | Jack and the Beanstalk activities as above and combined with story. |
| 6 | To be able to respond to a Creative Score which brings together many of the musical elements already covered. | Creative Score – to be made. \* |

\*= See notes on activities below.

Nicola Rose, M K Music Service.

Music and Traditional Tales – example

|  |  |  |
| --- | --- | --- |
| Week | Learning Objective | Activities |
| 1 | Toys: To be able to use the singing voice using limited pitches.  To say a rap with a steady beat, using high and low vocal pitches.  To sing quietly and loudly with control.  To move in time to a steady pulse. | I’ve Got The Little Train. \*  Three Tapping Teddies. \*  Hush Don’t Wake the Baby Upl \*  My Name is Pinocchio. \* |
| 2 | Gingerbread Man: To move in time to a steady pulse.  To use a variety of vocal timbres.  To move to fast and slow tempo.  To play pitched percussion instruments in a creative way. | Gingerbread actions; rub in; mix; knead; roll out; cut in time to the beat.  Have you brought your old woman’s voice?  Running like characters. Discuss speed.  River music sound effects. |
| 3 | Chinese New Year. To begin to sing pitching correctly. To use the voice for humming.  To be able to add percussion instruments to represent snake, horse and dog at the appropriate time.  To add actions in order to a song. | Choose an animal you can be. \*  Sing a Song of Fireworks. \* |
| 4 | Chinese New Year. To use vocal sounds to represent the animals in the Chinese New Year story race.  To be able to represent loud and quiet fireworks; fast and slow fireworks; high and low pitched fireworks in sound.  To be able to sing a simple song, pitching accurately. | Choose an animal you can be (horse, snake, rabbit, rat, monkey, pig etc)  Sing a Song of Fireworks. |
| 5 | The Enormous Turnip. To use instrumental sounds to represent the characters in the story.  To be able to keep a steady pulse.  To sing in tune with others. | Using characters, discuss high / low pitched voices, timbres of instruments etc.  Push me pull you game.  There’s A Great Big Turnip song. |
| 6 | To consolidate the learning objectives from week 5 into the story. | Sung story The Enormous Turnip. |

\*= See notes on actities below. Nicola Rose, M K Music Service.

Music and Traditional Tales.

|  |  |  |
| --- | --- | --- |
| Week | Learning Objectives | Activities |
| 1 | To use body percussion to represent the sounds of the cat, duck and dog.  To keep a steady pulse by tapping on knees.  To join in the repeated section of the rap. | Little Red Hen. Activities and story.  Red Hen Rap. |
| 2 | To be able to represent a spoken pattern as a clapped rhythm.  To be able to pitch notes accurately.  To be able to say a rap with an accurate sense of the pulse. | I am Dick Whittington. \*  Turn again Whittington. \*  Whittington this, Whittington that. \* |
| 3 | To be able to represent a spoken pattern as a clapped rhythm as part of a game.  To be able to pitch notes accurately whilst singing, and playing chime bars.  To be able to say a rap with a steady pulse, in canon. | Activities as above combined into story. |
| 4 | To be able to combine rhythms in groups.  To understand how the length of the bar affects the pitch of the note.  To be able to sing with accurate pitching. | Ugly Sisters Want More. \*  Fairy Godmother Makes Your Wishes. \*  Cinderella – At Twelve She Ran. \* |
| 5 | To be able to combine rhythms in groups.  To understand how the length of the bar affects the pitch of the note.  To be able to sing in canon and with an ostinato, with accurate pitching. | Activities above combined in story. |
| 6 | To be able to respond to a Creative Score which brings together many of the musical elements already covered. | Creative Score – to be made. \*  This score will be a ‘generic’ version, so can be applied to many stories. |

Nicola Rose, Milton Keynes Music Service.

\* These activities are not in Three Singing Pigs, but made up by NR. You will need a copy of the story.

I am Dick Whittington

The teacher takes the part of the cross cook in the story, who give lots of jobs to Dick. Children take the part of Dick.

Teacher says; 1,2,3

Ch say; I am Dick Whittington

T says; Time to get up

Ch; (Clap rhythm of words)

T; 1,2,3

Ch; I am Dick Whittington

T; Time to peel the vegetables

Ch; (Clap rhythm of words)

Continue in this way, with T describing jobs. To finish T says, ‘Be off with you’ and ch make running away sounds (getting quieter) by patting hands on knees.

Turn Again Whittington

All sing to the tune that imitates the bells of London;

Turn again Whittington Lord Mayor of London Town

C, C,C, C, C, C, C’ B A G F E

When singing is confident, give children hand held bells or chime bars to play the notes as others sing.

Whittington This

A rap in the style of the Juba rap;

Whittington this, Whittington that;

Whittington has a yellow cat;

Whittington up, Whittington down;

Whittington all around the town.

Once known, this rap can be said in canon (group 2 start after ‘cat’), or with an ostinato, (‘yellow cat’).

Creative Score.

A picture of a train track, passing a variety of items all of which can be depicted in sound, such as a river, church with bells, motorway, factory etc.

I’ve Got the Little Train.

I’ve got the little train,

Can you tell me what’s your name,

My name is Nicola.

Pass a toy train round the circle, everyone singing the name of the child holding the train.

Three Tapping Teddies. In the book by Kaye Umansky of the same name.

My Name is Pinocchio. A song in Music Express year 1. For piano part see Music Express accompaniments book.

Hush Don’t Wake the Baby Up. In Michael Finnegin by Sue Nichols.

Choose an animal you can be, you can be, you can be. Sing these words to the tune of London Bridge is Falling Down, finish with ‘

Sing a song of fireworks flying way up high, sing a song of fireworks flashing in the sky, sing a song of fireworks flying to the moon, sing a song of fireworks they’ll be back very soon. Tune – sing a song of sixpence.

Activities for Cinderella

Ugly Sisters Want More (In the style of Jamaquacks)

Ugly sisters, ugly sisters, Sisters want more,

They boss Cinderella as the clock strikes four.

1 2 3 4

(Verse 1) Light the fire (x4)

Ugly sisters…………

(Verse 2) Sweep the floor (x4)

Ugly sisters………..

(Verse 3) Pick up all the rubbish (x4)

Ugly sisters………….

(Verse 4) Combine all of the above.

Fairy Godmother

Fai-ry god moth-er makes your wish-es

C D E f f G A B C (One child makes a wish)

Fai-ry god moth-er takes your wish-es

C D E f f G A B C

Cinderella

(Tune – Frere Jacques)

Cinderella, Cinderella, At twelve she ran, At twelve she ran,

Married in the morning, Married in the morning, Got her man, Got her man.

(Sing – in canon – with ostinato of last line).

Music and Traditional Tales.

|  |  |  |
| --- | --- | --- |
| Week | Learning Objectives | Activities |
| 1 | To be able to keep a steady pulse using movements.  To be able to vary the tempo, but still keep a steady pulse.  To begin to sing with pitched accuracy. | The Three Little Pigs.  Walking / Trotting / Running Down the Road.  Have You Any Straw / Sticks / Bricks For Sale. |
| 2 | To be able to use a variety of instrumental timbres to represent parts of the story.  To combine the musical elements of weeks 1 and 2 into a story. | Using percussion for straw, sticks, bricks.  Three Singing Pigs. |
| 3 | To use body percussion to represent the sounds of the cat, duck and dog.  To keep a steady pulse by tapping on knees.  To join in the repeated section of the rap. | Little Red Hen. Activities and story.  Red Hen Rap. |
| 4 | To be able to combine rhythms in groups.  To understand how the length of the bar affects the pitch of the note.  To be able to sing with accurate pitching. | Ugly Sisters Want More. \*  Fairy Godmother Makes Your Wishes. \*  Cinderella – At Twelve She Ran. \* |
| 5 | To be able to combine rhythms in groups.  To understand how the length of the bar affects the pitch of the note.  To be able to sing in canon and with an ostinato, with accurate pitching. | Activities above combined in story. |
| 6 | To be able to respond to a Creative Score which brings together many of the musical elements already covered. | Creative Score – to be made. \*  This score will be a ‘generic’ version, so can be applied to many stories. |

Nicola Rose, MK Music Service.

Music and Stories from a Range of Cultures.

|  |  |  |
| --- | --- | --- |
| Week | Learning Objectives | Activities |
| 1 | To be able to keep a steady pulse.  To be able to clap the rhythm of a rap.  To combine pulse and rhythm in groups.  To understand that large bars have a low sound and small bars have a high sound. | Link to story Anansi Gets Common Sense.  The Anansi rap, clapping rhythm, pulse. |
| 2 | To be able to combine rhythms in groups.  To be able to combine pitched ostinato patterns in groups.  To consolidate knowledge of relative size of bars and its relation to pitch. | Link to story The Awongalema Tree from Zambia.  Ostinato patterns for Hare, Buffalo, Lion, Tortoise. |
| 3 | To begin to pitch accurately when singing.  To begin to sing in canon.  To add a one-chord accompaniment to the song.  To be able to work out the pitches for a simple song, as a class. | Link to story Anansi Wants a Money Marriage.  Princess Besamwe song.  Getting married in the morning. |
| 4 | To be able to follow a cyclic score, adding suitable timbres where appropriate.  To combine the musical ideas from week 3 into the creative score. | Link to story of Anansi Wants a Money Marriage.  Creative score showing river, clothes, Bro-dog, Anansi, church bells, coins, Obeah-woman and name game. |
| 5 | To be able to clap rhythms to given spoken phrases.  To use the clapped rhythms in an extended percussive piece.  To make up their own phrases that can be added to the percussive piece. | Link to story Anansi and Hate-to-be-contradicted.  ‘1,2,3,4 Hate to be contradicted’. |
| 6 | To be able to follow a grid score.  To be able to contribute to a composition using a grid score, as a class. | Link to story Handa’s Surprise  Grid score showing fruit. |

Nicola Rose, M K Music Service.

Hanslope notes for Nicola Week 1. Rhyhtm of Juba; pulse, rhythm, combine.

Anansi in a tree, Anansi got hot,

Anansi has a calabash pot.

Common sense up, common sense down,

Common sense all around the town.

Week 2, Ostinato patterns; Three Singing Pigs.

Hare goes running

Buffalo galloping

Lion proudly walking slowly

Tortoise taking tiny footsteps.

Patterns spoken then played on differing notes of one chord.

Week 3. Tune – Row Row Row Your Boat.

Princess Besamwe, can they guess your name?

Is it this or is it that? Guessing’s not a game.

In canon, one chord accompaniment.

‘Getting married in the morning’ – sing and play on notes of C scale descending.

Week 4. Make score.

Week 5.

1 2 3 4 Hate to be contradicted The pine nuts are ripe (clap the rhythm)

That dog has fewest fleas

The moon is made of curdled milk

The sun rises over me first

Week 6. Grid score using fruits.

Katie Morag stories

|  |  |
| --- | --- |
| Topic area – Katie Morag.  To choose appropriate lyrics that tell the story of Katie Morag and the Tiresome Ted, to fit in with a known tune.  To add appropriate sound effects to the song they have part-composed.  To use sounds descriptively to represent parts of the story.  To combine and organise sounds to make a new piece.  To begin to learn the Christmas songs.  To add appropriate percussion instruments to accompany the Christmas songs. | Katie Morag and the Tiresome Ted by Mairi Hedderwick (story book).  (What shall we do with the drunken sailor). |

Tune – Drunken Sailor

Katie Morag kicked her Ted (x3) early in the morning.

Katie Morag stories (x3) on the Isle of Struay.

Katie Morag cuddled Ted; Waves swept Ted away; Sheep nearly ate up Ted;

Music and Traditional Tales (KS1)

|  |  |  |
| --- | --- | --- |
| Week | Learning Objectives | Resources |
| 1 | To use body percussion to represent the sounds of the cat, duck and dog.  To keep a steady pulse by tapping on knees.  To join in the repeated section of the rap. | Little Red Hen. Activities and story.  Red Hen Rap. |
| 2 | To be able to hear differences in pitch, and respond by showing high and low with hands.  To be able to sing pitches that go up and go down, and stay the same.  To understand the relationship between long bars and low notes; short bars and high notes. | Jack and the Beanstalk activities.  Jack is climbing up the beanstalk. Jack is climbing down the beanstalk. |
| 3 | To understand the relationship between long bars and low notes; short bars and high notes,  To be able to sing ascending and descending pitches with accuracy. | Jack and the Beanstalk activities as above and combined with story. |
| 4 | To be able to combine rhythms in groups.  To understand how the length of the bar affects the pitch of the note.  To be able to sing with accurate pitching. | Ugly Sisters Want More. \*  Fairy Godmother Makes Your Wishes. \*  Cinderella – At Twelve She Ran. \* |
| 5 | To be able to combine rhythms in groups.  To understand how the length of the bar affects the pitch of the note.  To be able to sing in canon and with an ostinato, with accurate pitching. | Activities above combined in story. |
| 6 | To be able to respond to a Creative Score which brings together many of the musical elements already covered. | Creative Score – to be made. \*  This score will be a ‘generic’ version, so can be applied to many stories. |

Nicola Rose, M K Music Service

Music and Traditional Tales

|  |  |
| --- | --- |
| Learning Objectives | Activities |
| Three Little Pigs:  To be able to keep a steady pulse using movements.  To be able to vary the tempo, but still keep a steady pulse.  To begin to sing with pitched accuracy.  To explore percussion instruments to represent the building materials. | The Three Little Pigs; Walking / Trotting / Running Down the Road. (In book Three Singing Pigs by Kaye Umansky).  Have You Any Straw / Sticks / Bricks For Sale song.  (Sandpaper blocks; claves; triangles etc). |
| Gingerbread Man:  To move in time to a steady pulse.  To use a variety of vocal timbres.  To move to fast and slow tempo.  To play pitched percussion instruments in a creative way. | Gingerbread actions; rub in; mix; knead; roll out; cut in time to the beat.  Have you brought your old woman’s voice?  Running like characters. Discuss speed.  River music sound effects. |
| Goldilocks and Three Bears:  To be able to use high, middle and low vocal sounds.  To be able to discriminate between high, middle and low sounds when another person uses them. | Have you brought your speaking voice?  Put hands on tummy to indicate low; shoulders to indicate middle and head to indicate high sounds (Daddy, Mummy, Baby voices).  Listen to story of Goldilocks and Three Bears in Music Express F. |
| Jack and the Beanstalk:  To be able to hear differences in pitch, and respond by showing high and low with hands.  To be able to sing pitches that go up and go down, and stay the same.  To show the relationship between long bars and low notes; short bars and high notes. | Rollercoaster voice game.  ‘Jack is climbing up the beanstalk. Jack is climbing down the beanstalk’. Use notes of C scale.  Children may say the big notes are like Daddy Bear and the little notes are like Baby Bear. |

Nicola Rose, Community Learning MK (Music Faculty).

Music and Traditional Tales – assessment

|  |  |  |  |
| --- | --- | --- | --- |
| Name | Can play one-chord accompaniment on beat | Can clap the rhythm of given words | Contributes to making a creative score |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

1 = can do this consistently accurately

2 = can do this with some accuracy

3 = needs support to achieve this

Traditional Tales – Foundation Overview

|  |  |  |
| --- | --- | --- |
| Learning Objectives | Activities | Resources / Assessment |
| To be able to move to a steady pulse  To be able to pitch match (soh, me)  To be able to use the speaking voice with varying pitches  To be able to use the singing voice with varying pitches  To be able to play instruments with control  To be able to add an instrumental part at the required time, in a story | Hello To You  I’ve Got the Little Bear  I’ve Got the Little Train  Have You Brought Your Speaking Voice?  Jack is climbing up the beanstalk  Musical Clock game – chime bars  Jack’s tune on chime bars | Jack and the Beanstalk from Three Singing Pigs by Kaye Umansky  Assessment Opportunity – is able to keep a steady pulse using actions. |
| To be able to move to a steady pulse  To be able to move in time to changing tempi  To be able to pitch match (soh, me)  To be able to sing a simple tune with accuracy  To be able to sing a simple tune that changes tempo  To be able to play instruments with control  To combine above skills into a story song | We Love Exercise  Everybody Do This – change tempo  Hello Everyone; Hello Mrs Rose  Walking Down the Road  Walking / Strolling / Trotting Down the Road  Musical Clock Game  Musical Opposites – fast and slow; long and short; loud and quiet  Three Little Pigs | Three Little Pigs from Three Singing Pigs by Kaye Umansky  Assessment Opportunity – is able to control instruments appropriately |
| To be able to move to a steady pulse  To be able to move to different rhythmic durations  To be able to switch between two rhythmic durations  To be able to use the spoken voice for high and low pitches  To understand that different size chime bars play different pitches  To combine the above skills into a story song | Peter Taps with One Hammer  Cobbler Cobbler Mend my Shoe  (tap, polish, sew)  Have You Brought Your Speaking Voice?  Three Billy Goats Gruff | Three Billy Goats Gruff from Three Singing Pigs by Kaye Umansky  Assessment Opportunity – is able to keep a steady pulse, is able to control instruments appropriately |

Nicola Rose, Community Learning MK, (Music Faculty)