

APPENDICES

Appendix A(i)

Daily Lesson Plan

Action Research Lesson Plan for Bishop Grosseteste University

Name: Davidson Bishop

Date: 17 and 24 April 2014

Year Group	Year 1 G
Learning Objective	<ol style="list-style-type: none"> 1. Children should learn to create movement to a story 2. Children should learn that pitch and rhythm can be used descriptively 3. Children should learn to create their own compositions in response to a story
We Are Learning To (W.A.L.T.)	<ol style="list-style-type: none"> 1. Create movement in response to a visual stimulus 2. Create and perform sounds in response to a visual and aural stimulus 3. Create our own compositions from a familiar character
Warm-up Activity	Sing 'International Day' song and 'Golden Rules' song
Main Activity	<p>Gruffalo Explorations</p> <ol style="list-style-type: none"> 1. Exploration of the movements and actions of a Gruffalo, mouse, owl, snake, and a fox 2. Exploration of the sounds of a Gruffalo, mouse, owl, snake, and a fox 3. Creation of short compositions from elements of the story of the <i>Gruffalo</i>
Resources	<ul style="list-style-type: none"> • Piano • Orff binder • Classroom instruments • Visuals • CD player • Music Express CDs • Copy of <i>Zog</i> • Touchboard
Plenary	<ul style="list-style-type: none"> • Review objectives and verify understanding

Appendix A(ii)

Daily Lesson Plan

Action Research Lesson Plan for Bishop Grosseteste University

Name: Davidson Bishop**Date:** 17 and 24 April 2014

Year Group	Year 1 P
Learning Objective	<ol style="list-style-type: none"> 1. Children should learn to create movement to a story 2. Children should learn that pitch and rhythm can be used descriptively 3. Children should learn to create their own compositions in response to a story
W.A.L.T.	<ol style="list-style-type: none"> 1. Create movement in response to a visual stimulus 2. Create and perform sounds in response to a visual and aural stimulus 3. Create our own compositions from a familiar character
Warm-up Activity	Sing 'Pharaoh, Pharaoh'
Main Activity	Zog Explorations <ol style="list-style-type: none"> 2. Exploration of the movements and actions of a dragon 3. Exploration of the sounds of a dragon. 4. Creation of short compositions from elements in the story of the Zog
Resources	<ul style="list-style-type: none"> • Piano • Orff binder • Classroom instruments • Visuals • CD player • Music Express CDs • Copy of <i>Zog</i> • Touchboard
Plenary	<ul style="list-style-type: none"> • Review objectives and verify understanding • Survey of student's views on approaches used in the lesson

Appendix B

15 April, 2014

Dear Parents/Guardians,

I am requesting permission, for your child to be part of my action research for my Post Graduate Certificate in Professional Development in Education with Bishop Grosseteste University in the United Kingdom.

I am researching using literacy to enhance the musical development of children. The results of my findings will enhance, improve and inform my teaching practice going forward. Also, the findings of these results will include photographs of children at work in my classroom. The final paper will remain here in the school's library and may also be published in an educational research journal.

Please indicate your intention below.

Regards,

Davidson R. Bishop
Primary Music Teacher

.....

Instructions: Please circle one option. Thank you.

1. I give permission for my child to participate in this research study.
2. I do not wish for my child to participate in this research study.











Name of child:

Parent's signature:

Date:

Appendix C

Zog Survey-Y1P

1.		
2.		
3.		
4.		
5.		

Appendix D

**Cross-curricular work with Year One Pupils
Class Teacher Interview Questions_Y1G****1. What process do you follow when introducing stories to students (e.g., *The Zog* or *Gruffalo*)?**

I introduce books in different ways depending on how I intend to use them. I talk about the cover and title and see if children can make predictions about the story. I may pose a question that I want them to think about as I read. For the *Gruffalo* I wanted the children to understand that we can describe a character and that the reader gets a picture from our words. I covered the pictures and read the story asking the children to close their eyes and try to picture the *Gruffalo*. We later drew what we thought it should look like and labelled some of its features.

2. How do you assess for engagement and/or understanding of the story shared with students?

I assess for engagement by watching the children as I read to see if they are fidgeting or distracted. I also see if the children are asking questions or making comments about the story. I can also ask questions to check for understanding.

3. How much do you assess for engagement and or understanding of the story shared with students?

It would be nice to do so with every story, and to some extent I do, but generally I check for comprehension of stories that we are using for writing or circle time or if it is linked with another topic we are studying. I also try to check for understanding when the children are reading the books to the teacher.

4. Would you as a practitioner be amenable to collaborating in a cross-curricular strategy (e.g., music/science; music literacy) to assist students? Please give reasons for your response.

I would be amenable to collaborating but I think that the biggest obstacle to this is time to plan it out. I am happy to share resources and ideas and to take suggestions. I think that the cross-curricular approach is a great way to demonstrate to the year 1s how to make connections and to scaffold their learning. For teachers I think that it always useful to cover the material in a variety of ways and this allows us to move between different teaching styles.

5. Have you as a practitioner collaborated in this type of cross-curricular work (e.g., music and literacy) before?

Not so much with music as previous music teachers have not seemed as interested in collaborative teaching. I think it is a great idea though, especially for the children that have that connection between music and learning, and again its challenges them to view things in a new light while still making connections with previous learning.

6. What factors (if any) do you perceive that may affect the success of this collaboration?

The biggest factors that will affect this collaboration are time and materials. The curriculum is quite full now so we would need to plan carefully so as not to just add more. We need to look at where it is most beneficial to collaborate and be willing to make some changes to allow the collaboration to occur. The teachers will need to carve out time to meet so that it's a true collaboration and so we are aware of what the overall objectives are. We also have to ensure that we discuss the results of what has gone on so that we can assess the students more accurately. If one child is musically inclined and shows a greater understanding of a text through this medium it is important for the classroom teacher to be aware and to make adjustments for styles of learning.

Appendix D

**Cross-curricular work with Year One Pupils
Class Teacher Interview Questions_Y1P**

7. What process do you follow when introducing stories to students (e.g., *The Zog* or *Gruffalo*)?

It depends on why I am reading it; but most of the time I will give the title, author, and illustrator. We sometimes discuss the cover thinking of what the story may be about or if it is a special author/illustrator (thinking about the style of writing, illustrations, or things that maybe hidden throughout the story. Quite a few children's authors/illustrators do this, so when I am collecting books by a certain author/illustrator I will research them to find out interesting facts to share with the children). A book like *The Gruffalo* I use for Big Writing, so before reading I may ask, have you ever seen a Gruffalo or what do you think it looks like, etc.? I sometimes may have a picture on the board that gives a clue about the story.

8. How do you assess for engagement and/or understanding of the story shared with students?

At the Y1 level it is mostly oral discussion about the story. When used with Big Writing, they will make a diagram, label a picture, draw a picture, create an art piece, or write a response making the story their own. For example, after *The Gruffalo* they discussed what he looked like and then they were given an outline of him and they were to label it giving their own descriptors. After listening to *Owl Moon*, they wrote in their journals about going owling, telling about whom they would go with, and what they would do or see.

9. How much do you assess for engagement and or understanding of the story shared with students?

Since I read to them a few books every day, it is mostly oral discussion, but it is assessed more during Big Writing or when I use stories in the other curriculum areas like math, science, art, etc. I also do guided reading twice a week and a lot of oral discussion about the stories read goes on.

10. Would you as a practitioner be amenable to collaborating in a cross-curricular strategy (e.g., music/science; music literacy) to assist students? Please give reasons for your response.

Yes, I would. I use books in all areas of the curriculum and have a personal collection of read-aloud stories that cover seasons, holidays, authors, numeracy, art, science, etc. At this age, picture books provide the visuals that children need. The books are also very entertaining for the children and teach concepts in a fun way. They love story time and it is a time in the classroom when you can hear a pin drop.

11. Have you as a practitioner collaborated in this type of cross-curricular work (e.g., music and literacy) before?

This is the first time I have worked with the music teacher, but I have used books that are also songs such as "Over the River and Through the Woods." I have in the past used books to enhance all areas of the curriculum.

12. What factors (if any) do you perceive that may affect the success of this collaboration?

I think planning and communication is key for this to work.