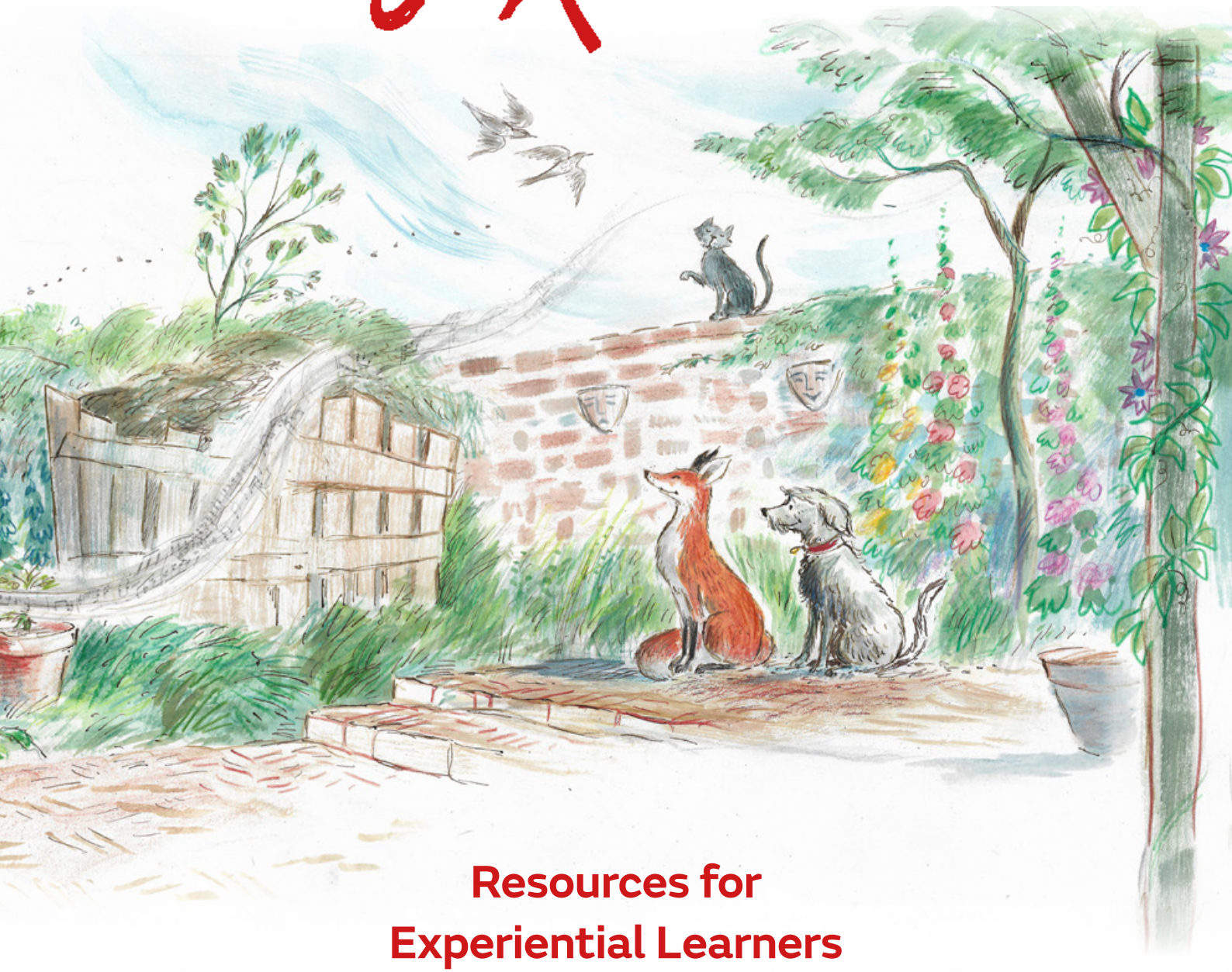
RSNO
SCOTLAND'S NATIONAL ORCHESTRA

Gaspard's foxtrot



Resources for Experiential Learners

Introduction

Welcome to these resources which have been designed to help teachers engage their Experiential Learners with the Royal Scottish National Orchestra's Schools Concert Programme 2022, *Gaspard's Foxtrot*.

This concert is based on a book, written by Zeb Soanes and illustrated by James Mayhew. The music in the concert was written by the composer Jonathan Dove.

There are three units which have been adapted from the P1/2 resources:

- **Introduction to the orchestra**
- **Listening and Emotional Literacy**
- **Sensory Story (Sequencing the story)**

How to use the resources

The resources are designed with the understanding that you know the needs of individual pupils the best. Each child will have their own preferred means of Augmentative and Alternative Communication (AAC) which will include gesture, signing, symbols, objects of reference, signifiers, word boards as well as communication aids. Some suggestions are included in the units but the resources are best used when they are adapted to the individual needs of the pupils. For example, when signing is suggested, please use the system you and your pupil are familiar with (e.g. Makaton or Signalong). Similarly, to activate pre-recorded sound and music, a BIGmack communicator is referred to in the resources but any communication switch you use on a day-to-day basis is ideal.

There are videos and sound extracts available in the resources to record onto devices.

Additionally, the resources refer to the **Canaan Barrie** tactile on body signs which were developed at the Royal Blind School Edinburgh. Canaan Barrie (CB) signing is designed specifically for aiding communication for children with multiple disabilities and a visual impairment. CB signs are used in the resources and more information about the system, described in their book *Learning Together* can be found from the Scottish Sensory Centre website.
http://www.ssc.education.ed.ac.uk/canaanbarrie/learningtogether.pdf
The link below is to a Youtube channel which has videos of the key signs being used.
https://www.youtube.com/playlist?list=PL6ZEfjf338hCvJZRRqsJ7xNizqHH31_qW

At all times, be observant of the pupils' responses to the music as they occur naturally. Build in key words and signs to build meaning and understanding into the experience. For example, if a pupil listens to music which is getting faster and responds with smiles, laughter and more animated physical movement, the musical concepts of 'fast' and 'getting faster' could be used, accompanied by the appropriate word and sign. Emotional response could also be referred to, using words and signs such as 'happy', 'excited', 'more' or 'again'.
In this way meaningful communication and literacy skills can be developed within the context of experiential learning.

A list of musical concepts and related Canaan Barrie signs can be found as an appendix to the ASN resources.

Glossary

Experiential Learners These learners will have profound and multiple learning difficulties and will require a high level of adult support to access their learning. They will benefit from a multi-sensory based curriculum.

Augmentative and Alternative Communication (AAC): All ways that someone communicates besides talking.

Object of reference: Tactile object through consistent use becomes a relevant point of reference for a specific activity, place or person.

Signifier: Something (smell, taste, colour etc.) which represents an idea such as a day of the week.

Sensory Story: Concise narratives in which each section of the text is partnered with a rich sensory experience that also conveys some of the meaning of the story

Little Rooms: Developed by the Danish psychologist Dr Lilli Neilsen, Little Rooms are designed to give learners with severe disabilities the ability to begin understanding space and early object conceptulisation.

Education Scotland Foundation Milestones

Each unit will show the key pre-early level foundation milestones for learners with Additional Support Needs that relate to the activity.

Introduction to the Orchestra

How to use the resources

Communication – Preference and Choice

Shows pleasure/displeasure through

- non-verbal or physical response
- verbal response

Indicates preferences in response to sensory stimuli

Functional Movement

Gross Motor skills

- demonstrates control of a body part (e.g. turns head towards a stimulus)
- Moves in a range of directions (e.g. reaches or moves forward, backwards or sideways)

Fine Motor Skills

- Uses hands, fingers or feet to explore objects

Experience timbres from four orchestral families

Divide class into four distinct zones. Each zone experiences timbres from a different orchestral family in a range of sensory ways. Remember to keep focus on **one** sensory channel at the beginning then gradually 'layer up' to enrichen the experience and understanding of concept.

- Observe responses to different timbres to build picture of individual likes/dislikes.
- Develop tolerance to 'disliked' timbres. For example, a pupil who initially grimaces at the sound of a high pitched whistle may show more curiosity or less defensive behaviours after frequent (though sensitive) exposure to like and similar sounds.
- Extend experiences of preferred timbres. For example, a pupil who smiles when they hear the dramatic sounds of the timpani could be encouraged to extend their experience of percussive sounds by exploring a range of banging or striking objects.

Strings:

- HARP: Honey's theme played by harp (record from **Meet the Musicians 2 – Harp** https://youtu.be/H_-SsDEZcx0 onto a BIGmack switch, activated by pupil).
- Movement: by adding a gesture or movement to the music it will add deeper understanding of the concept. For example, stoke backwards and forwards across the pupils' fingers as if they were strings of the harp.
- Explore timbre of stringed instrument if available-strings, bow hairs, vibrations of sound box etc. Encourage the pupil to feel all parts of the instrument and experience the vibrations from the sound box, via hands, feet, chair etc. Move the instrument around the learner's head and body to observe response and interest in the location of the sound.
- Create and explore home made 'string boxes'– elastic bands over boxes, strum, pick, snap etc.

Woodwind:

- BASSOON: Gaspard's theme played by bassoon (record from **Meet the Musicians 1 – Bassoon** https://youtu.be/Dh4Zj_7AKkI onto a BIGmack switch, activated by pupil).
- Add movement/dance to this extract. Try 'Finger-tip' dancing to the music: this approach enables a shared movement response to the music where the pupil can choose to disengage when they wish.
- Breathing and blowing onto pupil's hand, hair etc.
- Blowing across bottles – staff/pupil.
- Blowing into reeds – staff/pupil.
- Blowing into whistles/recorders – staff/pupil.

Strings:

- TROMBONE: Honey's dog Finty on trombone (record from **Musical Bingo: Finty (trombone)** https://youtu.be/bqB-N-EqQ_A onto BIGmack switch, activated by pupil).
- Add movement/dance to this extract. Encourage the learner to stretch arms or legs in and out as if sliding a trombone.
- Blow down tubes (metal if possible)-pupils experience sound, vibrations, air from tubes.
- Make sounds on brass instruments if available.

Percussion:

- TIMPANI: Dramatic points in music (record from **Meet the Musicians 3 – Timpani** https://youtu.be/Iv7zXppClN4 onto BIGmack switch, activated by pupil).
- Add movement/dance to this extract. For example, percussive movements on body and/or chair.
- Make sounds on real drums-feel vibrations from head of drum, listen to sounds from open end of drums-surdus, djembes etc.
- Create and explore home made drums.

Rotate around each 'corner'.

Extension work

Blend 2 groups together to experience a more complex sound world.
Blend 3 and 4 groups together to experience full orchestral sound world.

Listening and Emotional Literacy

Foundation Milestones

Self and Emotions

Awareness

- Shows basic emotions (e.g. happy, sad) through behavioural, physical, facial and vocal expression
- Demonstrates a consistent emotional response to indicate pleasure to a range of sensory stimuli
- Demonstrates a consistent emotional response to indicate displeasure to a range of sensory stimuli

Regulation

- Tolerates, accepts or responds to adult support when distressed

Making Connections (cognitive)

- Notices stimuli
- Explores toys and objects with a wide range of senses
- Demonstrates an interest in environment

Explore the emotions in Music – happy and playful

As in all units, the music is the most important factor in the activity. However, in this Emotional Literacy unit, it is especially important. The music, with its rhythms, melodies, instrumentation and characterisation is the channel of communication which will be most powerful and accessible in conveying the emotional meaning of the story to this pupil population.

Listen to the video clip of **Gaspard and Finty playing in the garden**.
Record this clip onto a BIGmack switch for learners to activate.

Create and explore a Sensory Garden to experience the music in a multi-sensory learning environment. If your school has a sensory garden you can visit, especially on a warmer day, this would be perfect!

Here are some examples to create your classroom Sensory Garden:

Environment: use garden coloured material, camouflage netting, tree branches etc. to create a 'garden' in a separate area of the classroom.

Tactile: Objects – worms (cooked spaghetti, stretchy toys, furry materials, toys if appropriate)
Wind – fans (electric, hand)
Garden plants/earth etc.

Auditory: BIGmack switches with Gaspard and Finty's Music and other garden sounds-bees buzzing, birds cheeping etc.

Smell: Real flowers/artificial 'garden fresh' smells

Visual: Colours of the flowery garden and inhabitants

Alternatively, or as well as:
Create a 'Little Room' based on the theme of a garden.
For more information on Dr Lilli Neilsen's work see
https://www.sensescotland.org.uk/wp-content/uploads/2020/08/The-Little-Room-PDF.pdf

We do not want to artificially manipulate emotions but allow the pupils to respond directly to the music. If children respond with happy emotions, use a tactile or visual sign to give meaning to the emotion.

Extension activity

To experience contrast in sensory experience, try exploring the garden in bright light and in darkness (as far as possible).

Explore the emotions in Music – sad and worried

Listen to the video clip where **Gaspard has lost sight of Honey and Finty**
Record onto a BIGmack switch for learners to activate.

Observe pupil responses. If they respond with worry or sadness, use a sign to give meaning to the emotion.
Use words to explain and reassure. e.g. it's OK, Gaspard was lost but now he's found his friends again. The tone of voice, reassuring touch, sign 'friend' etc.

Return to the Happy/Playful music to give the experience a sense of an emotional journey.
Home – contrast with somewhere different – then coming safely home again.
If learners are at the appropriate level, please refer to the Boardmaker symbols in RSNO Communication Boards for visual symbols. These could be printed out and attached to BIGmack switches or as used as required, for example choosing to experience the birds or the dog.

Key signs for this unit (please refer to Canaan Barrie appendix for tactile signs):

Emotional Literacy	**Actions**	**Objects**	**Music Concepts**
Good/happy	To hear/listen	Friend	Music
Sad/crying	To see/look	Bird	Fast
Frightened/scared	To feel/touch	Flower	Slow
	Play	Dog	Loud
			Quiet

NB There is no Canaan Barrie sign for Fox. To create a meaningful association with the music representing Gaspard, one way could be to create a furry wrist band which is gently stroked when his theme is played or he is mentioned in the story.

Sensory Story (Sequencing the Story)

Foundation Milestones

Communication

Attention skills

- Gives shared attention to a range of sensory stimuli, objects, people and activities
- Anticipates within familiar routines and situations

Interaction

- Maintains an interaction for a brief period

Making Connections (cognitive)

- Explores toys and objects with a wide range of senses
- Responds differently to familiar and unfamiliar sensory stimuli

Functional Movement

- Moves in a range of directions e.g. reaches or moves forward, backwards or sideways

This unit should be approached after experiencing the Concert Film 7th March 2022

The story is quite long and complex for the Experiential Learner. However, it can be simplified into a very effective Sensory Story following these steps:

- Summarise story (6 contrasting 'chapters')
- Identify key words
- Find sensory props
- Make some noise!
- Use your imagination
- Repeat and repeat!

The learners will then be able to experience the key dramatic events of the story through engaging with the contrasting sequence of sensory activities.
If the learners are at the symbolic level, you could copy the Boardmaker images to create a hardbacked book to accompany and 'read along' to the Sensory Story.

Boardmarker images can be found as an appendix to the ASN resources.

Foundation Milestones

Here is a one possible adaptation of the story. However, use your own imagination and knowledge of your individual learners to create your own if you wish!

The idea is to experience the story through participating in each musically and emotionally contrasting 'chapter'. Each 'chapter' can be as long as the pupils are engaged and the story does not have to be experienced as a whole but can be built up to over a period of time.
The music excerpts will be those used in previous learning or new 'time stamp' excerpts.

1. **The Garden**
   Learners explore the garden as developed in 'Emotions in Music' unit.
   Use music excerpts, sensory props, key words, movements and signs.

2. **The Bus Journey**
   Move around classroom/school building as if on a bus.
   Use music excerpt (time stamp of bus journey – cellos), steering wheel prop, key words, movements and signs.

3. **Getting Lost – then finding friends!**
   Use 'sad and worried' extract
   Contrast with 'happy, playful and friends' extract.
   Build on previous learning from 'Emotions in Music' unit. Also use key words, gestures, movement, signs.

4. **The concert**
   Listen and respond to three styles of dance.
   - Pigeon Polka
   - Tubemice Tarantella
   - Gaspard's Foxtrot

   Each dance has a 'time stamp' locating the excerpt on the video.

5. **The Journey Home**
   Repeat the music from the outward journey. Use key words – 'home', 'back to our friends'.

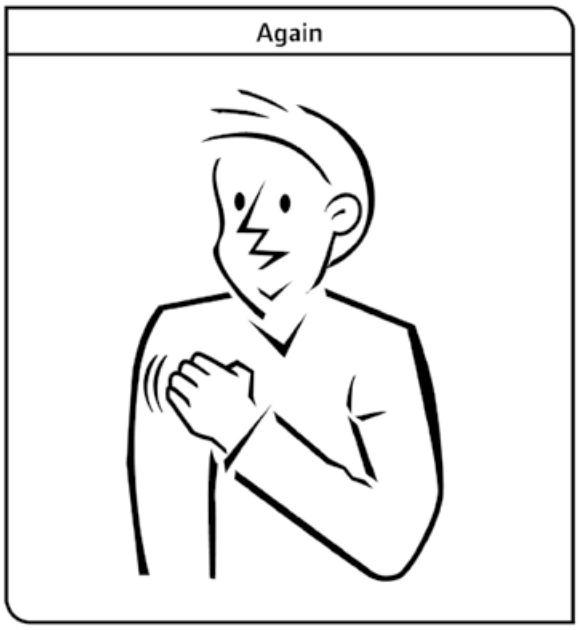
6. **Back in the Garden with Friends**
   Wind down in the familiar environment of the garden. Hopefully all participants will feel they have participated in an emotional as well as literal adventure with a satisfying feeling of homecoming at the end.

Appendix

Canaan Barrie Tactile signs for Gaspard's Foxtrot

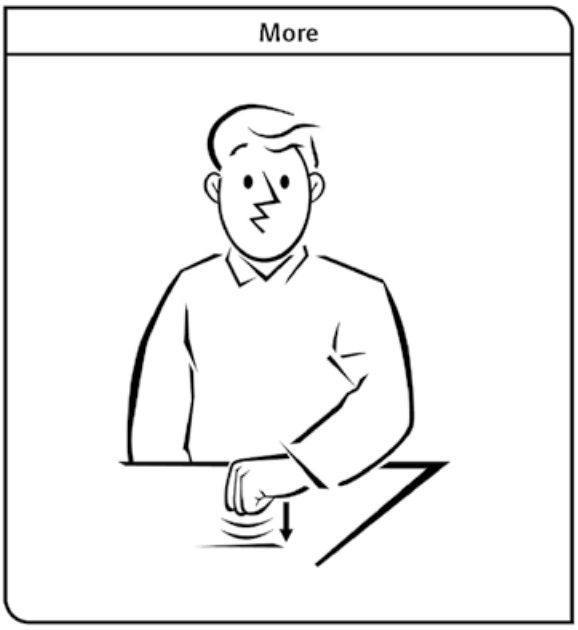
Core vocabulary

Again



Tap fist twice on opposite upper arm.

More



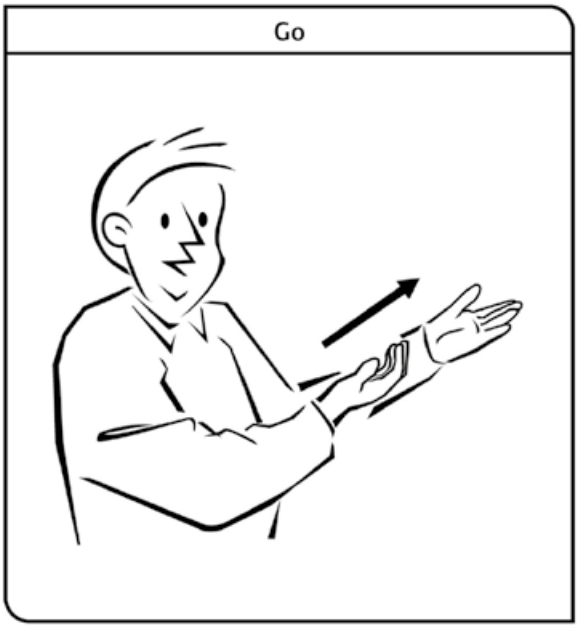
Bang fist twice on table top.

Finished



Tap flat hand on back of other hand twice with palms facing downward towards floor.

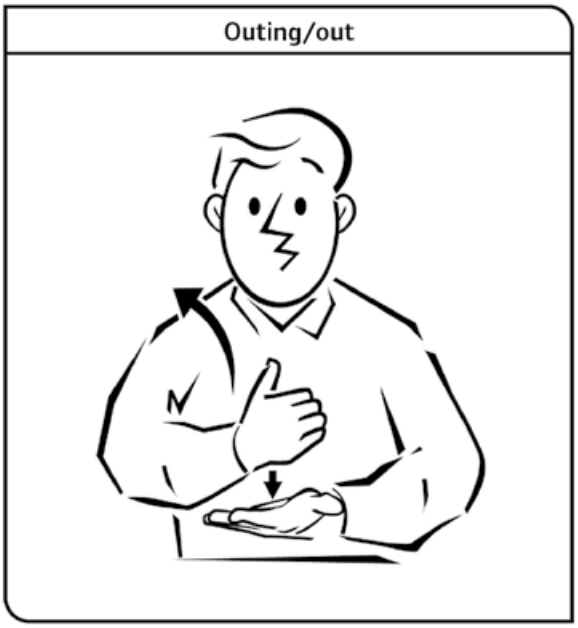
Go



Rub back of fingers along arm, then gesture away from the body.

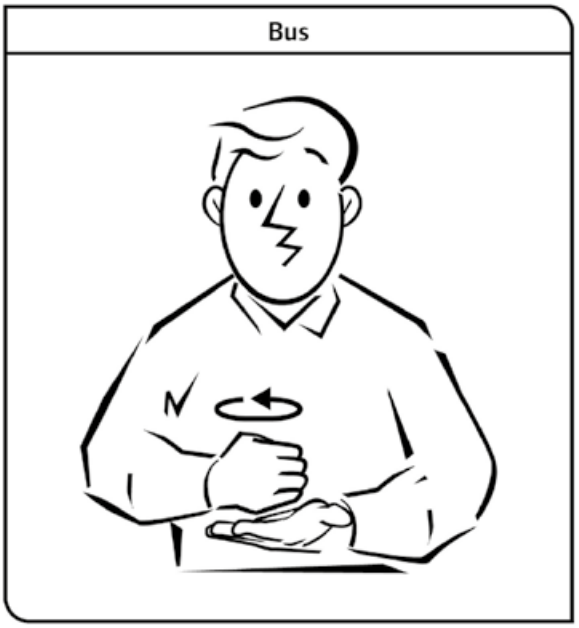
Core vocabulary

Outing/out



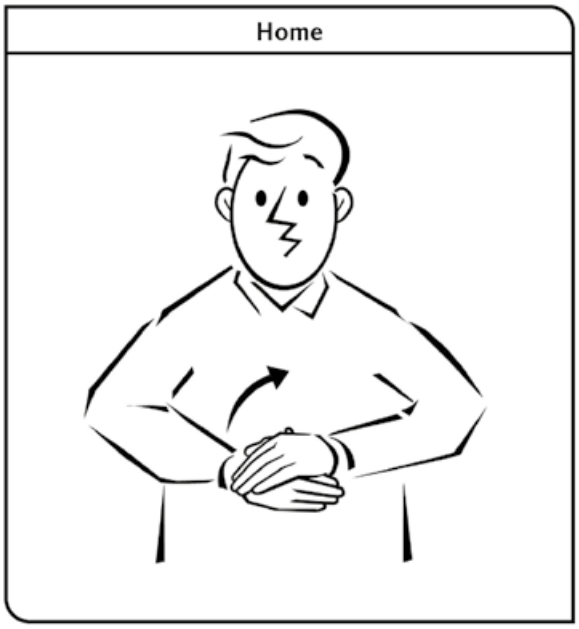
Bang fist in palm than gesture with thumb over shoulder.

Bus



Flat palm, draw circle on palm with side of fist.

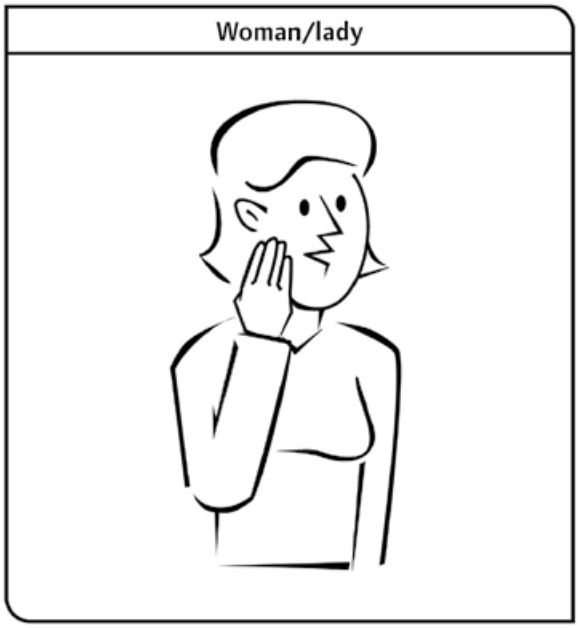
Home



"Clap" one hand over the back of the other, then bring both towards chest and tap chest once.

People and places

Woman/lady



Stroke side of face twice.

Musical Concepts

Music



Clap hands at shoulder height and sway arms.from side to side, keeping palms together.

Quiet/soft sound



Put finger to mouth and make "sh" sound.

Loud



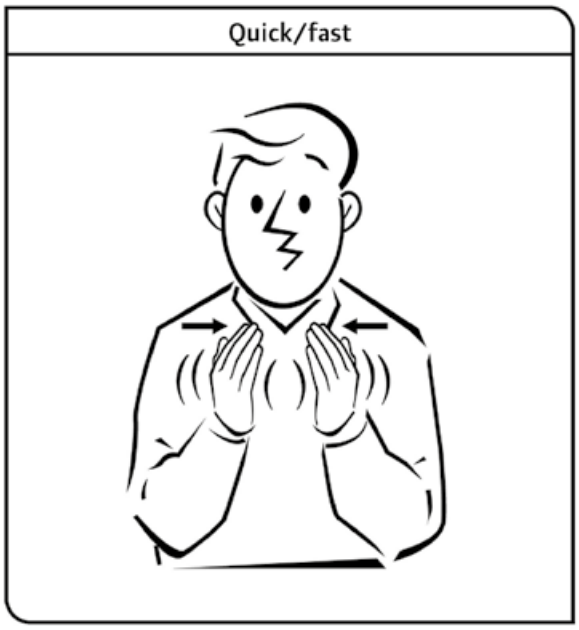
Cup both hands over ears.

Slow



Draw fingertips up inner arm slowly.

Musical Concepts



Clap hands
several times quickly.

Objects

Flower



Hold fingertips under nose and sniff.

Bird



Open and close thumb and first finger like a beak, holding hand close to mouth.

Dog



Pat calf twice.

Drum



Mime playing on drum on upper thigh, one hand only.

Actions

To see/look



Tap side of eye twice with fingertips and indicate direction if appropriate.

To hear/listen



Press palm against ear.

To feel/touch



With palm of hand stroke down opposite forearm twice.

Dance



Snap fingers and twist upper body from side to side.

Feelings

Good



A “positive” sign, tap your chest twice with flat hand. Also: **like/want/happy**

Sad/Crying



Rub cheeks in downward strokes.

Frightened/scared



Scratch fingertips up and down, alternately on chest using two hands.

Appendix

Boardmaker resources

Communication Tips

We have included communication boards to support expressive and receptive language during these lessons. Whether this is new to you or you are experienced in using this type of support with your pupils, here are a few tips we hope will help.

Be Prepared: When engaging in these lessons make sure to have the communication boards available to both you and your pupils to support engagement, communication and understanding.

- If your pupil has an existing communication system, be sure to **familiarise yourself with the location** of the words needed for these lessons.
- If you are using the attached communication boards, **review the location of words** you plan to focus on, so you have a general idea where to find them.
- **Don't worry about matching everything you say** to the communication board. You can point to symbols on the boards that carry the same meaning as the words you are saying. For example, point to *hear* when saying *listen*, *go* for *going* or *not* for *no* or *dislike.*

Show Them: Pointing to words as you say them supports your pupils' understanding and models to them how to use the communication board themselves.

- You do not have to point to every word you say. **Highlighting 1-3 key words** from each sentence will help pupils understanding of the main concepts.
- It is amazing how often we **use core words** like *I, go, like, you*. Make sure to model using them alongside the words specific to the lesson.
- The more we **expose pupils to new words**, the more they will know, use, and understand.
- **It is okay for you to learn along with your pupils**. Go slow as you use the communication boards. Your pupils are more likely to use them if they see you do it too.

If you have Boardmaker Studio or Boardmaker 7 go to **www.myboardmaker.com** and search for Gaspards Foxtrot for editable versions of these resources.

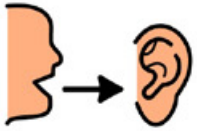
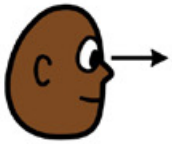
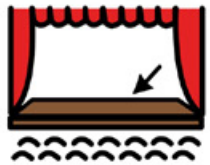
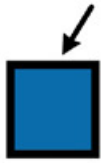
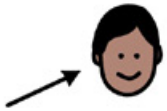
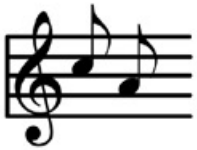
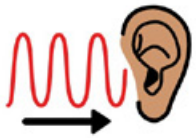
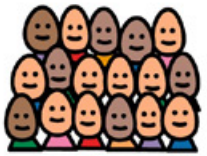
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Gaspard's Foxtrot book

Gaspard's foXtrot

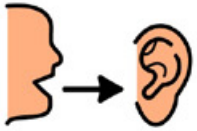
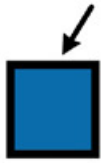
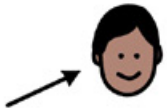
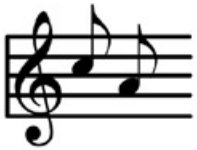
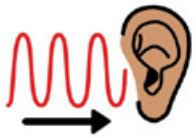
 what	 I	 hear	 Gaspard	 bus	 park
 where	 you	 see	 Finty	 shops	 stage
 go	 it	 on	 Peter	 church	 concert
 like	 he	 music	 Honey	 theatres	 baton
 not	 she	 sound	 scarf	 crowd	 conductor

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Meet the Musicians

Gaspard's foXtrot

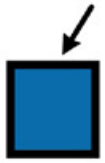
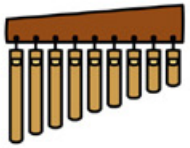
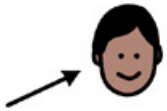
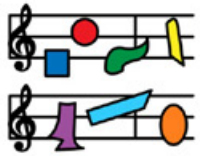
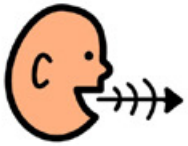
 what	 I	 hear	 orchestra	 conductor	 tells story
 who	 you	 describe	 woodwind	 bassoon	 Gaspard
 go	 it	 play	 strings	 harp	 Honey
 like	 he	 music	 percussion	 timpani	 sets scene
 not	 she	 sound	 brass	 musician	 composer

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RSNO
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Soundscapes and Graphic Scores

Gaspard's foXtrot

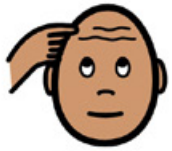
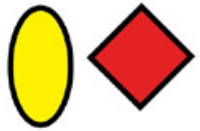
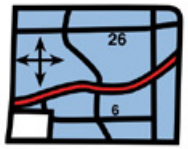
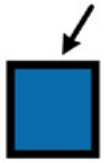
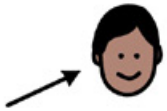
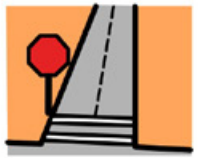
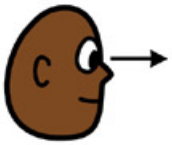
 what	 I	 listen	 birds	 body	 instruments
 who	 you	 conduct	 bus	 stamp	 drum
 go	 it	 play	 bees	 clap	 chimes
 like	 he	 soundscape	 crowd	 tap	 shaker
 not	 she	 graphic score	 Gaspard	 voice	 sticks

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Creative writing

Gaspard's foXtrot

 what	 I	 listen	 senses	 same	 journey
 where	 you	 think	 touch	 different	 map
 go	 it	 visualise	 smell	 bus	 beginning
 like	 he	 write	 hear	 road	 middle
 not	 she	 draw	 see	 taste	 end

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